

Christmas with the KRANKS

In Revolution Studios' new comedy *Christmas With The Kranks*, based on John Grisham's best-selling novel Skipping Christmas, Tim Allen plays Luther Krank, a man who decides to skip Christmas and all the surrounding trappings and go on a vacation with his wife Nora (Jamie Lee Curtis) instead.

But when his daughter decides, at the last minute, to come home for the holidays, he is forced to put Christmas back together.

SYNOPSIS

After faithfully and happily celebrating Christmas their entire lives, and with their daughter Blair (Julie Gonzalo) in Peru to serve a stint in the Peace Corps, Luther (Tim Allen) and Nora (Jamie Lee Curtis) Krank are facing the prospect of a very lonely holiday.

One blustery Chicago night, Luther glances longingly at an alluring poster in a travel agency window and pictures himself and Nora basking in the glow of the sun on a Caribbean cruise. What if this Christmas there was no tree, no holiday lights, no fruitcakes, no parties, no decorating ... no Christmas?

Though Nora is at first reluctant about going away for the holidays, she soon warms to the idea. But when their neighbors up and down Hemlock Street find out, they are aghast, especially local busybody Vic Frohmeyer (Dan Aykroyd). Among the other injured parties are local police officers Salino (Cheech Marin) and Treen (Jake Busey), as well as Luther's neighborhood sparring partner Walt Scheel (M. Emmet Walsh).

The Kranks are skipping Christmas? Unimaginable. Unthinkable. Unbearable. To make matters worse, Luther refuses to put his illuminated Frosty the Snowman on his rooftop. Every house has a Frosty on its rooftop at Christmas. Hemlock Street is famous for it and has won numerous contests sponsored by the local newspaper for its Yuletide decorations.

The battle of wits between the Kranks and their neighbors quickly escalates, threatening the harmony of the community and, yes, the spirit of Christmas itself.

Then, without warning, Luther and Nora get a phone call from Blair. She's coming home for Christmas after all.

Now the Kranks have less than twenty-four hours to get themselves and all the families on Hemlock Street back in the proper Christmas spirit.

Revolution Studios Presents A 1492 Pictures Production *Christmas With the Kranks*, a Columbia Pictures release starring Tim Allen and Jamie Lee Curtis. Also starring are Dan Aykroyd, Erik Per Sullivan, Cheech Marin, Jake Busey and M. Emmet Walsh. The film is directed by Joe Roth. The screenplay is by Chris Columbus based on the novel Skipping Christmas by John Grisham. The film is produced by Chris Columbus, Mark Radcliffe and Michael Barnathan. The executive producers are Charles Newirth and Bruce A. Block. The director of photography is Don Burgess, ASC. The production designer is Garreth Stover. The film editor is Nick Moore. The costume designer is Susie DeSanto. The

casting is by Margery Simkin. The music supervision is by Steven Van Zandt. The music is by John Debney.

'TIS THE SEASON

Director and Revolution Studios' head Joe Roth first discovered Skipping Christmas before it was even published. "John Grisham's agent called me three years ago and, knowing that I'm a big fan of John's writing, asked me if I wanted to read his new book in galley form," says Roth. "And then he said, 'I think you're going to want to direct it.' It turns out he was right. Even while I was reading it, all I could think was that this would make a great Christmas movie. It had humor, it had wonderful characters and it had heart."

Skipping Christmas told the story of the Krank family, who after countless yuletide celebrations decide to take a year off and instead go off and bask in the Caribbean sun. It was a change of pace for Grisham, best known for such legal thrillers as The Firm, The Pelican Brief, The Client, A Time to Kill, The Rainmaker, The Chamber and The Runaway Jury — all of which have been made into movies. Although different in tone and style, Roth says Skipping Christmas contained all the storytelling strengths for which Grisham is celebrated.

There was one only drawback to Roth acquiring and directing a film version of Grisham's novel. He had just inaugurated his new company, Revolution Studios, and "as a start-up company, there was a great deal of work to do in order to get up and running," he says.

Three years later, however, Revolution was firmly established in Hollywood, with two-dozen releases under its belt, including such major hits as *Anger*

Management, XXX, Black Hawk Down, Daddy Day Care and the Roth-directed *America's Sweethearts*.

One day, Roth received a call from writer/director/producer Chris Columbus, with whom he had worked on numerous projects, including the blockbusters *Home Alone* and *Mrs. Doubtfire* (when Roth was running the film division of 20th Century Fox). “Chris asked me if I knew Grisham’s book and I said, ‘Do I know it? I love it. I wish I could have bought it.’”

Roth learned that Columbus had acquired the rights and written the screenplay. “Naturally, I thought he was going to direct it,” he says, with a wistful tinge to his voice. “But he said, ‘No ...you should direct it.’ It turns out I was getting ready to direct another project. But when I read Chris’ script, I knew I had to at least try to direct it. I promised myself that if I could get the right cast in place, I would do it. At the top of my list to play the Kranks were Tim Allen and Jamie Lee Curtis. I sent them the script and they immediately committed. It seemed like fate.”

Roth also had a history with Allen and Curtis. During the time Roth ran Disney, Allen starred for him in three major hits, *The Santa Clause* and two *Toy Story* movies. He had known Curtis since she first became a star at the age of 19.

“Joe and Skipping Christmas were the perfect fit. You could tell by how quickly it all came together,” says producer Michael Barnathan, Columbus’ partner in 1492 Pictures. “Joe read the script on a Sunday, bought it on Monday, decided he wanted to direct it on Tuesday and by Friday had cast Tim and Jamie Lee. The following Monday morning we started pre-production.”

For Allen, committing to the project was a no-brainer. “Look at the talent attached — Joe, Chris, John Grisham, Jamie Lee Curtis,” he says. “And it was a great story, which came at Christmas in an entirely different way. *The Santa Clause*

movies I did were about the mythology of Christmas. This was a much more realistic take on the holiday season and a wonderful character study as well.”

All the above elements also drew in Curtis. But what clinched the deal was Roth’s enthusiasm, she recalls. “The way he talked about it was so exciting. And he had such a clear vision for the material. I knew immediately I had to get on board.”

With Allen and Curtis committed, Roth assembled an equally strong supporting cast of comic veterans including Dan Aykroyd, Cheech Marin, Caroline Rhea and Tom Poston, as well as such notable actors as M. Emmet Walsh, Jake Busey, Felicity Huffman, Elizabeth Franz and Austin Pendleton, plus newcomers Julie Gonzalo, René Lavan and Erik Per Sullivan.

Christmas with the Kranks, as it was now called, was like coming home for Aykroyd, who over the last several years has devoted much of his professional time to his House of Blues clubs and musical performing. Allen had helped Aykroyd land a sitcom on ABC many years ago and he had worked with Curtis on such films as *My Girl*, *My Girl 2* and *Trading Places*. “When you have triple A players like that, and someone like Joe directing, you know the fun quotient’s going to be pretty high,” he says.

