

Beauty Shop

PRODUCTION NOTES

Leaving the Chicago crew behind, Gina Norris (Queen Latifah) is a long way from the *Barbershop* – she now lives in Atlanta and is making a name for herself and her cutting-edge hairstyles at a posh Southern salon. But when her flamboyant, egotistical boss, Jorge (Kevin Bacon), takes it one criticism too far, she storms out of his salon to open a shop of her own, taking the shampoo girl (Alicia Silverstone) and a few key clients (Andie MacDowell, Mena Suvari) with her.

Gina risks it all to buy a rundown beauty shop and gets to work making it her own, inheriting an opinionated group of headstrong stylists (including Alfre Woodard, Golden Brooks, and Sherri Shepherd), a colorful clientele, and a sexy upstairs electrician (Djimon Hounsou). It's a rocky road to fulfilling her dreams – and Jorge does his best to ruin her plans – but you can't keep a good woman down...and you can't keep a shopful of outrageous women from speaking their minds! Join Gina and her stylists for a raucous good time at the *Beauty Shop*.

Metro-Goldwyn-Mayer Pictures is proud to present a State Street Pictures, Mandeville Films, and Flavor Unit Film production of *Beauty Shop*. Starring Queen Latifah, the film's all-star cast also includes Alicia Silverstone, Andie MacDowell, Alfre Woodard, Mena Suvari, Della Reese, Golden Brooks, Keshia Knight Pulliam, and Sherri Shepherd, with Kevin Bacon and Djimon Hounsou. Directed by Bille Woodruff, the screenplay is by Kate Lanier and Norman Vance, Jr., from a story by Elizabeth Hunter. *Beauty Shop* was produced by David Hoberman, Robert Teitel, George Tillman, Jr., Queen Latifah, and Shakim Compere, and executive produced by Ice Cube, Matt Alvarez, and Todd Lieberman. The talented “behind-the-shop” crew includes director of photography Theo Van de Sande, art director Jon Gary Steele, editor

Michael Jablow, costume designer Sharen Davis, music supervisor Barry Cole, composer Christopher Young, and co-producer Louise Rosner. *Beauty Shop* is rated PG-13.

SETTING UP SHOP

The runaway success of the *Barbershop* films was a surprise to many – but not to MGM. From the very beginning, the studio believed in the projects and saw great potential in a film franchise about a place almost everyone has to go, full of characters everyone feels like they know. Audiences saw their own lives reflected in the films’ comedy and loved hearing the characters say the outrageous things they’d been thinking. As soon as the first film opened, the studio and producers put *Barbershop 2: Back in Business* on the fast track to production.

For the sequel to *Barbershop*, bringing back Ice Cube and the rest of the gang was a given, but the films’ characters were mostly men and the comments were from a man’s point of view. The studio and filmmakers knew it would be great to give the ladies a chance to speak their minds. While preproduction for *Barbershop 2* was underway, the filmmakers were also busy with plans to build a *Beauty Shop*. And there was only one woman they wanted to anchor the project: Queen Latifah.

“Latifah is just a great lady,” says producer David Hoberman. “She has a great spirit and brings great energy to the set. She just makes everyone feel good when she’s working. For *Beauty Shop*, we had to have someone of her stature and talent, and we only wanted her. We were thrilled when she saw the potential in the project and agreed to join us.”

“Latifah and I work really closely together,” says producer Shakim Compere. “We wanted to find a film that would be hilarious and a lot of fun to work on, but also had a lot of heart. We loved the idea of *Beauty Shop* and knew Latifah would be able to bring her own flavor to the piece. It was a great fit.”

The filmmakers decided to launch the *Beauty Shop* idea by working a character named Gina into the *Barbershop 2* script. In that film, Gina worked at the beauty shop next door to Calvin’s (Ice Cube) Barbershop and a past was established between the two of them. To show that Gina wasn’t afraid to speak her mind, a hilarious war of words with Cedric the Entertainer’s Eddie was included that became one of the highlights of the film. Audiences responded with huge laughs and confirmed the filmmaker’s intuition: the world was ready and wanted to see

more of Latifah's character. The foundations for *Beauty Shop* were laid, and filming began soon after *Barbershop 2* opened in theaters.

Not only is Latifah the lead in the film – she also donned a producer's hat for the project. Her instincts and trust in herself are what empowered her to take on such responsibility. “I love being able to take something from A to Z,” she says. “I don't consider myself a control freak, but I consider myself someone who never wanted to be controlled. From day one it's been about trying to express myself. There's no greater feeling than taking an idea and seeing that idea all the way through to fruition and presenting it to people, having it accepted and be a success.”

Once Latifah joined the project, the other main course of business was to find a director. The filmmakers quickly decided on Bille Woodruff and felt he had the skills to steer the comedy – and handle a cast full of women. Known for his award-winning work on music videos for artists like Jessica Simpson, Britney Spears, Celine Dion, Outkast, Missy Elliot, and TLC as well as the Jessica Alba starrer *Honey*, everyone was excited when he signed on.

“Bille is precious,” says Latifah. “I've known him for years from his music videos, so I thought it'd be cool for him to do something like this, and he's definitely used to working with women. I thought whoever directed this movie needed to have the ability to communicate and keep everyone together and on the same page. You have to have a certain sensitivity to be able to understand where we're coming from sometimes. Bille's got it.”

As for Woodruff, it was Latifah that made him want to take on the project. “I've been a fan of hers and we've been friends for a long time,” he says, “but we've never worked together. It was a great opportunity for us to come together creatively and do something fun and special.”

Woodruff and Latifah wanted great comedy, but they agreed the film also had to have a relevant, positive touch. “We were both interested in doing something that would have the laughs,” Woodruff continues, “but we also wanted to make sure we had other things going on. The comedy is there, but there are other things happening, things that can make you think.”

MEET GINA

Describing her attraction to the project, Queen Latifah says one of the big draws was her character, Gina. “I like to play strong characters who are vulnerable at the same time,” she says. “Gina reminds me a lot of my mother, a lot of myself – she reminds me of woman like my mom

and me and friends of mine and single parents who are out there raising their kids and have to wear many hats. I like to see someone go through challenges and overcome them, and that's what Gina's all about."

The other aspect of the script that appealed to Latifah was the strength of Gina's dream to open her own shop. "You've got to have a dream," she says, "You have to decide, 'Here's something I really want to accomplish and here's how I'm going to do it.' There's a lot of people out there with dreams that never get anywhere. You have to dream, because then you're not limiting yourself in what's possible, then you fall in love with it, have a passion for it, and you make it a goal. And you go for it."

Latifah says the thing that most gives Gina her need to succeed is her love for her daughter, Vanessa. Vanessa's the reason Gina leaves Chicago for Atlanta – Vanessa is accepted at a prestigious music school – and she's the reason she works so hard to make it on her own. Gina wants to set an example for her daughter, which is also why she decides towards the beginning of the film that she's had enough of Kevin Bacon's Jorge, who owns the salon Gina works in at the beginning of the film.

"Jorge is one of those guys who is probably talented, but somewhere along the way became the boss who used everybody else's talents to keep everything going," says Latifah. "Gina knows how good she is at what she does and she's willing to deal with a little bit for the sake of her daughter, but at some point it becomes a question of principle. She's just not going to have someone disrespecting her too much. Gina can go toe-to-toe with the best of them and she can take a punch – but she can give one, too. That's what motivates her to keep moving." Gina leaves Jorge's with nothing but her talent, her pride, and a dream. After securing a small loan and working to spruce up a run-down shop in Atlanta's urban center, Gina's Beauty Shop opens its doors.

THE SHOP GIRLS

To play the diverse, colorful characters at Gina's, the filmmakers filled the cast with an eclectic, accomplished and hilarious roster of actors. The mix of talent is exciting and interesting, and Queen Latifah was thrilled with the final result. "We wanted to open this movie up to everyone," she says. "Gina's whole idea is that a woman should be able to come and get

her hair done no matter who she is, what color she is or how old she is, and be able to relax and have a good time. It was great to be able to cross cultural lines and have everyone be a part of this.

“I find that people are people, for the most part, and there’s good and bad in everyone,” Latifah continues. “We’re really a lot more alike than we are different. Even our differences are things that can be appreciated if we were to actually communicate and get to know each other a little bit. I’ve been around so many different kinds of people that I’m used to experiencing and enjoying other cultures and ways of thinking. I wanted our shop to be like that.”

Representing the best of Southern sass, Alicia Silverstone plays Lynn, the initially softspoken shampoo girl at Jorge’s salon who dreams of wielding her own shears. “Lynn is a real country bumpkin from Blueridge, Georgia,” says Silverstone. “She’s very bright and spunky and innocent, and really positive – she does everything she can to make the best out of every situation.” Lynn gets her big break when Gina takes a chance and lets her “cut some heads” – and it’s Lynn’s affection for Gina that gives her the resolve to try. “I think Lynn is really surprised at how Gina is so nice to her and treats her with so much respect,” Silverstone continues. “Lynn doesn’t usually get a lot of respect.”

Once Lynn gets a chair at Gina’s, though, she has to earn respect all over again – in an urban salon she’s out of her element, and many of the new girls aren’t quite sure what to think of her. It’s watching Lynn try to win the girls over that gives the film lots of laughs – and lots of heart. “From the get-go, nobody likes me at Gina’s,” Silverstone says. “They don’t know what to do with the fact that Lynn is white and so bubbly and happy and excited. She’s got no ghetto in her at all, and these girls are a little rougher on the edges. They underestimate Lynn, but she’s got her own edges as well, and they have to learn that.”