Co-stars Cheech Marin and Jake Busey, who portray the endearingly inept police officers Salino and Treen, also had a history. “I’ve known Jake since he was something like four years old,” says Marin. “I was good friends with his dad, Gary, and I watched Jake grow up in Malibu, where we both live. He developed into a wonderful young man, very professional and talented.”

Despite his age, Erik Per Sullivan, is no stranger to comedy, having put in several years as a regular on the hit Fox TV series “Malcolm in the Middle” as the seemingly naïve, but surprisingly perceptive Dewey. “I like doing funny stuff, and

the role of Spike really suited me because, like him, I enjoy playing around with walkie-talkies and pretending to be a spy.”

Decking the Halls

Christmas With the Kranks is set in the Chicago suburb of Riverside over a four-week period from Thanksgiving to Christmas Eve with most of the action transpiring on Hemlock Street where the Krank family lives. Production designer Garreth Stover initially scouted locations in the Chicago metropolitan area and went as far afield as Minnesota to find a place with the appropriate weather conditions and the right suburban ambience.

However, given the extreme weather variables of that part of the country and the need to completely take over an existing neighborhood for a two-month period to shoot all the exterior scenes (many of which take place at night). “We very quickly came to the conclusion, that from a practical standpoint instead of trying to find the perfect Hemlock Street, it was probably better to create the perfect Hemlock Street,” says executive producer Newirth.

“The Hemlock Street that Columbus’ script lays out is very specific geographically,” says Stover, “particularly in the way the neighbors —the Kranks, the Scheels, the Frohmeyers, the Trogdons and the Beckers — interconnect. The street needed a personality of its own, with houses that were very much alike in design, but very different in character. They all needed to reflect their owners, who were specific types. We were never able to find that, even though we combed through dozens of neighborhoods in the Midwest. So finally we decided to build it.”

With only 15 weeks before production began, Stover first had to find a place where he could construct an entire neighborhood virtually overnight. The location

proved to be a massive but completely downtrodden parking lot in the former Boeing aircraft factory in Downey, California, about 15 miles from downtown Los Angeles. The plant was in the midst of a metamorphosis into The Downey Studios. One of the giant hangars had already been transformed into a state-of-the-art soundstage where a major Hollywood production was being filmed.

The parking lot was adjacent to a number of buildings that would have to be demolished before the construction of Hemlock Street could begin. Stover spent the next three weeks designing the homes that would line the street, consulting with David Elliott, the film's construction coordinator.

“That gave us exactly 12 weeks from the time the first nail was hammered to the first day of shooting,” says Newirth. “It was a monumental task involving hundreds of carpenters, plasterers and painters working, building 16 full-sized houses. It seemed daunting. But only in Hollywood can you find the craftsmen to pull it off. It would never happen in the real world.”

Hemlock Street represented one of the largest exterior sets ever built for a movie, — more than 700 feet from end to end, executed with painstaking detail that was a constant source of amazement for the cast and crew and anyone who visited the set. “We ultimately ended up with 16 houses,” notes Stover. “We have what I call ‘the core five’—the Krank, Frohmeyer, Scheel, Becker and Trogdon houses, all of which have full ground floors that are dressed and you can see into. We built the second floor of the Krank house on a soundstage.”

Each of the houses has its own personality reflecting the characters who inhabit them. The sidewalks and driveways were built so as to show the wear and tear they had undergone over the years as part of a functioning neighborhood. Soil was hauled in by the truckload. Lawns were planted. Full-grown trees had to be transported to the set in large boxes on flatbed trucks. Cranes were needed to put them into place on the sidewalks and front lawns.

Hemlock Street quickly took on the feel of a real street. The cast and crew traveled from their real homes and neighborhoods to their “reel” homes, where they spent the better part of their days — and nights, because of the extensive night shooting. “Hemlock Street is a Hollywood beautification version of a normal suburban setting,” says Allen. “The houses are real, there are backyards, front yards. It’s startling what they put into this, and how realistically it all turned out. It’s lucky we didn’t shoot in a real neighborhood, because the neighbors would have hated us shooting for so many days and nights and creating our own movie snow.”

As the story unfolded and the Christmas season neared, Stover and his team began to dress the houses for the holidays (with the exception of the Krank house). All the familiar — and sometimes intentionally over-the-top — decorations of a typical all-American Christmas were draped up and down Hemlock Street: There were Santas and sleighs on the lawns and wire-frame reindeers with moveable heads. The super-patriotic Vic Frohmeyer’s (Aykroyd) house was adorned with a American flag of red, white and blue colored bulbs. And, of course, every roof sported 10-foot-high statues of Frosty the Snowman. “It was like being in Wonderland every evening,” says Curtis.

Abetting Stover in creating the proper Yuletide illusion, as well as the feel of a blustery Chicago winter, was cinematographer Don Burgess. So well did they succeed that it’s virtually impossible to distinguish between the Hemlock Street footage shot in Southern California and the second unit material from the Chicago area.

The recreation was so realistic, that it brought Newirth’s childhood rushing back — and with good reason. Stover had constructed a full-scale model of the house the executive producer had grown up in. “The house on the cover of John Grisham’s book looked incredibly similar to the home that my family lived in for

40 years in the suburbs of New York,” explains Newirth. “When Garreth started designing the street, I e-mailed him a copy of a photo of my home but didn’t tell him it was where I grew up. He looked at the photo and said ‘This home is perfect.’ It was only after he designed a miniature of it that I finally admitted the truth. I guess it paid off, because then he was even more determined to build it.”

Unlike too many Hollywood sets, Hemlock Street was built to last. “The set is going to stay up and be available for other movies, TV shows and commercials,” says producer Michael Barnathan.

Don We Now Our Gay Apparel

While Stover and his crew were building and dressing the sets, costume designer Susie DeSanto was busy dressing the actors. DeSanto worked closely with Stover — with whom she had recently collaborated on Revolution Studios’ hit comedy *13 Going on 30* — to make certain their palettes complemented one another. “I wouldn’t want to have a wall be the same color as a dress, because then you would just see a head floating around,” laughs Stover.

DeSanto had definite ideas of what she wanted to accomplish on the film. “I was looking for a project that was really textural, and maybe a bit nostalgic,” she notes. “I saw *Christmas With the Kranks* like a Christmas card, a beautiful Christmas memory of how we wish the holiday to be. So a lot of the fabrics I chose were not so much high-tech bright colors, but wools, plaids and mixing patterns. Joe (Roth) was specific about what he wanted, but within that, he allowed me a great deal of freedom to express myself.”

The costumes were to serve as accents for the characters, rather than overtly defining them, as DeSanto saw it. “For Tim Allen, the character of Luther is a pretty conservative guy. He always wears the same color shirt and the same

color suit to work — almost like a uniform. In a subtle way that tells that Luther's a punch-the-clock kind of guy, so the whole idea of skipping Christmas and going off on a tropical vacation is completely averse to anything he's ever done."

As for Nora Krank, DeSanto continues, "she's tasteful and kind of folksy, a middle-American woman approaching middle age. In our first meeting, Jamie Lee Curtis was totally prepared. She wanted to look like a real Midwestern woman who lives in the suburbs of Chicago and is as obsessed with Christmas as everyone around her. Nora dresses for the seasons and I found out by speaking to people at Marshall Field's in Chicago that the Christmas sweater is a big deal. And Jamie wears it so well."

DeSanto provided similarly understated accents for the other main characters in the film. She saw Aykroyd's character as a sort of "commander-in-chief of the neighborhood, so I wanted something with a bit of a military flair. Since he's also a college professor, we cut the pattern from a general's jacket and made it professorial by using a vintage tweed mixed with corduroy."

Sing We Joyous, All Together

A musical motif is woven through the comedy of *Christmas With the Kranks* in the presence of the insistent carolers who seem to be stalking Luther and Nora's house. There are also a number of more traditional sounding tunes as well as a new song, "Navidad," written by musician/actor Steven Van Zandt (Little Steven from Bruce Springsteen's E-Street Band and the character of Silvio on "The Sopranos.")

What makes Van Zandt's composition unique is that it's in Spanish with a distinctly Peruvian sound to it. "Joe (Roth) and Chris (Columbus) asked me to write a Peruvian Christmas song, which was a little challenging, but fun," says

Van Zandt. “It was a bit of a trip to write a song in a language that I don’t speak.” Van Zandt immersed himself in Peruvian music and to define that particular sound he included a distinctive Andean flute, accordion, guitars and tambourine. Also, since Peru is very Catholic country, Van Zandt decided to use traditional prayers as part of the lyrics.

Van Zandt worked with some Spanish-speaking friends to translate the lyrics from English, which turned out to be a longer process than he’d anticipated. “In English we tend to have a very specific phrase for everything we say,” notes Van Zandt, “which is not the case in Spanish. I would ask 10 different Spanish-speaking friends what a particular phrase meant to them, and they all had different translation. So it took a couple of days to write the song and two weeks to translate it.”

In the film, “Navidad” is performed by actual cast members — René Lavan and Austin Pendleton on vocals in a duet, Dan Aykroyd on accordion, Cheech Marin and Jake Busey on guitar and Tom Poston on tambourine. “‘Navidad’ is really a simple song that says we have a lot to celebrate,” Van Zandt explains, “but at the same time we must keep in mind that there are people in the world who aren’t as fortunate.”

Heedless of the Wind and Weather

“Tim took a lot of abuse in this movie,” laughs producer Barnathan “and frankly, I think he liked it. We dump a gigantic amount of water on him — several times. He falls off a roof and gets hung upside down 50 feet off the ground. He’s

humiliated pretty much throughout the movie. But he seemed like the right guy for the job.”

Curtis came in for her share of physical comedy scenes in *Christmas With the Kranks* as well — crashing into a supermarket cookie display aboard a runaway shopping cart, or nearly getting splattered by a speeding truck while in hot pursuit of a wayward can of holiday ham.

According to the film’s stunt coordinator Ernie Orsatti, “Tim and Jamie are gamers, as we call them. They’re up for anything. Few actors would do what Tim has done, take on tough physical tasks and do them comically — a very hard thing to do when you’re trying to execute a precise stunt. And Jamie Lee is a stunt girl who happens to also be a terrific actress. I was truly blessed on this film.”

“Tim was a great sport, especially about the stunts involving water,” adds Joe Roth. “It was freezing cold, we were shooting all night most of the time and he spent three of those nights sopping wet from sundown till sunup.”

Explains Allen: “I just did what I was told. Like a soldier. If it made the movie better, I did it. Ernie and the others I worked with were totally professional. They took every precaution.”

The Season to be Jolly

The festive atmosphere of *Christmas With the Kranks* wasn’t restricted to onscreen moments. The good cheer and hilarity was ever present, even when the cameras weren’t rolling. Between set-ups, Allen’s anarchic comedy riffs,

Curtis' enthusiasm and Aykroyd's dry wit, were emblematic of high spirits that infected virtually every member of the cast and crew.

"I've never experienced anything like being around Tim Allen between takes," laughs Joe Roth. "He is such a funny guy. The whole crew was in stitches between every take."

"There are just some people who were born funny," says Aykroyd, "and Tim is definitely one of them. He's one of those guys who makes you laugh out loud, always finding humor in everything, which completely endeared him to the crew, especially on the long days (and nights) of the shoot."

The atmosphere on the set carried through the themes of Grisham's novel and Columbus' adaptation. "It's very much a story about Christmas as a unifying time of year," says Roth. "I see this very much as a story about friends, family and community."

And speaking of unifying, Curtis says the congenial atmosphere of the production wouldn't have been possible without the presence of the man who was running the show, the film's director. We were surrounded by lovely people and had the benefit of a wonderful script," says Curtis. "Joe was someone that everybody here loved, an incredibly nice guy, so happy to be on set, so enthusiastic about his work."

"Joe and I are both southpaws and we were born on the same day," notes Allen. "So we were truly kindred spirits." Adds Aykroyd: "Joe is one of those guys who knows what actors need. He's a non-hysterical director. This is a guy who runs a studio, so he isn't thrown by any of it. He takes it all in stride. That explains why he's so well thought of in the business and people have such affection for him. I certainly do."

“Joe Roth is a real director,” confirms Austin Pendleton — himself a greatly respected theater director — “and by that I mean he always knows what the scene is about. That’s the hallmark of a real director in film, because some of them have no idea. Joe knows and relays it to the actors, so everybody is on the same page.”

“Joe is probably one of the most clear-thinking and decisive directors I’ve ever worked with,” says Newirth. “He has a great sense of humor, a great clarity about how he wants to approach the story. At the same time he is always open to suggestion and input, the sign of a confident director. Actors feel very comfortable in that atmosphere, which spurs them creatively.”

Though the holiday season is a time for joy and frivolity, it also evokes deeper themes about our shared humanity, themes that are touched upon in *Christmas with the Kranks*. “It’s a movie about selflessness, thinking about people around you more than about yourself,” says Barnathan. “We tend to live in a world where everything is about me, me, me. Christmas is the time of the year when we set it aside and think about community and family.”

Concludes Newirth: “This film sends out a clear message that Christmas is not about buying gifts and trees. It’s about family, community and those special moments in life that we remember long after.”

About the Cast

TIM ALLEN (Luther Krank) honed his talents as a stand-up comic throughout the 1980s, providing the perfect lead-in to his highly successful ABC television series “Home Improvement,” for which he garnered a Golden Globe Award, an Emmy nomination, and was honored with the People’s Choice Award for “Favorite Male

Performer in a Television Series” for an unprecedented eight years in a row. While dedicated to the hit sitcom, Allen still found time to expand his talents.

He made his film debut in 1994, playing the historic holiday icon in the blockbuster hit *The Santa Clause*, earning him another People’s Choice Award. He gave voice to the beloved yet deluded space ranger Buzz Lightyear in the computer-animated smash hit *Toy Story* and starred in *Jungle 2 Jungle* with Martin Short and *For Richer or Poorer* with Kirstie Alley.