Not only did Silverstone get a great role, but she gets great hairstyles as well. Once Lynn lets her hair down (in more ways than one), she sports some of the most wacky ‘dos in the film. “I get my hair crunked out,” Silverstone laughs. “I make a transformation to fit in a little better, so I start having my hair done in these crazy styles.”

Silverstone loved her *Beauty Shop* experience. “It was really a very luxurious environment to work in,” she says. “I feel really blessed and honored to be a part of this. The audience is going to experience a really good time.”

Andie MacDowell echoes Silverstone's sentiments – she loved working with the cast. “It’s just a really nice group of people,” she says, “and a wonderful atmosphere. Very cool, very artistic.” MacDowell plays Terri, a rich Southern patron of Jorge’s shop who makes the jump to Gina’s place because only Gina knows how to really tame her hair. Nervous at first, she soon finds she enjoys the new women she meets. They’re not afraid to tell her like it is – and Terri’s in need of a little straight talk.

“I live in North Carolina, so it’s similar thing,” she says. “You go into a beauty shop and sit down with someone and it’s almost like talking to a therapist. You sit down and someone touches you – they touch your head, they touch your hands if you’re getting your nails done – and after you go week after week, you start to open up. Those people are your friends and therapists. They make you feel good.”

MacDowell enjoyed how Bille Woodruff encouraged the cast to speak their minds and improvise. “Bille was very relaxed about it and let us go on a little bit, which I really appreciate,” she says. “It gives you a feeling of creativity and freedom and spontaneity. Bille’s very clever in keeping the energy on set in a nice place, keeping a nice vibe.”

As for her hopes for the film, MacDowell says, “I hope people laugh a lot. I think we need to laugh, and there’s some substantial depth to what they’ll be laughing at. To me that’s the best comedy, when you laugh at the things that ring true.”

Four-time Emmy Award winner and Oscar® nominee Alfre Woodard pulled out the stops – and a leopard-print smock – to play Ms. Josephine. The actress loved the character and found inspiration in Ms. Josephine’s pride and colorful ways. “Ms. Josephine is Afro-centric, but not in a kind of Brooklyn way where it’s really righteous and culturally correct and specific. She just takes whatever she wants from everywhere. If it has a leopard on it she thinks it’s from the motherland,” Woodard laughs. “Doesn’t matter if it was made in China.

“She’s comfortable in her skin,” she continues, “and has been around long enough to know all the gains that have been won, so she’s much more of a feminist than some of the younger women in the salon. She’s New Age in a very country way; she’ll take in any new idea as long as she can make it work for herself. So in a sense she’s probably the most progressive person in the salon. She’s got a sense of history and culture, but what’s fun about her is that it’s filtered through how she wants to receive it.”

One of Ms. Josephine's most effective – and hilarious – traits is her penchant for spouting Maya Angelou poetry. “She’ll start reciting poetry in a fit of passion or whenever it’s appropriate,” Woodard says. “She brought poetry into that shop. She’s self-invented in the most organic way.”

Most of the girls react against Gina trying to change the nature of the shop when she first buys the place, but Ms. Josephine is up for the change. “She loves the sense of community that Gina brings,” Woodard says, “the fact that yes, we are all in here and have individual clients, but we’re a village. She’s proud of this young woman who has a dream and is stepping out and doing it, because most people never do that.”

Mena Suvari plays Joanne Marcus, another one of Jorge's patrons that make the switch to Gina's. “Joanne is an Atlanta socialite,” says Suvari. “She is somebody who's very superficial, but with Gina it's different. She respects her and has a lot of fun with her, and obviously Gina makes her look good.”

One of the reasons that Joanne and the other women love Gina is her special homemade conditioner, affectionately known as “hair crack.” Though she doesn't often have selfless motives, Joanne actually ends up offering to help promote Gina's conditioner by sending it to a friend at CoverGirl in the hopes they'll start making and marketing it. “Joanne works hard to impress people,” says Suvari, “and it's somewhat genuine when she has the opportunity to help Gina out with her conditioner. But it's also like ‘Look what I can do. Look at all the people I know.’”

When asked whether the film was fun to make, Suvari says, “Oh, my God – it's beyond. It's one of the most fun things I've ever worked on in every respect. So many vibrant characters, and in between each take they'd be playing music. It's just something I've never experienced before.”

She also says she learned a lot from the shoot. “If anything,” she says, “I've learned how I love transformation so much more than I ever knew. Playing with my character, playing with her hair, she gets a breast augmentation – it was all so much fun.”

Golden Brooks plays beautiful, outspoken stylist Chanel – the kind of person you always find at a beauty shop. “Wherever you go,” says Brooks, “there's always that one outspoken woman who's the truth serum, the one who's going to give it to you straight from the hip. That's Chanel.” Chanel holds her head high and refuses to let anyone make her feel anything less than

perfect. “She used to be a dancer down at the Dirty Trunk and she’s very proud of that. She does not apologize for anything. She sees life through one view, and that’s her view.”

Chanel’s self-confidence can lead to prickly exchanges with other women at the shop – especially with Suvani’s Joanne. “Joanne and Chanel don’t get along because they seem like polar opposites, but they’re actually very similar. We butt heads.”

Brooks loves that *Beauty Shop* is a comedy firmly based in reality – that’s why she thinks it gets such solid laughs. “Cheap jokes are exactly that: cheap jokes. I think to spend your dollars, you want to feel you’re learning something – not in a way where we’re teaching, but learning in that it’s something you haven’t seen before. This is a kind of humor that is real, that is politically aware, humor that involves what you do in the day-to-day. I think people will be surprised and empowered by the film.

“It’s like putting Al Sharpton, George W. Bush, Don King, and Sistah Souljah in the same room,” she continues. “You’re going to get some funny stuff.”

As sassy, 7-months pregnant stylist Ida, Sherri Shepherd gets a lot of laughs. Shepherd was thrilled to co-star with Queen Latifah. “It’s been a dream of mine to work with her,” she says. “My entire career, she has always been like a mentor to me; she’s always represented women so well. I just screamed when they told me I got the part.”

Shepherd had a lot of fun with her character’s look. “I’m very flamboyant as Ida,” she laughs. “My hair matches my mood, which matches my clothing. Every color I put on, my hair changed. In real life I’m a baseball cap girl, so this was so much fun to become someone else.

“My husband loved it,” she continues. “He wanted me to bring Ida home and leave Sherri at the set.”

Keshia Knight Pulliam plays Darnelle, Gina’s sister-in-law and the wild child of the bunch. “Darnelle’s in a rebellious stage, trying to claim her independence,” Pulliam says. “Everyone has gone through that point. The thing I love about this character is that she’s a little in left field to begin with, but she definitely comes back to center.”

Pulliam says beauty shops play an important part in African American culture, and she loved helping create Gina’s shop for the movie. “Being a black woman,” she says, “hair is something that’s very connected to the culture. The beauty shop is more than a place where you get your hair done. It’s where all the latest gossip is, you may meet some guy – it could be

anything. It's more like a second family. When I was growing up, my mother actually owned a salon, so I have inside knowledge of what really goes on."

Every great movie needs a great antagonist, and the filmmakers found a one: Kevin Bacon hams it up as Gina's nemesis, shop owner Jorge Christophe – a one-name Atlanta stylemaker with a dark secret. "Jorge's got a healthy dose of vanity, sells his own products, spends a lot of time in his tanning bed – it's a lot of fun," Bacon laughs. And what ultimately makes the man? For Jorge, it's his hair. "His hair is long and luxurious," says Bacon.

Describing Jorge and Gina's firework-filled relationship, Bacon says, "Jorge wants to have a relationship with his clients where they are completely dependent on him. He has little ways of insulting them so they always come back. They need him – they're like his children. Gina is starting to undermine that because they're seeing what a great job she does as a stylist. He's threatened and he fires her, so she starts her own business – and he tries to bring her down."

Though Bacon's done dozens and dozens of movies, *Beauty Shop* had a few things he'd never seen before. "It was the first time I've ever seen hairstylists as technical advisors on a film," he laughs. "Usually it's like some drill sergeant, or on *Apollo 13* it was an ex-astronaut. It was a total riot."

And what would a comedy be without a little bit of romance? Gina has a lot of work to do to get her shop up and running, but she's got a sexy electrician named Joe upstairs to help her out, played by Academy Award® nominee Djimon Hounsou. At first Gina's only interested in Joe for his electrical skills, but soon the sparks can't help but fly.

Describing his character, Hounsou says, "Joe is originally from Africa. He came to the Western part of the world for a better life and meets Gina when she takes over the beauty shop. His apartment is right above it." In addition to his electrician work, "Joe is a musician as well, a jazz pianist."

Hounsou had a wonderful experience and enjoyed being one of the only men in the cast. "We had a great time," he says. "It was the lightest set I've ever been on. There's so many ladies here – it's been fun listening to them joke about things. Sometimes it's hard to get the shot done because everybody's cracking up."

Hounsou also has nothing but praise for his on-screen love interest – working with Queen Latifah was a pleasure. "Wow, what a classic lady," he says. "I've never worked with anybody

who on- and off-screen had such an amazing personality. I fell in love with her as a person – she’s a wonderful woman.”

“Overall, this film was a blast to make,” sums up director Woodruff. “The cast had a great time and everyone really bonded. It was a great experience. The only thing that’s kind of a shame is that so much really funny stuff happened when the cameras weren’t rolling – we couldn’t fit it all in!”

BOOT CAMP

To prepare for the film, the actresses had to learn their way around a salon from a pro – technical advisor Randy White spent several days with the actresses teaching them how to look like they were cutting hair. How did White get the job? He does director Woodruff’s hair.