While the Taylor family was still at the top of the prime-time charts, Allen revisited his comedy roots with a successful national concert tour that finished with a sell-out performance at Caesar’s Palace, while finding time to pen his first book about the male perspective, Don’t Stand Too Close to a Naked Man, which topped the New York Times Bestseller List. This was followed by his second bestseller I’m Not Really Here, which focused on such subjects as mid-life crisis, the family and quantum physics. In 1999, during the eighth and final season of “Home Improvement,” Allen was honored with a TV Guide Award for Favorite Actor in a Comedy Series. In a tearful farewell, Allen hung up his tool belt, shifting his film career into high gear.

To the delight of moviegoers, Allen reprised Buzz Lightyear in the smash-hit sequel *Toy Story 2*, which grossed more than \$250 million. This was followed by the popular comedy *Galaxy Quest*, in which Allen portrayed the washed-up actor Jason Nesmith and his sci-fi alter ego Commander Peter Quincy Taggart, appearing opposite Sigourney Weaver and Alan Rickman. Allen also starred in *Joe Somebody* opposite Jim Belushi and, in 2001, partnered with Rene Russo in Barry Sonnenfeld’s ensemble comedy *Big Trouble*. In 2002, with an interesting departure from playing mythical icons and the average “everyman,” Allen took on the role of Critical Jim, a professional hit man, in the comedy *Who is Cletis Tout?* That same year he kicked off the holiday filmgoing season with *The Santa Clause 2*. In a brief return to television in April 2003, Allen’s old Tool Time pals,

Debbe Dunning and Richard Karn, joined him on stage for the live event ABC special “The Users Guide to Home Improvement.”

Following the completion of his work on *Christmas With the Kranks*, Allen segued into the starring role of *The Shaggy Dog*, a remake of the 1950s family classic.

JAMIE LEE CURTIS (Nora Krank) has demonstrated her versatility with starring roles in such acclaimed films as the blockbuster *True Lies* opposite Arnold Schwarzenegger (for which she won both a Golden Globe Award and an American Comedy Award) and *Trading Places* with Eddie Murphy and Dan Aykroyd for which she earned a BAFTA (British Film Academy award) for Best Supporting Actress. Most recently, Curtis starred in the hit comedy *Freaky Friday* co-starring Lindsay Lohan and Mark Harmon, for which she received a Golden Globe nomination for Best Actress – Comedy or Musical. Prior to that she starred in *The Tailor of Panama* along with Pierce Brosnan and Geoffrey Rush, as well as *Halloween: H20*, the 20-year sequel to *Halloween*, the now classic film, which first brought her to the attention of audiences worldwide.

Other memorable leading film role performances include *A Fish Called Wanda* (for which she received nominations from BAFTA and the Golden Globes), *Fierce Creatures*, *Virus*, *Dominick and Eugene*, *Blue Steel*, *My Girl*, *My Girl II*, *Forever Young*, *Mother’s Boys*, *House Arrest* and *Love Letters*.

In television, Curtis co-starred opposite Richard Lewis in the acclaimed sitcom “Anything But Love,” which earned her a Golden Globe and a People’s Choice Award, as well as TNT’s adaptation of the Wendy Wasserstein play “The Heidi Chronicles,” which also earned her a Golden Globe nomination. In 1998, Curtis starred in the CBS telefilm “Nicholas’ Gift,” for which she received an Emmy nomination.

Curtis is also a best-selling author of several children's books. Where Do Balloons Go? was released in September 2000 and spent 18 weeks on the New York Times Best Sellers List. She is also the author of When I Was Little: A Four-Year Old's Memoir of Her Youth, Tell Me Again About the Night I Was Born and Today I Feel Silly: And Other Moods That Make My Day and I'm Gonna Like Me: Letting off a Little Self Esteem, all of which were best sellers. Her sixth and most recent book, It's Hard to Be Five: Learning How to Work My Control Panel, was released in September.

Curtis is also an AIDS activist, an animal rights activist and has a deep and active connection to many children's charities, including Children's Hospital of Pittsburgh and Children's Hospital of Los Angeles, as well as being the official spokesperson for CAAF (The Children Affected by AIDS Foundation) on whose Executive Advisory Board she is a serving member. She is also currently serving as Vice President on the Board of Directors of her son's school in Los Angeles, California.

Curtis is the mother of Annie, age 17, and Thomas, age 8. She has been married for 18 years to actor/director Christopher Guest.

DAN AYKROYD (Vic Frohmeyer) has enjoyed a three decade long career in the entertainment business starting as a writer and performer on his local cable access station in 1970.

Aykroyd was born in Ottawa, Ontario, Canada to a French Canadian Catholic mother and an English Canadian Anglican father, both of whom worked as public servants for the Canadian Federal Government. He moved to Toronto in 1972 to work for Ivan Reitman, his future *Ghostbusters* director, at the ground breaking Citytv. In the summer of 1970, Aykroyd first performed on the CBC network as a writer-actor for producer Lorne Michaels in the TV special "The Great Canadian Humour Test."

Although he left Carleton University without a degree, Aykroyd was awarded a Doctorate in Literature from Carleton in 1997 for recognition of his “Saturday Night Live” writing and for the nine produced screenplays on which he shares co-writing credits — *Love at First Sight*, *The Blues Brothers*, *Spies Like Us*, *Dragnet*, *Ghostbusters*, *Ghostbusters II*, *Coneheads*, *Nothing But Trouble* and *The Blues Brothers II*.

In 2004, he starred opposite Adam Sandler and Drew Barrymore in Columbia Pictures’ hit comedy *50 First Dates*.

Aykroyd is also a Grammy and Oscar® nominee. The Grammy nomination was for Best New Artist 1979 for the triple platinum selling Briefcase Full of Blues record album which he recorded with his then partner John Belushi. The Oscar® nomination was for his performance as Best Supporting Actor in 1989’s *Driving Miss Daisy*. In total, the films with which Aykroyd has had principal associations have grossed close to \$1 billion worldwide. He was awarded an Emmy Award for his writing on the “Saturday Night Live” show guest-starring Sissy Spacek.

In his persona as Elwood Blues he has performed on seven Blues Brothers CDs, which have sold approximately five million units.

In 1983, Aykroyd co-ventured as an investor in Hard Rock Café International to open U.S. outlets of the famous British American establishment in New York, Dallas and Washington, D.C. It was at the New York’s Hard Rock Café Inaugural Concert that Aykroyd reconvened the original Blues Brothers band for the first time since the death of his partner John Belushi.

Performing thereafter in the Elwood Blues Revue, Aykroyd opened the Supreme Court of Rock n’ Roll Hard Rock in Dallas, Texas in 1985. He then recruited Jim Belushi to perform with him at a benefit concert underwriting Carleton

University's Alumni fund in 1997 in the Opera Chamber at the National Arts Center in Ottawa. Aykroyd and Belushi have since performed as Elwood and Zee Blues for audiences at private and corporate events as well as for sold out audiences in casinos around the U.S. They have also opened House of Blues venues across America. There are now eight House of Blues concert halls/restaurants/retail stores around the country. In 2000, House of Blues Entertainment Inc. acquired the Concerts Division of Universal Studios and currently operates 25 venues in North America.