“We went to beauty boot camp,” laughs Latifah. “We went to Golden Touch salon in Inglewood, California, and our homeboy Randy showed us what to do – how to cut, how to color, how to perm, how to style, how to exactly hold scissors. There’s a technique to everything, and you have to learn because it needs to look authentic. There are a whole lot of hairstylists out there; there are about 90,000 beauty shops in this country. We knew people would know when we weren’t cutting right, so we wanted to make it look as realistic as possible.”

There were varying degrees of “hair familiarity” among the cast. “Keshia Knight Pulliam was the only person there who really knew how to do hair, being that her mom owned a salon at one point,” says White. “Everyone else had to start from scratch.” Learning by doing, they all had to pick up scissors and get to work.

The cast quickly found that cutting hair is much harder than they thought. “I’m so glad I’m not a hairdresser,” says Silverstone. “I had attention deficit disorder in boot camp. I’d go numb and feel like I was in science class. I have much more respect for hairdressers now. It’s a real skill and such an art.”

“You know what I realized from that whole boot camp experience?” says Sherri Shepherd. “It is NOT what I was called to do. The first 20 minutes I was like ‘My back is hurting, okay? I’m an actress, not a hairstylist.’ They thought they had free labor, so they had

me washing all these people's heads. I was like 'Wait a minute! Nobody's paying me!' Nobody was tipping me! It was hard – but we learned.”

And did anyone mess up? “I cut somebody's hair too short, but I didn't tell her,” grins Shepherd. “I just combed it over, and hopefully she won't know. Maybe she'll think it was Queen Latifah, because we both worked on her hair. Sounds better to say Queen Latifah cut her hair wrong than me.”

SHOP TALK

The haircutting and styling is authentic, but there was one other key salon ingredient the filmmakers were intent on capturing: the shop talk. The *Barbershop* movies are notorious for their frank talk, and *Beauty Shop* is no different. Often the actors would get on a topic and improvise in character, the more outrageous the better – and they had a fabulous time doing it.

“The bikini wax thing was a serious discussion,” Latifah laughs. “Men crying was definitely a discussion. Politics always becomes a discussion, especially in an election year. And of course, image. Image is always something that comes into play. We got into ‘Why does so-and-so look like that?’ and ‘Who needs a makeover?’ With the exception of male issues and political talk, we actually kept it pretty shallow – just where we wanted it to be,” she laughs.

Alfre Woodard says, “You know, with beauty shops, that's like saying ‘my poker game.’ When you sit down to a poker game, there's a certain atmosphere and there's rules and decorum. You switch into poker game mode, and that's kind of the same with a beauty shop. There's always this thing that happens when you get in there. You get hyped, you get chatty, and you talk a lot. It's like stream-of-consciousness, but in a communal sense. If you disagree, you're hollering ‘No!’ and if you're agreeing you're screaming ‘Yes!’ There's a heightened sense of hysteria.”

“You have customers that can talk, you have all the stylists that can talk, and people talk about all kinds of different issues,” director Woodruff says. “We touch on everything from hybrid cars to sex and relationships. There are a million things to talk about, and we tried to touch on a diverse representation of some of the things people want to speak their minds on.”

BEAUTY BITES

Alicia Silverstone: “Hair really frames your face and can change how you look. When you’re having a bad hair day, it’s not fun. Most of the time I just put my hair in a ponytail – easy, low maintenance hair.”

Andie MacDowell: “I have very, very, very curly hair now, but when I was little I had straight hair, and I had a pixie and it was fabulous! There’s no way I could cut my hair in a pixie anymore because I’d look like Bozo the Clown, but I liked the pixie.”

Alfre Woodard: “My mommy had a hair salon. I remember – this is one of my earliest memories – I sat and watched her as she did a woman’s hair. She washed it, she dried it, and they were sitting there chatting the whole time. So I sat there watching them, and the world of grown women seemed so wonderful, you know? I just thought, “Oh, to be forty...” Well, by the end it’s been around two hours that she’s been working on this woman’s hair. She turned the woman around and she was looking in the mirror, and I was playing in the shampoo bowl, and before I knew it I turned the bowl and it went flying around spraying water over this woman’s face and head. Her hair was hanging wet again. My mother turned to look at me, and the woman’s mouth was open – and I just flew. I wrecked that hairstyle!”

Mena Suvari: “I remember crimping a lot. I remember being 11 and there was this big craze to crimp your hair – and fry it. You pretty much fry your hair when you’re crimping. I also remember I really wanted lavender hair when I was sixteen, and my mom wouldn’t let me.”

Sherri Shepherd: “I had very thick hair and my mother hated to do it because she would press it and then I’d go and play and it’d be this big Afro. So my mother would just let it go crazy, or she’d try and braid it and one braid would stick up and one braid would stick down. That’s the way I’d go to church. I looked like a doggone crazy person. I looked like Chaka Khan at three.”

Keshia Knight Pulliam: “When I was in college, when a girlfriend needed a trim or to put a perm in or flat-iron her hair, I did all of that. Even in my mom’s salon I’d help out doing whatever when I was in high school. I even tried to cut my own hair, but I realized the reason you let someone else cut it is it’s really hard once you get to the back. And one side was shorter than the other. After that, I left that part to the professionals.”

Kevin Bacon: “The thing I hated was that the barbers would take the clippers and shave the back of my neck. The feeling of that – those tiny little hairs in the back of my neck and the sound of the clippers – I was terrified of it. I thought he was going to cut me. And I didn’t like that thing they put around your neck; I’ll never forget that piece of paperish stuff. I hated going to the barber.”

Bille Woodruff: “I’ve had all kinds of hairstyles. My favorite I think was when I copied Prince’s hairdo when he had ‘Little Red Corvette’ out. I had my hair down over one eye. Kind of crazy, but it was my favorite.”

ABOUT THE CAST

QUEEN LATIFAH (Gina/Producer): musician; television and film actress; a label president; an author and entrepreneur. Blessed with style and substance, Queen Latifah has blossomed into a one-woman entertainment conglomerate. Heralded by the press and the industry as a force to be reckoned with, Latifah has quite simply done it all and shows no sign of slowing down.

Latifah has had amazing success in Hollywood in recent years. She received rave reviews, an Oscar® nomination for Best Supporting Actress, a Golden Globe nomination and a SAG Award nomination for her portrayal of Mama Morton in *Chicago*. Following *Chicago*, Latifah starred in the box office hit *Bringing Down the House*, on which she also acted as executive producer.

Latifah continued her string of successes this year with a starring role in *Taxi* with Jimmy Fallon, and upcoming she has the action film *Bad Girls* and the remake of the Korean film *My Wife is a Gangster*.

To most people, releasing four movies would be enough, but Queen Latifah wasn’t satisfied. On September 28 of last year, Latifah returned to the music scene with a brand new album demonstrating her singing talent. She teamed up with Grammy Award-winning producer Arif Mardin as well as Ron Farin to release her first vocal album, *Queen Latifah – The Dana Owens Album*. As Latifah demonstrated both in *Living Out Loud* (1998) and in *Chicago* (2002), her vocal talent is as impressive as her acting. This album is a collection of timeless classics chosen and covered by the Queen herself.

Queen Latifah is also one of music's most well respected rappers. From her groundbreaking 1989 debut *All Hail the Queen*, which set the visual and contextual standard for female rappers, to her bold foray into R&B, Latifah continues to define what a woman in the music industry should be. She has earned three Grammy nominations as well as a Grammy Award for Best Solo Rap Performance in 1994.

And then there's Flavor Unit Entertainment, a production company owned and operated by Queen Latifah and her partner Shakim Compere. The company, based in New Jersey, is quickly establishing itself as one of the most important production companies in the film industry. They began by executive producing the box office hit *Bringing Down the House*. After that, Latifah will star in and Flavor Unit will produce *My Wife Is A Gangster*. They are also co-producing *Bad Girls* with Lorenzo di Bonaventura and Overbrook. This action-comedy will star Latifah and Jada Pinkett Smith. Then there are a number of projects that Flavor Unit is producing in which Latifah will not star, including *The Cookout*, *My People My People*, and *Just Right*.

Latifah is also not a stranger to the small screen. Her first television series, *Living Single*, was a huge success and is currently in syndication. From the small screen Latifah made a leap to film and her acting skills have earned her the status of leading lady.

Since her screen debut in Spike Lee's 1992 film *Jungle Fever*, her film career has taken off. She starred in *Set it Off*, which earned her a nomination for a Spirit Award in the Best Actress category and co-starred with Holly Hunter and Danny DeVito in the critically acclaimed *Living Out Loud*. In 1999, she was seen in *The Bone Collector* directed by Philip Noyce starring Denzel Washington. In 2002 she co-starred with Taye Diggs and Sanaa Lathan in *Brown Sugar*.

In addition to music, film and television, Queen Latifah has also written a book on self-esteem entitled *Ladies First: Revelations of a Strong Woman*.

Queen Latifah is diligent in her pursuit of excellence, as evidenced by the awards she has received for her work in film and music. Her sincere concern for others is revealed by the generous amount of time and money that she donates to worthwhile charitable organizations. Every year Queen Latifah serves as co-chairman for the Lancelot H. Owens Scholarship Foundation, Inc. Established by her mother, Rita Owens, to perpetuate the memory of a loving son and brother, the foundation provides scholarships to students who excel scholastically but are limited in financial resources.

ALICIA SILVERSTONE (Lynn) first achieved worldwide acclaim as Cher, the quintessential Beverly Hills teenager with a heart of gold in the hit feature film *Clueless*. Since then, she continued to expand her horizons both as an actress and as a producer. She soon afterwards set up her company, First Kiss Productions, where she produced and starred in *Excess Baggage* with Christopher Walken and Benicio Del Toro. First Kiss also produced the award-winning animated television series *Braceface*, which garnered unprecedented ratings for the ABC Family Network in its prime Saturday morning time slot. First Kiss continues to be active in both feature films and television, currently producing an upcoming single-camera comedy series with Imagine Entertainment in development for the Fox Network, in which Silverstone will also star.

In addition to producing, Silverstone has continued to tackle roles ranging from superheroes to Shakespearean heroines, starting with Batgirl in the blockbuster *Batman & Robin*. She followed this by re-teaming with Walken opposite Sissy Spacek in the comedy *Blast From The Past*. Again embracing the unexpected, Silverstone next triumphed in the Shakespearean musical *Love's Labour's Lost* opposite Academy Award®-nominee Kenneth Branagh, who also directed.

In 2002, Silverstone forged ahead in yet another direction, making her Broadway debut as Elaine Robinson in the smash-hit comedy "The Graduate." The production, in which she starred alongside Kathleen Turner and Jason Biggs, sold out upon opening through Silverstone's entire run, breaking Broadway box office records in the process.

On the heels of her triumphant run in "The Graduate," Silverstone once again plunged head-first into unfamiliar territory: prime-time television. In the process, Alicia earned a Golden Globe Award nomination for Best Actress in a Television Comedy Series for her role as Kate Fox in NBC's *Miss Match*, created by Darren Star. In between episodes of *Miss Match*, she also found time to make a cameo appearance on the big screen as villainess Heather Jasper-Howe in *Scooby Doo 2: Monsters Unleashed*.

Silverstone was born in San Francisco, but spent much time in England, the native country of her parents. Her rise to fame began in 1992 when, after a guest appearance as Fred Savage's "dream girl" on *The Wonder Years*, she landed the leading role in *The Crush*. Silverstone's performance in the film caught the eye of the rock group Aerosmith, who quickly

cast her in their next three videos, each of which earned numerous MTV Video Awards. The first of these, “Cryin’,” was voted Best Video of All Time.

The busy actress soon added more credits to her resume with leading roles in the Showtime movie *The Cool And The Crazy*, alongside Jeff Goldblum and Christine Lahti in Tri-Star’s science fiction thriller *Hideaway*, and subsequent starring roles in *The Babysitter* and Alain Corneau’s love story *Le Nouveau Monde*. These culminated in Silverstone’s star-making turn in *Clueless*.

In addition to her 2003 Golden Globe Nomination, Alicia has earned a total of four MTV Movie Awards as well as a Blockbuster Award, Nickelodeon Award, American Comedy Award and the prestigious National Board of Review Award. Last year she was named *Cosmopolitan Magazine*’s “Fun Fearless Female Of The Year” for 2004.

ANDIE MacDOWELL (Terri) has established herself as an accomplished actress in a career that shows no signs of slowing down – her undeniable charm and talent have resulted in worldwide recognition. Busy as ever, MacDowell will next be seen in the CBS telepic *Riding the Bus with My Sister* directed by Anjelica Huston. She also recently finished production on the independent feature *Tara Road* directed by Gillies MacKinnon, and will be heard as the voice of Etta the hen in *Barnyard*.

Previously, MacDowell starred as a single woman who met regularly with her girlfriends to swap stories about their love lives, or lack thereof, in the film *Crush*, which made its American debut at the 2002 Sundance Film Festival. She also starred in the poignant drama *Harrison’s Flowers*, about photojournalists behind the scenes in the war-torn Balkans, with Adrien Brody. She earned praise for her performance in the Emmy-nominated HBO original film *Dinner with Friends*.

She first received critical acclaim and accolades for her performance as a repressed young wife in Steven Soderbergh’s *sex, lies and videotape*. The film won the Palme d’or at Cannes and garnered MacDowell the Los Angeles Film Critics Award for Best Actress as well as a Golden Globe nomination. Additionally, she was presented with the coveted Cesar D’Honneur for her body of work and the Golden Kamera Award from Germany’s Horzu Publications.

MacDowell earned the title of #1 female box-office draw worldwide with her performances in the smash hit romantic comedy *Four Weddings and a Funeral* and the western

Bad Girls with Drew Barrymore. She also starred in the holiday classic *Groundhog Day* with Bill Murray.

In other comedies MacDowell continued to partner with top leading men, including Gerard Depardieu in *Green Card*, for which she earned another Golden Globe nomination, Michael Keaton in *Multiplicity*, and John Travolta in *Michael*.

Her dramatic performances include *End of Violence*, directed by Wim Wenders, which was selected to screen at the opening of the 50th Anniversary of the Cannes Film Festival in 1998. In addition, she appeared in *The Player* and *Short Cuts*, both directed by Robert Altman; *Unstrung Heroes*, directed by Diane Keaton; and the ever popular *St. Elmo's Fire*.

ALFRE WOODARD (Ms. Josephine) recently starred in *The Forgotten*, *Radio*, *The Core*, *The Singing Detective*, Showtime's *Holiday Heart* (for which she was nominated for a 2000 Best Actress Golden Globe Award), *K-Pax*, and *Love 'N Basketball*. Other recent credits include *Down in the Delta* directed by Dr. Maya Angelou, Gurinder Chadha's *What's Cooking*, Lawrence Kasdan's *Mumford* and HBO's *Miss Ever's Boys* (for which she received a Golden Globe Award, a Screen Actors Guild Award, a Cable ACE award and her third Emmy Award for Best Actress in a television miniseries or movie). Always the versatile performer, Woodard has lent her voice to animation and recently portrayed the cheetah mother in *The Wild Thornberry's Movie*, as well as providing the voice of a lemur named Plio in the summer blockbuster *Dinosaur*.

A four-time Emmy Award winner, Woodard was first honored in 1984 for her performance as the grieving mother of a child killed by a police officer on the acclaimed NBC series *Hill Street Blues*. She won her second Emmy Award for her portrayal of a rape victim on the pilot of *L.A. Law*, and that same year she was also nominated for her role in the John Sayles' telefilm *Unnatural Causes*. Most recently Woodard received a 2003 Emmy win for her guest-starring role in *The Practice*. Previous nominations include two in consecutive years for the PBS production *Words by Heart* and for her continuing role on the popular series *St. Elsewhere*. She was nominated in 1988, again for *St. Elsewhere*, and in 1990 for the Disney Channel telefilm *A Mother's Courage: The Mary Thomas Story*. In addition, she was honored with an ACE Award for her portrayal of Winnie Mandela in the HBO presentation *Mandela*.

Woodard also starred in the ensemble film *How to Make an American Quilt* and Spike Lee's family drama *Crooklyn*. She also starred in the USA Cable telefilm *The Member of the Wedding* which aired in January 1997, and was previously seen onscreen with a starring role in *Star Trek: First Contact* and in the thriller *Primal Fear*. She co-starred in the NBC-TV adaptation of Jonathan Swift's *Gulliver's Travels*. Woodard's starring performance in the Hallmark Hall of Fame production of August Wilson's play *The Piano Lesson* earned her a Best Actress Award from the Screen Actors Guild and an Emmy Award nomination. In 1984, Woodard received an Academy Award® nomination for her performance in Martin Ritt's *Cross Creek*.

Her other starring film projects include *Passion Fish*, *Bopha!*, *Rich in Love*, *Blue Chips*, and *Hearts and Souls*. Woodard's additional film credits include *Grand Canyon*, the comedy *Scrooged*, *Miss Firecracker*, and Robert Altman's *Health*. She made her motion picture debut in *Remember My Name*.

Always drawn to the theater, she numbers among her stage credits Broadway's "Drowning Crow," the New York Shakespeare Festival production of David Hare's "Map of the World," and the 1989 production of "A Winter's Tale." The actress has also starred in "A Christmas Carol," "Leander Stillwell," "Horatio," "Saved," "Me and Bessie," and "Split Second." She also appeared in the long running Los Angeles production of "Love Letters" as well as executive produced "East Texas Hot Links."

Alfre currently resides in Santa Monica with her husband and two children.

MENA SUVARI (Joanne Marcus) has become one of the most sought after young actresses in Hollywood. She was seen in the Oscar® winning film *American Beauty*, co-starring with Kevin Spacey and Annette Bening. She was nominated for Best Supporting Actress by the British Academy Awards for her critically acclaimed performance. She also starred in the outrageous comedy hit *American Pie* and in *Loser*, in which she starred opposite Greg Kinnear and Jason Biggs, directed by Amy Heckerling. She was also seen in the sequel *American Pie 2*. Her starring role in *Sugar & Spice* was released in January 2001.

Mena just wrapped filming the feature *Rumor Has It*, directed by Rob Reiner, starring opposite Jennifer Aniston, Shirley Maclaine, and Kevin Costner, playing Jennifer's younger sister.

In November Mena began shooting the feature film *Domino*, directed by Tony Scott, in which she stars opposite Christopher Walken and Keira Knightly.

Most recently Mena won critical praise recurring on the acclaimed HBO series *Six Feet Under*. Suvani plays Edie, an eccentric lesbian performance artist.

Mena's film, *Trauma*, in which she stars with Colin Firth and was produced by Jonathan Cavendish, premiered in Sundance 2004 and will be released worldwide in November.

In 2003, Mena made her stage debut in "The World of Nick Adams" at The Kodak Theatre in Hollywood, where she starred as Marjorie opposite Paul Newman, Jack Nicholson, Tom Hanks, Julia Roberts & Matt Damon.

In 2002, she starred in two widely applauded independent feature films. *Sonny*, starring opposite James Franco, Brenda Blethyn, and Harry Dean Stanton, marked Nicolas Cage's directing debut, and premiered at the 2002 Deauville Film Festival. The second film was *Spun*, directed by acclaimed music director Jonas Akerlund, in which she starred opposite John Leguizamo. She played a daring role as a young woman addicted to crystal meth. The film premiered at the Deauville, Toronto, and Sundance film festivals.