As Elwood Blues, Aykroyd hosts the 10-year-running "House of Blues Radio Hour," which is syndicated on 180 radio stations through the United Stations Radio Networks. After numerous live musical performances with both the original Blues Brothers Band and with the house band for House of Blues, the Sacred Hearts, Aykroyd and Belushi decided to employ the talents of their current band in an entirely different way. Two years ago, they began an active search for material outside of what they were performing from the traditional Blues Brothers CD repertoire. The result is their new "Have Love Will Travel Revue" in which Aykroyd and Belushi work as co-emcees, vocalists and dancers.

Aykroyd was recently seen in Stephen Fry's film *Bright Young Things* and the Dave Thomas-directed comedy *Whitecoats*.

ERIK PER SULLIVAN (Spike Frohmeyer) portrays Dewey in the hit TV series "Malcolm in the Middle" and has also been seen in such films as *Unfaithful*, *Wendigo*, *The Cider House Rules*, *The Adventures of Joe Dirt* and as the voice of Sheldon in *Finding Nemo*. In addition to "Malcolm in the Middle," Sullivan has appeared on "King of Queens" and the pilot for "Bellevue."

Sullivan is a 8th grade honor student at Mount Saint Charles Academy. He says math, social studies and history are his favorite subjects. He is an avid reader and has a huge interest in all literature relating to World War II. He's also

interested in travel and jazz, and studies the alto saxophone. Sullivan is bilingual, speaking both English and Swedish (his mother's native language). He recently started studying Japanese as well. He's a first degree Black Belt in TaeKwondo, and has a trophy shelf with more than a dozen awards and medals from competitive tournaments.

Sullivan volunteers with the American Stroke Association in support of his father, who suffered two strokes last year.

CHEECH MARIN (Officer Salino) is an actor, director, writer, musician, art collector and humanitarian. He is best known as one half of the hilariously irreverent, satirical, counter-culture, no-holds-barred comedy duo of Cheech & Chong.

He is currently working on an addition to the Cheech & Chong film franchise, with the script being penned by both Marin and his partner Tommy Chong. The previous feature in the franchise was released more than 20 years ago (*Cheech and Chong's The Corsican Brothers*). Their films remain top video rentals to this day.

Marin recently wrapped production on *Underclassman*. Last year he teamed up once again with director Robert Rodriguez on two successful feature films — *Spy Kids 3-D* and *Once Upon A Time in Mexico*. Other notable film credits include *Tin Cup*, *Paulie*, *The Great White Hype*, *Picking up the Pieces* and Robert Rodriguez's *Spy Kids 2: The Island of Lost Dreams*, *From Dusk Till Dawn* and *Desperado*.

For the last few years he co-starred with Don Johnson in the CBS one-hour drama "Nash Bridges," now in syndication. He recently returned to CBS in a recurring role on "Judging Amy."

With his entry into the “kid’s set,” Marin’s smallest fans know him because of his work in children’s music and animation including the voice of Banzai, one of the hyenas in *The Lion King*, as well as the streetwise Chihuahua in *Oliver and Company*. Marin’s voice was heard as Lencho the Flea on the CBS show, “Santo Bugito” and will lend his voice, alongside Placido Domingo, to the first Hispanic-themed and produced animated film “Sian Ka’an.” He also recorded two highly successful bilingual children’s albums “My Name is Cheech, The School Bus Driver” and “My Name is Cheech, The School Bus Driver Coast to Coast.”

Currently, Marin’s vision of Chicano art and expression are being brought to life in a blockbuster museum exhibit duo collectively entitled “Chicano.” Marin’s own personal Chicano art collection, one of the largest in the world, forms the core “Chicano Visions: American Painters on the Verge.”

Marin was born in South Central Los Angeles and raised in Granada Hills, a suburb of the San Fernando Valley. After attending Cal State Northridge to study English, he left eight credits short of a degree to “pursue pottery and avoid the draft.”

Moving to Vancouver, British Columbia as a political refugee, Marin soon met Tommy Chong, who owned a topless club. He worked there for nine months combining music and improvisational comedy. Eventually, Cheech and Chong teamed up and moved back to Los Angeles. They performed their stand-up/music act at clubs all over L.A. until they were discovered at The Troubadour by music industry magnate Lou Adler.

Cheech and Chong were a critically acclaimed duo for 15 years, but have worked separately for the past 10 years. They teamed together for eight feature films. The first, *Up in Smoke*, was the highest grossing comedy of 1978, topping \$100 million at the box office. It was followed by *Cheech and Chong’s Next Movie*, *Cheech and Chong’s Nice Dreams*, *Things Are Tough All Over*, *Cheech and*

Chong: Still Smokin' and *Cheech and Chong's The Corsican Brothers*. They also made guest appearances in *Yellowbeard* and Martin Scorsese's *After Hours*.

After splitting with Chong, Marin wrote, directed and starred in Universal's hit comedy, *Born in East L.A.* Other film credits include *The Cisco Kid*, *Rude Awakening*, *Fatal Beauty* and *Shrimp on the Barbie*.

When he is not working, Marin devotes a great deal of time to such organizations as El Rescate and the Inner City Arts Council, and was the recipient of the 2000 Creative Achievement Award from the Imagen Foundation and the 1999 Council of La Raza/Kraft Foods ALMA Community Service Award for his work on behalf of the Latino community.

Marin and his wife, a painter, and their three children divide their time between homes in Los Angeles and Park City, Utah.

JAKE BUSEY (Officer Treen) is a talented, multi-faceted young actor with numerous standout performances, from the murderous religious fanatic opposite Jodie Foster in *Contact* to the smart-mouthed soldier in Paul Verhoeven's *Starship Troopers*.

Busey was recently seen in James Mangold's thriller *Identity* opposite John Cusack and Amanda Peet. He also starred in the Mick Jackson directed film *The First Twenty Million* and the independent film *Fast Sofa*. Additionally he starred in Revolution Studios' *Tomcats* opposite Shannon Elizabeth and Jerry O'Connell.

For three years, Busey took part in an intensive acting program, after which he went to Florida for a three-month workshop with acclaimed acting coach James Best, who had taught Busey's father Gary in the 1960s. Soon after, parts in films like James L. Brooks' *I'll Do Anything* and *SFW* came his way, leading to higher-

profile parts in Peter Jackson's *The Frighteners*, *Enemy of the State*, *Home Fries*, *Twister*, *Held Up* and *Tail Lights Fade*.

Raised in Malibu, Busey spent his childhood summers on film sets and touring with bands that his father played in. He began considering his career choices at the age of five when he took up the two hobbies that grew into professions: acting and playing the drums. His motion picture debut was in the film *Straight Time* with his father and Dustin Hoffman. On the guidance of his parents, Busey spent the rest of his childhood focusing on school and the drums, which he learned from his father and such legends as Mick Fleetwood and Jim Keltner.

In his spare time, Busey works on his first love, music. Currently, he is playing bass guitar in a band and writing music. He is also a licensed airplane pilot and spends several days a month flying.