In September 2001, Mena starred in the film *The Musketeer* opposite Tim Roth, Stephen Rea, Catherine Deneuve, and Justin Chambers, playing a young French girl in 1630s France, based on the classic tale of *The Musketeer*.

Mena was the winner of two Movieline Awards for Breakthrough Performance for *American Beauty* and Best Ensemble for *American Pie*. She also received a Screen Actor's Guild Award for Best Ensemble for *American Beauty*.

She made her film debut with a starring role in the Greg Araki film *Nowhere*. Her other film credits include *Slums of Beverly Hills*, *Kiss the Girls*, and *Snide and Prejudice*.

Suvani's other notable television appearances included a recurring part on the Steven Spielberg produced drama series *High Incident*, and *Chicago Hope*, for which she won acclaim for her portrayal of an HIV-infected youth.

In 2003, Mena Suvani became the new worldwide advertising face of the famed Paris cosmetic company Lancôme and in 2005, Mena will be featured by the acclaimed jewelry house Harry Winston in their winter advertising campaign, shot by the late legendary photographer Richard Avedon.

KEVIN BACON (Jorge) is one of the foremost actors of his generation, having proven his talents in a wide range of film genres from action thrillers to romantic comedies to heavy dramas, and even the occasional musical. His talent for balancing starring roles with powerful supporting characters has allowed him to build a varied and critically acclaimed body of work.

With the support of his parents, Bacon left his native Philadelphia to become the youngest student at Circle in the Square Theatre in New York where he studied until he made his film debut as Chip in *National Lampoon's Animal House*. This led to roles in *Diner* and *Footloose*, the latter of which propelled him to stardom.

Kevin Bacon's film credits include *Trapped*, John Hughes' *She's Having a Baby*, *Criminal Law*, *The Big Picture*, *Tremors*, *Balto*, *Hollow Man*, David Koepp's *Stir of Echoes*, the sleeper hit *My Dog Skip*, *Wild Things*, *Digging in China*, *Telling Lies in America*, *Picture Perfect*, Oliver Stone's *JFK* and Rob Reiner's *A Few Good Men*. He also starred in Barry Levinson's *Sleepers* with Brad Pitt and Robert De Niro, *Apollo 13* directed by Ron Howard, *Murder in the First* (for which he was voted Best Actor by The Broadcast Critics Association and nominated for Best Supporting Actor by The Screen Actors Guild and the London Film Critics Circle), *The River Wild* (for which he was nominated for a Golden Globe), and Jane Campion's *In the Cut*.

Kevin most recently starred in Clint Eastwood's *Mystic River*, which opened the 2003 New York Film Festival and received Academy Award® and Golden Globe nominations for Best Picture.

Kevin can now be seen in *The Woodsman*, a compelling drama that premiered to great critical acclaim at 2004's Sundance and Cannes Film Festivals. He was recently nominated for an IFP Spirit Award for this role.

In 1996, Kevin Bacon made his directorial debut with *Losing Chase* starring Kyra Sedgwick, Beau Bridges, and Helen Mirren. Produced for Showtime, *Losing Chase* was honored with three Golden Globe nominations, including Best Motion Picture made for Television. The film debuted on Showtime and was also screened at the Sundance Film Festival and the 1996 Toronto Film Festival.

Kevin recently directed his second film, *Loverboy*, which he also produced and appears in. Based on the acclaimed novel by Victoria Redel, the film stars Kyra Sedgwick and features appearances by Campbell Scott, Matt Dillon, Marissa Tomei, and Oliver Platt.

On Broadway, Kevin starred in a one-man show, "An Almost Holy Picture," a Roundabout Theatre Company production written by Heather McDonald. Kevin played Samuel Gentle, a church groundskeeper and ex-priest whose daughter is born with congenital hypertrichosis lanuginosa (lanugo), a rare condition that covers her body in hair. He takes you through his journey with faith and a person's relationship with God.

Kevin's stage work also includes such Off-Broadway productions as "Album," "Poor Little Lambs," and "Getting Out." He made his Broadway debut in 1983 with Sean Penn in "Slab Boys," and also starred in the 1986 production of Joe Orton's highly-touted play "Loot." He also starred in Theresa Rebeck's comedy "Spike Heels" with Tony Goldwyn and Sandra Santiago.

Bacon's television credits include the American Playhouse version of Lanford Wilson's play *Lemon Sky*, a production that teamed him with his future wife. Other television credits include the *The Gift* and the cable film *Enormous Changes at the Last Minute*.

With his older musician brother Michael, Kevin is the other half of The Bacon Brothers, a successful band with a sound that Kevin describes as Forosoco (which is the title of their first album): Folk, Rock, Soul and Country. Already highly regarded and hugely successful on the national club circuit, they have recorded 3 CD's and recently released a double-live album and concert DVD.

In January 2000, the Film Society of Lincoln Center honored Kevin for his extraordinary career in the film industry.

Bacon resides with his wife and two children in New York.

DJIMON HOUNSOU (Joe) was nominated for an Academy Award® starring as Mateo in Jim Sheridan's critically acclaimed, semi-autobiographical feature *In America*. He is also a Golden Globe nominated actor for his career-making role in the Stephen Spielberg directed film *Amistad*.

Djimon was most recently seen in the futuristic thriller *Constantine*, starring with Keanu Reeves. The film is an adaptation of the popular comic book *Hellblazer*.

Djimon is currently filming the Michael Bay directed *The Island*, alongside Ewan McGregor and Scarlett Johansson.

Additionally, he starred in the second installment of the action blockbuster *Lara Croft: Tomb Raider* with Angelina Jolie, as well as the blockbuster action feature *Biker Boyz*, opposite Laurence Fishburne.

On the small screen Djimon was last seen guest-starring alongside Jennifer Garner in the ABC hit series *Alias* as Kazari Bomani, the leader of the notorious organization known as The Covenant. Djimon was also used for several of the popular 2003 Gap campaigns, which appeared on television and in print.

Born in Benin, West Africa, Hounsou moved to Paris at the age of thirteen for his education where he was discovered by fashion designer Thierry Muglar. Soon after, Hounsou worked with legendary photographer Herb Ritts and starred in several television commercials for now-famed film director David Fincher.

Hounsou moved to Los Angeles where he taught himself to speak English (largely by watching television commercials). A featured role in the Janet Jackson video “Love Will Never Do Without You” caught the attention of agents and casting directors. This led to small roles in such films as *Stargate*, *Unlawful Entry*, and *Deep Rising*. Djimon was also seen starring in such epics as Ridley Scott’s Oscar® winning film *Gladiator* opposite Russell Crowe, and *The Four Feathers*, opposite Kate Hudson and Heath Ledger.

GOLDEN BROOKS (Chanel) is a winner of the Multi-Cultural Prism Award for Best Actress in a Comedy Series, and was previously nominated for a NAACP Image Award for Outstanding Actress in a Comedy Series, for her portrayal of Maya on UPN's top series *Girlfriends*, which has firmly established her as an impressive and respected talent in the industry.

Time magazine deemed Brooks one of the most watchable women in the world in their review of her performance in the Mike Figgis film *Time Code*. Her work on the small screen includes the critically acclaimed Showtime series *Linc's*, an edgy drama about a politician who owns a bar in Washington D.C. Brooks is also active onstage alongside Danny Glover with the Robey Theater Company, a non-profit company dedicated to developing plays about the Black experience, as well as interpreting established works.

The San Francisco native holds a Bachelor's Degree in Sociology with a minor in Theater from the University of California at Berkeley. The classically trained actress, who has

performed in a broad variety of roles from Chekov to Shakespeare, is also a talented writer, boasting a Master's Degree in Creative Writing from Sarah Lawrence College. Brooks is also a classically trained dancer, both studying and teaching Ballet, Jazz, and Modern dance. In her spare time, she dedicates time to The Pediatric AIDS Foundation and AIDS Project Los Angeles.

KEISHA KNIGHT PULLIAM (Darnelle) was born in Newark, New Jersey, on April 9, 1979. She started playing Rudy Huxtable on *The Cosby Show* when she was just 4 years old, however, she had already appeared on *Sesame Street* at the age of 3 years. She also starred in *The Last Dragon* and several other TV projects, including *The Little Match Girl*, *Polly, Polly: Comin' Home*, and *A Connecticut Yankee in King Arthur's Court*. She also had a few guest star appearances on *A Different World*. She was nominated for a Young Artist Award in 1985 and 1987 for *The Cosby Show*. She won in 1989 (and the rest of the cast) for *The Cosby Show*. She was nominated for a Young Artist Award in 1990 for playing Polly in *Polly*. She is a 2001 graduate of Spelman College where she earned a degree in sociology. She recently was named as one of *Ebony* magazine's top bachelorettes. She is also a member of the Delta Sigma Theta sorority. In November of 2001, she won the special former-child star edition of *The Weakest Link*. Her winnings benefited the Bonner Foundation, a group that funds scholarships and anti-hunger programs.

SHERRI SHEPHERD (Ida) never fails to delight audiences with her magnetic personality and rollicking humor. The Chicago native co-stars with Andy Dick and Eric Roberts on the ABC workplace comedy *Less Than Perfect*, which is in its third season. Recently, she had a cameo in *Cellular* with Kim Basinger, and plays Bernie Mac's best friend in *Guess Who*. Shepherd continues her recurring role as Sgt. Judy Potter on CBS' *Everybody Loves Raymond*. She is the voice of twin toucans Cheryl and Meryl in the Disney Channel's upcoming comedy series *Brandy & Mr. Whiskers*, about a poodle and a rabbit stuck in the rain forest. She released a collection of her 'gospel' stand-up comedy on a CD entitled *No Refund, No Exchange* in May of 2003.

A groundbreaking performance as one of the first African American actresses to guest star on the hit NBC series *Friends* earned Shepherd the reputation of being one of Hollywood's most reliable sources for uproarious comedy.

Shepherd continues to defy industry boundaries and has appeared on every major network. She recently appeared as God (who happened to be a DMV Clerk) on *Joan of Arcadia* for CBS. She co-starred opposite Brooke Shields on NBC's *Suddenly Susan*, recurred on the WB's *Jamie Foxx Show*, and guest-starred on Fox's *Living Single*. She played stage manager Melva on chef Emeril Lagasse's show-within-a-show, *Emeril*, and most recently starred as Joanne Waters alongside veteran actors John Cleese and Ed Begley, Jr. in ABC's short-lived satirical comedy *Wednesday 9:30 (8:30 Central)*.

A self-described "class clown," Shepherd always wanted to pursue a performing career "and marry Michael Jackson." She relocated to Los Angeles during high school and considered being a mortician, but opted for a job as a legal secretary instead. In 1990 she came face-to-face with destiny. After witnessing Andrew Dice Clay on stage, Sherri was egged on by her friends to put her own act together. Her love for performing was instantaneous; success, however, was not. For five years, Sherri toiled as a secretary by day and hopped on the bus at night to do her standup. She finally got her first real break with the comedy *Cleghorne!* starring former *Saturday Night Live* alum Ellen Cleghorne.

A favorite on the talk show circuit, Shepherd has appeared on *Politically Incorrect*, the *700 Club*, and VH1's *The List*. She's been fortunate enough to work steadily while fine-tuning her craft through comedy, scene-study and improvisational workshops. As an accomplished standup comic, she performs regularly at The Comedy Store, The Improv and Laugh Factory in Hollywood.

Shepherd attributes her success to faith in God, her grandmother, pastor and her father's constant encouragement "to do" and "become" anything she wished with hard work. She also has a tremendous amount of respect for other performers and mentions Whoopi Goldberg, Angela Bassett, Janet Jackson and Michael Jordan among her professional role models.

A delirious newlywed, Shepherd gives a hilarious off-center perspective on relationships on her first comedy recording, aptly titled *No Refund, No Exchange*. Away from the set, she enjoys karaoke, skiing, skating, church activities and a good game of Taboo. Sherri Shepherd lives in Los Angeles with her "oh so incredible" husband, actor and comic Jeff T., and their two Retrievers, Angel and Shatzi.

ABOUT THE FILMMAKERS

BILLE WOODRUFF (Director) has worked with some of the biggest names in entertainment. Raised in Virginia, Bille attended the University of Maryland, College Park, as a National Merit Scholar on a full academic scholarship with plans of becoming an anthropologist. Things took an unexpected twist once he began an internship at Black Entertainment Television (BET). Bille's career in showbiz began as he worked his way up through the ranks at BET, where he initially acquired practical production knowledge and experience, topping off his rise from intern to executive producer of specials and original programming. It is while at BET that Bille also began directing EPKs and music videos for up-and-coming artists.

After his successful run at BET and a rapidly growing list of credits, Bille felt that it was time for a change. That change came with an offer from Atlanta-based La Face Records to serve as senior national director of music videos and video production. Spending three years at La Face, Bille felt that it was time yet again to move on in his career. Backed by a solid reputation as one of the most desired music video directors in the business, Bille relocated to Los Angeles to venture off on his own.

Bille's distinct searing visuals and his keen sense of what is fashionable has earned him the undivided attention of the industry. He has directed some of the most memorable videos for artists such as Jessica Simpson, Lil' Kim, Britney Spears, Celine Dion, R Kelly, Naz, Outkast, Aaliyah, Missy Elliot, TLC, Toni Braxton, Trisha Yearwood and Usher, among many others. He has been nominated for numerous MTV video awards, and won a VH-1 Fashion award.

Bille's first foray into feature films was *Honey*, starring Jessica Alba and Mekhi Phifer, which has grossed \$60 million worldwide.

KATE LANIER (Screenplay) has had the good fortune to write many screenplays that went on to become motion pictures. Among them are *What's Love Got to Do with It*, *Set it Off*, *Honey*, *Glitter*, *Shut Up and Dance*, and *The Mod Squad*. She just completed *Women's Maintenance Club* and an untitled Tom Shadyac project.

She also wrote and directed the short film *Everybody Can Float*.

NORMAN VANCE, JR. (Screenplay) recently completed *Roll Bounce*, which will be released at the end of August. Currently Vance is rewriting *Preachin Ain't Easy*, which stars Cedric the Entertainer. Vance's other credits include *Barbershop 2* and a rewrite on *Mama's Boys*.

In addition, Vance has worked in television on *Girlfriends*, *Moesha*, and *The Parent'hood*. He won a Shine Award for his work on *Moesha* in 2000.

Presently Vance is developing an original idea for State Street Pictures and Malcolm Lee to direct titled *The Champions*.

ELIZABETH HUNTER (Story) earned her bachelors degree with honors from Stanford University, and her masters degree from Cornell University. Before becoming a screen and television writer, Hunter was an assistant to the head of children's programming at NBC, an intern in the Walt Disney Company feature creative group, and finally director of development at Universal Pictures where she worked on several feature films, including *Apollo 13*, *Clockers*, *Crooklyn*, *12 Monkeys*, and *To Wong Foo, Thanks for Everything, Julie Newmar*. Hunter left the development ranks to write.

Hunter's first screenplay was *The Fighting Temptations*, which starred Cuba Gooding Jr. and Beyonce Knowles. The original screenplay earned Hunter a spot on *Variety's* "Ten Screenwriters to Watch" list; the film recently won an NAACP Image Award for Best Picture.

Hunter wrote on the acclaimed television series *ER*. She adapted *White Boy Shuffle*, a novel written by Paul Beatty, and is co-writing a pilot for HBO with writer/director George C. Wolfe. Hunter is currently a writer/producer on Showtime's new drama *The L Word*.

Elizabeth was a member of the Writers Guild of America/W Board, and is presently a trustee of the Junior Statesman Foundation.

DAVID HOBERMAN (Producer) is one of today's leading producers in the entertainment industry, responsible for making over 100 movies.

In 2002, after three years at MGM, Hoberman re-formed Mandeville Films and Television at The Walt Disney Studios. Over the last two years, Mandeville released the box office hit *Bringing Down the House* as well as *Raising Helen*, *The Last Shot*, and *Walking Tall*.

This year Mandeville is in production on *The Shaggy Dog* starring Tim Allen, in pre-production on *Antarctica* starring Paul Walker, and gearing up to shoot *Swiss Family Robinson* in the fall.

Mandeville will also start shooting its fourth season of *Monk* this spring, a one-hour series for USA Networks.

In 1999 while at MGM, Hoberman co-financed and produced *Anti Trust*, *What's the Worst That Could Happen*, and the critically acclaimed *Bandits*.

As founder and president of Mandeville Films, he produced *The Negotiator* and signed an exclusive five-year pact with The Walt Disney Studios. During this time, Hoberman produced *George of the Jungle*, *I'll Be Home for Christmas*, *Senseless*, *The Other Sister*, *Mr. Wrong*, and *The Sixth Man*.

Prior to forming Mandeville Films, Hoberman served as president of the Motion Picture Group of Walt Disney Studios, where he was responsible for overseeing development and production for all feature films for Walt Disney Pictures, Touchstone and Hollywood Pictures. During Hoberman's tenure, Disney was the #1 studio, *Pretty Woman* was the #1 picture and the studio released the #1 soundtrack of the year. Hoberman was also behind the releasing of major blockbusters including *Who Framed Roger Rabbit*, *Father of the Bride*, *What About Bob*, *Good Morning Vietnam*, *Dead Poet's Society*, *Crimson Tide*, *The Jungle Book*, *Ed Wood*, *Dangerous Minds*, *Ruthless People*, *Beaches*, *The Rocketeer*, *The Doctor*, *Sister Act*, *Alive*, *What's Love Got to Do With It*, *Cool Runnings*, *Three Musketeers*, *Tin Men*, *Stakeout*, *When A Man Loves A Woman*, *Cocktail*, and *Three Men and a Baby*. He broke through the Disney live-action ceiling with *Honey*, *I Shrunk the Kids* and championed the first ever stop-motion animated full-length feature, Tim Burton's *The Nightmare Before Christmas*.

Today Hoberman is also a professor with UCLA's Graduate School in the Producers Program. He's been a member of the Board of the Starlight Starbright Foundation for well over ten years, is on the Collections and Acquisitions Committee at L.A.'s Museum of Contemporary Art, and sat on the board of the Los Angeles Free Clinic for six years.

Hoberman began his career in the mailroom at ABC and quickly ascended in the entertainment business, working for Norman Lear's Tandem/T.A.T. in television and film. He worked as a talent agent at ICM before joining Disney as a film executive in 1985.

ROBERT TEITEL (Producer) is a native of Chicago, Illinois. Majoring in Film and Marketing, he graduated from Columbia College in 1990. During his college career, he formed a production company by the name of Menagerie Films with director George Tillman. He then produced *Paula*, a 30-minute short which won several awards, including the Student Academy Award. At the same time, Robert produced several music videos under the Menagerie umbrella. In 1994, he raised \$150,000 and produced *Scenes for the Soul*, a feature film that was shot in Chicago using local talent and resources. *Scenes for the Soul* was sold to Jackson-McHenry at Savoy Pictures for \$1 million.