Busey currently lives in Los Angeles.

M. EMMET WALSH (Walt Scheel) is one of America's pre-eminent character actors and his familiar face has been seen in more than 100 feature films.

Walsh's notable film appearances include *Blood Simple*, *Clean and Sober*, *Blade Runner*, *A Time to Kill*, *My Best Friend's Wedding*, *Wild Wild West*, *Straight Time*, *Albino Alligator*, *Free Willy 2: The Adventure Home*, *Camp Nowhere*, *Narrow Margin*, *White Sands*, *Snow Dogs*, *Missing in Action*, *Back to School*, *Harry and the Hendersons*, *The Music of Chance*, *Raising Arizona*, *Ordinary People*, *Wildcats*, *Serpico*, *The Jerk*, *Cannery Row*, *Brubaker*, *Slap Shot*, *Fletch*, *Alice's Restaurant* and *Little Big Man*. Upcoming films are the Warner Bros.' *Racing Stripes* (live action/animation) and *Inn Trouble*, an independent film. .

He has also appeared for years in regional theater, summer stock and on Broadway in "That Championship Season" and "Does A Tiger Wear a Necktie?"

In the last few years, he turned in critically acclaimed performances in Tennessee Williams' "Sweet Bird of Youth" at the La Jolla Playhouse and in Arthur Miller's "All My Sons" at Washington's Arena Stage. He's currently performing in Sam Shepard's "Buried Child" at London's Royal National.

Walsh's many TV credits include series, movies and mini-series, including regular and recurring roles on "The Mind of the Married Man," "Home Improvement," "The Flash," "Unsub," "The Sandy Duncan Show" and "Early Edition." In addition, Walsh's distinctive voice has been heard in Ken Burns' two landmark documentary series for PBS, "The Civil War" and "Baseball," as well as numerous animated films, TV specials and series. Some recent TV appearances include "The Guardian," "Ed" and "NYPD Blue."

About the Filmmakers

JOE ROTH (Director) formed Revolution Studios in May 2000. Revolution Studios is partnered with three of the premier media companies in the world – Sony Pictures Entertainment, Starz Encore Group and Fox Entertainment Group – as both investors and distributors.

Now in its fourth year of operation, Revolution Studios has released 24 films, including *America's Sweethearts*, which Roth directed, *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *Hellboy*, *13 Going On 30* and *White Chicks*.

In addition, Roth produced the 76th Annual Academy Awards® telecast, which aired on February 29th, 2004.

From August 1994 through January 2000, Roth ran Walt Disney Studios, first as Chairman of the Walt Disney Motion Pictures Group, then from April 1996 as Chairman of The Walt Disney Studios. He led the studio to worldwide market

dominance over the five years with an industry-leading 18 films grossing over \$100 million domestically, three of which -- *The Sixth Sense*, *Toy Story 2* and *Armageddon* -- grossed more than \$200 million in the United States alone. Roth helped build Buena Vista International into the market leader, finishing first in market share five times in six years, the only company to gross over \$1 billion in each of those years. The studio's 1999 Best Picture nominees, *The Insider* and *The Sixth Sense*, led Disney to an industry-leading 17 Academy Award® nominations.

From 1992 to 1994, Roth, with Roger Birnbaum, headed Caravan Pictures, which produced such hits as *While You Were Sleeping*, *Angels in the Outfield* and *The Three Musketeers* for Disney.

Before establishing Caravan Pictures, Roth served as Chairman of Twentieth Century Fox from July 1989 until November 1992. During his tenure at the studio, the company made such successful films as *Home Alone*, *Home Alone 2: Lost in New York*, *Die Hard 2*, *Sleeping With The Enemy*, *Mrs. Doubtfire*, *My Cousin Vinny*, *White Men Can't Jump*, *Edward Scissorhands*, *The Commitments* and *The Last of the Mohicans*.

Prior to Twentieth Century Fox, Roth was a highly successful independent producer/director, co-founding Morgan Creek Pictures, for which he produced such films as *Young Guns*, *Dead Ringers*, *Major League* and *Bachelor Party*. Roth directed both *Streets of Gold* and *Revenge of the Nerds II* for Twentieth Century Fox, and *Coupe De Ville* for Universal Pictures.

Equally noted for his diverse civic and charitable activities, Roth has received various awards such as the 1991 Variety Clubs Man of the Year award, the 1996 humanitarian award from the NCCJ, the 1997 American Museum of Moving Image award and was honored in 1998 by APLA and the National Multiple Sclerosis Society. Roth is also an active supporter of the SIDS alliance.

Roth is a graduate school instructor on the faculty at UCLA's independent film and television program and is a member of the UCLA School of Theatre, Film and Television Dean's Executive Board. He also serves on the board of Pixar.

A New York City native, Roth is a 1970 graduate of Boston University.

CHRIS COLUMBUS (Screenplay, Producer) is a major force in contemporary Hollywood filmmaking. From his anarchic, genre-bending 1980s classics *Gremlins* and *The Goonies* to the recent blockbuster *Harry Potter* films, which are among the most successful book-to-screen adaptations of all time.

Columbus was born in Spangler, Pennsylvania and grew up outside of Youngstown, Ohio. As a youngster, he aspired to draw cartoons for Marvel Comics and eventually made the connection between comic books and movie storyboards. In high school, he began making his own homegrown 8mm films and drawing his own storyboards (which he continues to do for his films today). After high school, he enrolled in the Directors Program at New York University's prestigious Tisch School of the Arts.

Columbus first attained success as a screenwriter. While still in college, he sold his first script *Jocks*, a semi-autobiographical comedy about a Catholic schoolboy who tries out for a football team. After graduating from NYU, Columbus wrote a small town drama entitled *Reckless* (1984), based on his experiences as a factory worker in Ohio. The film was directed by James Foley and starred Aidan Quinn and Daryl Hannah.

Columbus gained prominence in Hollywood writing several original scripts produced by Steven Spielberg. The back-to-back hits of the Joe Dante-directed *Gremlins* (1984) and *The Goonies* (1985), helmed by Richard Donner, were decade-defining films which intertwined high notes of offbeat, edgy, often

outrageous humor against more classic adventure-thriller backdrops. He next wrote the fantasy adventure *Young Sherlock Holmes*, which was directed by Barry Levinson.

These screenwriting achievements led Columbus to directing his first feature, *Adventures in Babysitting* (1987) starring Elisabeth Shue. A meeting with John Hughes brought Columbus to the helm of *Home Alone* (1990), the first of three collaborations. *Home Alone* and its hugely successful follow-up, *Home Alone 2: Lost in New York* (1992), were universal in appeal and launched the career of Macaulay Culkin. *Only the Lonely* (1991), a bittersweet comedy-drama directed by Columbus from his own screenplay, was praised for featuring one of the late John Candy's best performances, and for the return of legendary star Maureen O'Hara to the screen.

Columbus' smash hit comedy *Mrs. Doubtfire* (1993) starring Robin Williams and Sally Field, bent genders as well as genres, to great critical and public success. Columbus then directed *Nine Months* (1995) with Hugh Grant and Julianne Moore, before turning to drama with *Stepmom* (1998) starring Julia Roberts and Susan Sarandon.

Columbus faced a daunting task when he was called upon to direct *Harry Potter and the Sorcerer's Stone* (2001), the first film version of J.K. Rowling's monumentally successful series of books. With millions of avid and sometimes fanatical readers, both young and old, in a high state of expectations and anticipation, Columbus cast completely inexperienced youngsters Daniel Radcliffe, Emma Watson and Rupert Grint in the leading roles as Harry Potter and his friends Hermione Granger and Ron Weasley, and once again demonstrated his facility for nurturing and cultivating young talent by helping to turn them into natural screen performers.

The success of *Harry Potter and the Sorcerer's Stone* was followed by *Harry Potter and the Chamber of Secrets* (2002), which once again met with huge box office success. He served as producer on the recent *Harry Potter and the Prisoner of Azkaban*.

As a director, Columbus will tackle another genre with his screen adaptation of the late Jonathan Larson's hit counter-culture musical *Rent* for Revolution Studios.

JOHN GRISHAM (Based on the Novel by) is a best-selling author who specializes in modern legal dramas. Born in the small town of Southaven, Mississippi, Grisham received a degree in accounting from Mississippi State University and, subsequently, his J.D. degree from the University of Mississippi School of Law. He practiced small-town law in Southaven for almost a decade. In 1983, he was elected to the Mississippi state House of Representatives where he served until 1990. During this period, in his spare time, he began work on his first novel, *A Time to Kill*, published in 1988. His second novel, *The Firm*, became the bestselling novel of 1991. He has continued to publish one bestseller after another including *The Pelican Brief*, *The Client*, *The Runaway Jury*, *The Rainmaker* and *The Chamber*, which have been turned into successful motion pictures as has his original screenplay *The Gingerbread Man*.

Other best-selling novels include *The Partner*, *The Street Lawyer*, *The Brethren*, *The Testament*, *The Summons* and *The King of Torts*. There are currently 60 million copies of Grisham novels in print worldwide in 29 different languages.

Starting with *A Painted House* and *Skiping Christmas*, Grisham has demonstrated fictional scope beyond legal thrillers. The former, a tale of the rural South, was turned into a TV movie directed by Alfonso Arau (*Like Water for Chocolate*).

Grisham lives with his wife Renee and their two children in Mississippi and Charlottesville, Virginia.

MARK RADCLIFFE (Producer), who served as executive producer on both *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*, continued his long-term collaboration with Chris Columbus as producer on *Harry Potter and the Prisoner of Azkaban*.

He previously served as producer on the box office hits *Mrs. Doubtfire*, *Stepmom*, *Nine Months* and *Jingle All the Way*, having also been executive producer on *Home Alone 2: Lost in New York*, co-producer of *Only the Lonely* and associate producer and assistant director on *Home Alone*. He and Columbus first worked together on *Heartbreak Hotel*.

A native of Oklahoma, Radcliffe began his film career as assistant director on Francis Ford Coppola's production of *The Escape Artist*. He later worked for Coppola on *Rumblefish* and *Peggy Sue Got Married*.

Other credits include assistant director on John Hughes' *She's Having a Baby* and *Planes, Trains and Automobiles*, Jerry Zucker's *Ghost*, Donald Petrie's *Mystic Pizza* and Paul Schrader's *Light of Day*.

MICHAEL BARNATHAN (Producer) is President of 1492 Pictures, in which he is a producing partner with Chris Columbus and Mark Radcliffe. The company was formed in May 1994 and has a first look deal with Warner Bros. Barnathan has served as producer on *Nine Months*, *Jingle All the Way*, *Stepmom*, *Bicentennial Man*, *Monkeybone* and *Cheaper by the Dozen*. He also served as executive producer for *Harry Potter and the Sorcerer's Stone*, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Prisoner of Azkaban*.

Prior to joining 1492 Pictures, Barnathan was Senior Vice President of Production at Largo Entertainment for four years. His responsibilities included supervision of both development and production of Largo's films. Barnathan

served as executive producer on *Used People* and supervised such productions as *Point Break*, *Dr. Giggles*, *Judgment Night* and *The Getaway*.

Before joining Largo, Barnathan spent seven years working for Edgar J. Scherick Associates. For his last two years with Scherick he served as Executive Vice President of Production. During his tenure, he produced and executive produced numerous cable movies, movies of the week and mini-series, including "The Kennedys of Massachusetts," which received nine Emmy nominations.

Barnathan is a graduate of New York University's Tisch School of the Arts.

CHARLES NEWIRTH (Executive Producer) joined Revolution Studios in May 2000 and is responsible for the physical production of all of Revolution Studios' motion pictures.

Now in its fourth year of operation, Revolution Studios has released 24 films, including *America's Sweethearts*, which Roth directed, *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *Hellboy*, *13 Going On 30* and *White Chicks*.

At Revolution Studios, Newirth served as executive producer on *Maid in Manhattan*, *The One* and *America's Sweethearts*.

Prior to joining Revolution Studios, Newirth produced 1999's sleeper hit *Galaxy Quest*. He also produced the popular Robin Williams hit *Patch Adams* and *Home Fries* starring Drew Barrymore.

Newirth's credits as an executive producer include Brad Silberling's *City of Angels* starring Nicolas Cage and Meg Ryan, Rob Reiner's true-life drama *Ghosts of Mississippi* with Alec Baldwin, Whoopi Goldberg and James Woods,

The American President, also for director Rob Reiner, starring Michael Douglas and Annette Bening and Jon Turteltaub's *Phenomenon* starring John Travolta.

In addition, Newirth co-produced Robert Zemeckis' Academy Award®-winning blockbuster *Forrest Gump*. He also served as a co-producer on the Barry Levinson films *Toys* and *Bugsy*, and as an associate producer on Levinson's *Avalon*.

A native New Yorker, Newirth broke into the film industry as a location manager on such films as *Flashdance*, *Pretty in Pink* and *Ferris Bueller's Day Off*. He later moved up to production manager on *Throw Momma From the Train* and *RoboCop* before getting his first producing credit as an associate producer on Andrew Davis' *The Package*.

BRUCE A. BLOCK (Executive Producer) is a versatile film talent with experience as a producer, director, consultant, visual effects artist, animation expert, teacher and author.

Born in Cincinnati, Block attended Carnegie-Mellon and USC. He directed, acted in and designed scenery and lighting for regional and off-Broadway theater before moving into the arena of commercials, visual effects and animation. Block met writer-director Nancy Meyers and her former partner, Charles Shyer, in 1981 and worked on all of their subsequent films, first as a consultant on *Irreconcilable Differences* and then as associate producer of *Baby Boom*, co-producer of *Father of the Bride*, *Father of the Bride II* and *I Love Trouble* (all of which were written by Shyer and Meyers and directed by Shyer). He was co-producer of *The Parent Trap* and *What Women Want* and producer on *Something's Gotta Give*, all of which were directed by Meyers.