Robert followed up *Scenes* with the well-received feature *Soul Food*, directed by George Tillman, Jr., and featuring an assembled cast of Vanessa Williams, Vivica Fox, Brandon Hammond, Nia Long, Mekhi Phifer, Irma P. Hall, Michael Beach, and Jeffrey Sams. The film was executive produced by Kenny "Babyface" Edmonds and released in September of 1997. On a sparse budget of \$7.5 million, *Soul Food* managed to astound the film community by surpassing all expectations and pulling in \$43 million. The soundtrack shipped double platinum and when the film went on sale in video, it was in the top 10.

Upon the release of the film, the partners signed a first look production deal with Fox 2000 for their production company, State Street Pictures, which enables them to develop projects for Robert to produce and for George to produce and direct. State Street's other credits include the hit drama, *Men of Honor*, which grossed \$50 million domestically and over \$100 million worldwide. The film is an epic story inspired by the life of Carl Brashear, a man who came from humble beginnings in Kentucky to battle the obstacles of racism, lack of education, and the loss of his leg in his dream of becoming the United States Navy's first African-American master deep sea diver. The film stars Oscar® winning actors Cuba Gooding, Jr. and Robert DeNiro with an ensemble cast that includes Charlize Theron, Loretta Devine, Glynn Turman, and Hal Holbrook. They followed the success of that film with the wildly successful comedies *Barbershop* and *Barbershop 2*.

Robert and State Street recently wrapped principal photography on *Roll Bounce*, a comedy that follows a crew of roller skaters in the late 1970s and how one of them must help his family deal with the loss of their mother. The film stars Bow Wow, Chi McBride, Kelita Smith, Jurnee Smollett, Meagan Goode, Khleo Thomas, Mike Epps, Charlie Murphy, Nick Cannon, and Wayne Brady.

State Street Pictures has several feature film projects in development: *Criminal Minded*, a project about the greatest criminal never heard of; *Barbershop: The Series* based on the success of both of the two *Barbershop* films; *The Piece*, a drama about a black female cop who loses her gun and must discover who is responsible; *A Conversation With the Mann*, a biopic of a fictional comedian in the 1950s struggling to balance his need for success with a growing need to inject social commentary into his act; and *Soul of a Nation*, an animated exploration of black music in America. State Street also has various TV projects that are close to being bought by major TV networks.

GEORGE TILLMAN, JR. (Producer) is a Milwaukee, Wisconsin, native who, after seeing the film *Cooley High*, became inspired to make films of his own. In 1994, George wrote and directed his first feature film, *Scenes For the Soul*. It was shot entirely in Chicago using local talent and resources. The film, which cost \$150,000 to make, caught the attention of Doug McHenry and George Jackson who acquired it for Savoy Pictures for \$1 million. Following on the momentum of this success, George began to write a script, loosely based on his own life: *Soul Food*.

Soul Food began production on November 6th, 1996, on a hectic 30-day schedule with a cast that included Vanessa Williams, Vivica A. Fox, Nia Long, Mekhi Phifer, Michael Beach, Irma P. Hall, and Brandon Hammond. Modestly budgeted at \$7 million, *Soul Food* opened to critical and financial success, grossing over \$43 million domestically. As a result, George and his producing partner, Bob Teitel, landed a two-year, first look deal at Fox 2000. State Street Pictures became their company's new name—a reference to their earlier years as a filmmaking team in Chicago.

George's next directorial effort was *Men of Honor*, an epic story inspired by the life of Carl Brashear, a man who battled the obstacles of racism, a lack of education, and the loss of his leg to become the United States Navy's first African-American Master deep sea diver. The film starred Oscar® winning actors Cuba Gooding, Jr., and Robert DeNiro with an ensemble cast that included Charlize Theron, Michael Rapaport, Lonette McKee, Glynn Turman, and Hal Holbrook. The film opened nationwide on November 10, 2000, and grossed \$85 million worldwide.

After the success of *Men of Honor*, George ventured into producing. In addition to his role as executive producer of the beloved *Soul Food: The Series*, George co-produced with partner Bob Teitel the MGM film *Barbershop*. Tim Story directed the comedy, about a day in the life of a Southside Chicago barbershop. The film starred Ice Cube, Anthony Anderson, Sean Patrick Thomas, Eve and Cedric the Entertainer. Widely praised by moviegoers and critics alike, *Barbershop* opened on September 13th to record-breaking box office success. With a domestic gross upwards of \$75 million, *Barbershop* has become the most profitable African-American themed film of all time.

Hot on the heels of *Barbershop* came the sequel *Barbershop 2: Back in Business*. It was released February 6th, 2004. The film, directed by Kevin Rodney Sullivan, was number one in an opening weekend that was even bigger than its predecessor, raking in more than \$24.2 million.

George has recently completed producing, with partner Bob Teitel, *Roll-Bounce!*. The '70s-inspired coming-of-age comedy features an all-star cast led by Bow Wow, Chi McBride, Khleo Thomas, Mike Epps, Meagan Good, Nick Cannon and Kellita Smith. The film is being directed by Malcolm D. Lee.

SHAKIM COMPERE (Producer) first partnered with Queen Latifah ten years ago to form Flavor Unit Entertainment when her musical career was burgeoning. As the more silent partner in Flavor Unit, Compere and his artful negotiations have taken Flavor Unit from a small shop to a multimedia entertainment company that includes a record label, an artist management division, music publishing company, real estate holdings, and a television and film production company. With Flavor Unit, Compere has worked on *The Cookout*, which he wrote and produced, as well as *Bringing Down the House*.

It is Compere's ability to recognize talent in its rawest form that established him as an important force in the world of R&B and hip-hop music. Compere has managed the careers of some of today's hottest artists in the hip-hop and R&B arena, including Naughty by Nature, Faith Evans, L.L. Cool J, and N.E.X.T.

ICE CUBE (Executive Producer) is a dynamic force in both the world of film and music. With films that have generated over half a billion dollars at the box office and with more

than ten million records sold, Cube is proving that he's not solely confined to just one facet of the business.

Cube began his transition behind the camera when he wrote, produced and starred in the cult hit *Friday*, which helped spawn a successful franchise. The sequel *Next Friday* and *Friday After Next* helped cement Cube's place in Hollywood. The *Friday* franchise has generated around \$200 million with combined theatrical, home video, soundtrack and DVD revenues to date.

The multi-hyphenate artist is the head of his own production company, Cube Vision Productions. Through Cube Vision, the company has produced or executive produced nine films. This includes the *Friday* series and the *Barbershop* series. Cube Vision also produced *The Players Club* that marked Cube's directorial debut.

The next production coming from Cube Vision is the family comedy *Are We There Yet?*. This marks the first release through the 2003 deal Cube Vision signed with Revolution Studios (and Columbia Pictures).

Cube starred in and executive produced the hit comedy *Barbershop* for MGM. The ensemble comedy tells the story of a day in the life of a barbershop on the South Side of Chicago. Cube stars as the owner of the barbershop with Eve, Sean Patrick Thomas and Cedric the Entertainer rounding out the cast. The sequel, *Barbershop 2*, was released in February 2004.

Ice Cube also starred in the critically acclaimed *Three Kings* with George Clooney and Mark Wahlberg. He received excellent reviews for his performance in the film, which was picked as one of the Ten Best Films of 1999 by *Time*, *Newsweek* and the National Board of Review. Cube made his highly regarded motion picture debut in John Singleton's Academy Award® nominated *Boyz N The Hood*, a role that won him the Chicago Film Critics Award for "Most Promising New Actor."

Other film credits include Joseph Kahn's *Torque*, *Anaconda* with Jennifer Lopez and Jon Voight, *Trespass*, *The Glass Shield*, *Higher Learning*, and *Dangerous Ground*.

Cube continues to be one of the most recognized hip-hop artists in the recording industry. His thriving music career includes the double-platinum success of both discs of his double album *War and Peace*. As a solo artist, Cube recorded such hit albums as *Lethal Injection*, *Bootlegs & B-Sides*, *The Predator* and *Amerikkka's Most Wanted*. His collaborative effort with Mack-10 and WC (Westside Connection) produced the platinum-plus album *Bow Down*. A collection of

his greatest hits, featuring two new songs, was released by Priority Records in December 2001. After a seven-year hiatus, Westside Connection released their latest album, *Terrorist Threats*, in November of this year.

MATT ALVAREZ (Executive Producer), Ice Cube's producing partner and president of production at Cube Vision, has most recently worked on *Friday After Next*, the third installment of the franchise *Friday*, and *All About the Benjamins*. Both films were produced by Alvarez and star Ice Cube and Mike Epps. He also executive produced the MGM feature *Barbershop*. In addition to his producing responsibilities and overseeing the day-to-day operations of Cube Vision, Alvarez is responsible for nurturing new writers and directors, acquiring and developing new music projects, and overseeing the company's expansion into television and other areas of entertainment.

Alvarez got his start as acquisitions and co-productions manager at Fine Line Features where he oversaw the production of such films as *Mother Night*, starring Nick Nolte, and *Roseanna's Grave*, with Jean Reno.

Shortly after joining Cube Vision in 1998, Alvarez co-produced *Next Friday* and as a producer set up *Be Careful What You Wish For*, an HBO half-hour drama about a young hip-hop artist and the music industry.

Next Alvarez will produce the Dreamworks feature *Big Ticket*, starring Ice Cube. In addition, Alvarez and Cube Vision are developing and producing *From the Old School* written by and starring Ice Cube and John Witherspoon, *De-Fense*, *Pimp*, with Bill Duke attached to direct, *Shadowman*, and executive producing *Race*, among other projects.

Born in Fresno, California, and raised in Foster City, California, Matt Alvarez graduated from the University of California, Davis, where he earned a B.A. in English and Art History. He resides in Los Angeles.

TODD LIEBERMAN (Executive Producer), as president, oversees more than 30 film and television projects for Mandeville's ever-growing slate. He executive produced Jeff Nathanson's directorial debut *The Last Shot*, starring Matthew Broderick and Alec Baldwin. Lieberman will also be executive producing upcoming projects such as: *The Shaggy Dog* with Tim Allen, Robert Downey, Jr., Kristin Davis, and director Brian Robbins; *Antarctica*, which

will be directed by Frank Marshall; and the independent political thriller *Five Fingers*, written by Laurence Malkin and Chad Thumann, directed by Malkin, starring Laurence Fishburne and Ryan Phillippe. He co-produced *Bringing Down the House*, starring Steve Martin and Queen Latifah, which generated more than \$130 million at domestic box office, and *Raising Helen* starring Kate Hudson and directed by Garry Marshall which opened May 2004. In addition, he is currently overseeing projects in development with Jamie Kennedy, Snoop Dogg, director Charles Shyer, and many of the industry's top writers including Jeffrey Nachmanoff.

Prior to joining Mandeville, Lieberman acted as senior vice president for international finance at production company Hyde Park Entertainment, which produced and co-financed such films as *Anti-Trust*, *Bandits*, and *Moonlight Mile*.

Lieberman established himself at international sales and distribution giant Summit Entertainment, where he moved quickly up the ranks after pushing indie sensation *Memento* into production and acquiring the box-office smash *American Pie*.

In 2001, Lieberman was named one of the "35 under 35" people to watch in the business by The Hollywood Reporter.

Lieberman holds a B.A. from the University of Pennsylvania.

THEO VAN DE SANDE, ASC (Director of Photography), most recently shot *Little Black Book* starring Holly Hunter and Brittany Murphy, as well as such films as *Out of Time* starring Denzel Washington and *High Crimes* starring Morgan Freeman, both directed by Carl Franklin; *Cruel Intentions* starring Reese Witherspoon and Ryan Phillippe; and *Blade* starring Wesley Snipes. Born in Holland, Van de Sande's Dutch films have received international acclaim and numerous awards, including *The Girl with The Red Hair* (Dutch Film Critics Award), *The Pointsman* (Best Cinematography award from the Madrid Film Festival), and *The Assault* (Academy Award® winner and Golden Globe winner for Best Foreign Film).

Van de Sande's work also includes *Colors Straight Up*, which was an Academy Award® nominee for Best Documentary.

JON GARY STEELE (Art Director) is currently working on the highly anticipated *The Dukes of Hazzard*, and recently finished work on *Mozart and the Whale*. Some of his other credits include *The Onion Movie*, *The Sweetest Thing*, *The Glass House*, *One Night at McCool's*,

Cruel Intentions, American History X, Dead Connection, Little Sister, When the Party's Over, and *The Runstone*.

Steele is also doing prep work for the upcoming features *Straight Up* and *Hot Zone*.

MICHAEL JABLOW (Editor) edited the popular *Old School*, as well as numerous other films including *The Last Castle, The Contender, Can't Hardly Wait, Commandments, Muppet Treasure Island, Little Big League, Boomerang, Marrying Man, Naked Gun, Throw Momma From the Train, Brubaker,* and *Hair*.

Jablow's television credits include *Without a Trace, 61*, Breast Men, Christmas in Connecticut, Family of Spies: The Walker Spy Ring,* and *Conspiracy: The Trial of the Chicago 8*. He was nominated for an Emmy award and A.C.E. award for his work on *61**, and he also received an A.C.E. award nomination for *Breast Men*.

SHAREN DAVIS (Costume Designer) most recently worked on the critically acclaimed *Ray*, for which she was nominated for an Academy Award® and a Costume Designers Guild Award. Her other credits include *Out of Time, Antwone Fisher, High Crimes, Double Take, Nutty Professor II: The Klumps, Rush Hour, Doctor Dolittle, Money Talks, Devil in a Blue Dress, Younger and Younger,* and *Equinox*.

Currently, Davis is working on the feature *Akeelah and the Bee*.

BARRY COLE (Music Supervisor), who is the co-founder of SPOT Music, is a true musicologist. From the hit rap tracks of 1995's *New Jersey Drive* to the Brazilian music of 1998's *Next Stop Wonderland* to the 1980's pop of *American Psycho*, Cole views movies as his blank canvas and paints with music. Cole has served as music supervisor and consultant on nearly 50 films and has served as producer of close to 20 soundtrack albums. He has brought today's cutting edge musical talent into his film projects and worked with both large and smaller budget films.

Cole first studied film theory and production at Dartmouth College. He worked as a DJ at events throughout the area while in college. Cole joined Dartmouth Broadcasting and eventually became general manager of both Dartmouth College radio stations, one a commercial AOR-station and the other a block-format college station.

After graduation, Cole relocated to New York City to work with Spike Lee's Brooklyn-based production company 40 Acres and a Mule. In 1994 Cole landed a job with The Shooting Gallery as the assistant to director Nick Gomez and producer Larry Meistrich. It was here that Cole moved into music supervision.

Cole's first foray into supervision was the film *New Jersey Drive*. This film and double album soundtrack spawned the hit single "Can't You See?" by Total and Notorious B.I.G. The soundtrack album and single have both been certified gold. During his tenure at The Shooting Gallery, Cole cut his teeth on a wide variety of films like *illtown*, *Niagara*, *Niagara*, and *Dee Snider's Strangeland*.

While at The Shooting Gallery, Cole began to formulate his idea of a network of music specialists for visual medium. He partnered with Gwen Bethel to create Clear Music, at the time one of the only East Coast based companies specializing in music supervision, consulting, clearance, and soundtrack distribution. Clear Music quickly developed a reputation as having the proficiency and knowledge to research and license the best music in any genre and for any type of budget.

After Gwen Bethel left Clear Music to head up the music department at Artisan Entertainment, Cole renamed the company SPOT Music and brought in music supervisor Christopher Covert, with whom he had previously worked at The Shooting Gallery. The additions of Clearsongs as the main licensing hub and music supervisors David Donahue (Dublin), Louise Hammar, and Sophie Sheen (UK) has enabled Cole to realize his vision of a worldwide entity to supervise and clear music for all visual mediums.

When not working Cole is likely found DJ'ing at Botanica (the site of the original Knitting Factory) in New York City's East Village. Cole is also former Junior Olympic Volleyball player that grew up in the Bay Area of Northern California. Cole is now found performing on a different circuit, as a frequent speaker on panels for such organizations as CMJ, Film Music Network, IFP, BMI, The Avignon Film Festival, IFFM (US and Tokyo) and ASCAP.

CHRISTOPHER YOUNG (Music) has evolved into one of the most skilled of a new generation of film composers who are able to move effortlessly between hardcore melodrama and off-the-wall satire and comedy. He combines the orchestral craftsmanship of the great film

composers of the '50s, '60s and '70s with an edgy sensibility as well as a keen and sharply-tuned intelligence. His music can enhance dramas with subtlety and simplicity, propel suspense and action films with powerfully thrusting rhythms and electrifying textures, and provide comedies and unusual subject matter with hip, cutting-edge musical commentary. He achieved early recognition in 1987 with his bone-chilling score to the Clive Barker horror tale *Hellraiser* and in 1988 added two more thundering horror scores to his resume: *Hellbound: Hellraiser II* and *The Fly II*.

Young's distinctive and imaginative approaches to several unusual projects have made him a highly sought-after commodity on films with unusual subject matter. He wrote an ingenious score incorporating breathing effects for the offbeat film *The Vagrant* in 1992. His score to the moody serial killer film *Jennifer 8* added immeasurably to the film's unnerving atmosphere, while his darkly dramatic score to the Christian Slater/Kevin Bacon prison drama *Murder in the First* distinguished it from several competing courtroom thrillers. In 1995 his music elevated a trio of thrillers: the sci-fi horror film *Species* received an unnerving score in the manner of Saint-Saens; the cyber-reality adventure *Virtuosity* was energized by a supercharged action score; and the Sigourney Weaver/Holly Hunter serial killer film *Copycat* received a brilliantly nuanced score that burrowed deeply into the psychologies of both Weaver's and Hunter's characters. He tuned in perfectly to the offbeat sensibility of the Bill Murray comedy *The Man Who Knew Too Little* and provided an appropriate urban blues groove to the John Dahl gambling melodrama *Rounders*. His other works include the scores for *Head Above Water*, Jon Amiel's *Entrapment*, *The Big Kahuna* starring Kevin Spacey and Danny DeVito, Norman Jewison's *Hurricane* starring Denzel Washington, *The Wonder Boys* starring Michael Douglas, and Sam Raimi's *The Gift*, as well as scores to such hits as *Runaway Jury*, *The Core* and *An Unfinished Life*. Christopher recently scored the hit film *The Grudge* starring Sarah Michelle Geller.

LOUISE ROSNER (Co-Producer) has more than 15 years of experience working in the film and television industry. Most recently, she served as the co-producer on the hit comedy *Mean Girls*, and as executive producer on *Paparazzi*.

Rosner's other selected feature film producing credits include *She's All That*, *On the Line*, *Get Over It*, *Boys & Girls*, *Bats*, *Denial*, *Firestorm*, *The Last Time I Committed Suicide*, and *A Kid in King Arthur's Court*.

For television, Rosner worked as a line producer on the Olsen twins' series *U.S. Space Camp*, *Shark Encounter*, *Fun House Mystery*, *Christmas Caper*, and *Sleepover*.