Block also served as a consultant on Howard Deutch's *Pretty in Pink*, *Some Kind of Wonderful* and *The Great Outdoors*, as well as Shyer's *The Affair of the*

Necklace, and was special consultant on James L. Brooks' *As Good As It Gets* and Rob Minkoff's *Stuart Little*.

As a teacher, Block has inspired a generation of new filmmakers with his courses in directing at USC over the past 25 years. His book, [The Visual Story](#), is now in its fourth printing. He has also taught in Europe and acted as an animation consultant for The Walt Disney Studios, Nickelodeon and Pixar.

DON BURGESS, ASC (Director of Photography), one of the U.S. film industry's top cinematographers, was nominated for an Academy Award® for his work on Robert Zemeckis' Oscar®-winning *Forrest Gump*. Burgess also collaborated with Zemeckis on *Contact*, *What Lies Beneath*, *Cast Away* and the upcoming *The Polar Express*.

Burgess' numerous credits have included Revolution Studios' recent *13 Going on 30* and *Radio*, as well as *Terminator 3: Rise of the Machines*, *Spider-Man®*, *The Evening Star*, *Forget Paris*, *Richie Rich*, and *Mo' Money*. He's also served as second unit director of photography on *Death Becomes Her*, *Batman Returns*, *Noises Off*, *Backdraft*, *Nothing But Trouble*, *The Rookie* and both the second and third episodes of Zemeckis' *Back to the Future* films. Burgess received American Society of Cinematographers Award nominations for both *Forrest Gump* and the television movie "The Court-Martial of Jackie Robinson."

GARRETH STOVER (Production Designer) previously worked with director Joe Roth on *America's Sweethearts*, and recently designed Revolution Studios' hit comedies *13 Going on 30* and *Daddy Day Care*. His other film credits include *Big Trouble*, *Lost Souls*, *Disney's The Kid*, *Instinct*, *Phenomenon*, *A Smile Like Yours*, *Where's Marlowe?*, *While You Were Sleeping* and *Unstrung Heroes*.

Stover has been the production designer on numerous films for television including "Indecency," as well as "Deconstructing Sarah," "Deep Red" and

“Sudden Fury,” all for director Craig Baxley. Stover worked with director Mimi Leder on “Stolen Hearts,” “There Was A Little Boy” and her episode of the series “China Beach.” His other credits for television include the films “Murder of Innocence,” “The Late Shift,” “Inner Sanctum,” “Extreme Close-Up” and the Ron Howard series “Parenthood,” based on the movie of the same name.

SUSIE DeSANTO (Costume Designer) recently designed the costumes for Revolution Studios’ *13 Going on 30* and *Little Black Book*.

Born in Denver, Colorado, DeSanto was educated at the University of Texas at Austin. She started working in advertising in Houston after graduation, before taking a position as wardrobe assistant on a low-budget film shooting in Texas. She moved to Los Angeles to pursue a career in that field, working her way up the ladder, first as a costume department production assistant, then as a supervisor and finally, as a designer.

DeSanto’s numerous credits include *White Oleander* (for which she received a Costume Designers Guild Award nomination), *I Am Sam*, *Miss Congeniality*, *What Lies Beneath*, *Teaching Mrs. Tingle*, *The Deep End of the Ocean*, *Hope Floats*, *One Fine Day*, *The Baby-Sitter’s Club*, *Stuart Saves His Family*, *Bad Girls*, *A Dangerous Woman* and *Ruby*.

NICK MOORE (Film Editor) received an American Cinema Editors “Eddie” nomination for his work on Paul and Chris Weitz’s *About A Boy*, and a BAFTA (British Academy of Film & Television Arts) Award for *The Full Monty*, his first full credit as editor.

Moore began his career as an assistant film editor on such films as *Never Say Never Again*, Steven Spielberg’s *Empire of the Sun* and *Indiana Jones and the Last Crusade*, *Memphis Belle*, Bernardo Bertolucci’s *Little Buddha*, *Meeting*

Venus and Mary Shelley's Frankenstein. Since *The Full Monty*, Moore has also edited three comedy hits, *Notting Hill*, *Love Actually* and *Along Came Polly*.

JOHN DEBNEY (Composer) is one of Hollywood's most sought after composers. His unique ability to create memorable work across a variety of genres, as well as his reputation for being remarkably collaborative, has made him the first choice of top-level producers and directors. Debney combines his classical training with a strong knowledge of contemporary sounds to adapt to any assignment. With over 50 feature films to his credit, Debney has proven his versatility with films ranging from comedies such as *Elf* and *Bruce Almighty* to action/adventures like *The Scorpion King* and *Spy Kids (1 & 2)*." Altogether, Debney's 2003 films grossed nearly half a billion dollars, more than any other composer.

Debney received critical acclaim in 2004 for his score to Mel Gibson's *The Passion of the Christ*, one of the top ten box office grossing films of all time. Blending symphonic orchestra, a wide range of world instruments, and the beauty of the human voice, he composed a landmark work. Strong in his faith, Debney was enticed by the idea of working on a project that held deep, spiritual meaning. His powerfully emotional score debuted on Billboard's charts as #1 Soundtrack, #1 Christian Album and #19 on the Billboard Top 200 Album chart prior to receiving an RIAA Gold Award.

Born to Louis Debney, a Disney Studios producer (*Zorro*, *The Mickey Mouse Club*) and his wife, John grew up in nearby Glendale. He began guitar lessons at age six and played in rock bands in college. Debney earned his B.A. degree in Music Composition from the California Institute of Arts in 1979. After college, Debney's professional entry came from television composing legend Mike Post ("*Magnum P.I.*," "*The Rockford Files*," "*Law and Order*"), who gave the young composer a powerful start. Debney furthered his hands-on training by working with Hanna-Barbera composer Hoyt S. Curtin. With invaluable experience under his belt, Debney scored diverse television projects including "*Star Trek: The Next*

Generation,” “A Pup Named Scooby-Doo,” and “Sea Quest DSV,” the latter winning him an Emmy award for Best Main Title.

In the early 1990’s, Debney began to score indie film projects. In 1993, he secured his first major studio feature, the Disney comedy *Hocus Pocus* starring Bette Midler. Since then, he has scored numerous box office hits including *Liar Liar* and *I Know What You Did Last Summer*. Other Debney’s projects include the two *Princess Diaries* films, *Raising Helen* and *Jimmy Neutron: Boy Genius*.

In the tradition of classical composers, Debney enjoys conducting his own work noting that, “A big part of the joy in what I do is that I consider it an honor to stand in front of live musicians and have the opportunity to hear my music played by these talented people.” In addition to conducting some of the world’s greatest orchestras performing his original works, Debney also conducted the Royal Scottish National Orchestra on a series of classic film scores for Varese Sarabande Records. He has been celebrated for incorporating a myriad of musical styles and techniques into his work, ranging from contemporary beats to ancient instrumentation. Debney’s first-rate hard work and talent is the key to his success.

Debney’s upcoming scoring projects include Disney’s *Chicken Little*.

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