

## *Production Information*

Yeeeeeeee Haaaaaawwww!

Fun-lovin', fast-drivin', good ol' boy cousins Bo (SEANN WILLIAM SCOTT) and Luke (JOHNNY KNOXVILLE) Duke are back on the road and up to no good, along with their cousin Daisy Duke (JESSICA SIMPSON), proud owner of the shortest shorts in the South. Hazzard County boasts some of the most axel-busting back roads, hair-raising moonshine, and best-looking farm girls in all of Georgia – and the Duke boys enjoy all three. Frequently.

The Duke family's business is moonshine, and the boys' Uncle Jesse (WILLIE NELSON) concocts the tastiest brew in Dixie. More often than not, the boys find themselves on the wrong side of the law as they race to make their deliveries, leading the sheriff's department on some truly wild goose chases in their infamous orange Dodge Charger, the General Lee.

After a long day on the job, there's nothing like relaxing with an ice cold beer at Hazzard County's finest drinking establishment, The Boar's Nest, where Daisy waits tables. From time to time, an out-of-towner makes the mistake of getting a little too familiar with the most beautiful girl in Hazzard County. They quickly find out (the hard way) that Daisy isn't just a pretty face – she kicks ass like a Duke, and with Bo and Luke in the mix, that usually means a good old-fashioned knock-down, drag-out bar brawl.

But it's not all moonshine and farm girls these days – when Bo and Luke discover evidence that their neighbors' properties are being unlawfully seized by crooked commissioner Boss Hogg (BURT REYNOLDS), their only chance to protect their hometown is to put the pedal to the metal in a last-ditch scheme to save Hazzard County.

Warner Bros. Pictures presents, in association with Village Roadshow Pictures, a Bill Gerber Production, *The Dukes of Hazzard* starring JOHNNY KNOXVILLE, SEANN WILLIAM SCOTT and JESSICA SIMPSON. The film also stars BURT REYNOLDS and JOE DON BAKER, with LYNDA CARTER and WILLIE NELSON. Directed by JAY CHANDRASEKHAR (*Club Dread*, *Super Troopers*), the film is produced by BILL GERBER. ERIC McLEOD, DANA GOLDBERG and BRUCE BERMAN are the executive producers. Based on characters created by GY WALDRON, the film is written

by JOHN O'BRIEN. Director of photography is LAWRENCE SHER; production designer is JON GARY STEELE; and film is edited by LEE HAXALL and MYRON KERSTEIN. Music by NATHAN BARR.

*The Dukes of Hazzard* will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company, and in select territories by Village Roadshow Pictures.

This film has not yet been rated by the Motion Picture Association of America.

[www.dukesofhazzard.com](http://www.dukesofhazzard.com)

\* \* \*

## **ABOUT THE PRODUCTION**

When *The Dukes of Hazzard* careened onto CBS's broadcast schedule in 1979, the show's distinctive blend of Southern flavor and non-stop action centered around two good ol' boys never meanin' no harm – charismatic cousins Bo and Luke Duke, played by Tom Wopat and John Schneider – made the series a runaway hit. Six seasons and 147 episodes later, *The Dukes of Hazzard* had amassed an immense and loyal fan base that has only grown with the show's popularity in syndication.

More than two decades after the last original episode aired, *The Dukes of Hazzard* and its beloved cast of characters remain iconic fixtures in pop culture lore. Bo and Luke Dukes' infamous 1969 orange Dodge Charger, "the General Lee," has become one of the most recognizable American automobiles in the world, and the name Daisy Duke has become synonymous with the very shortest of short shorts.

Serving up a slice of Americana every Friday night, *The Dukes of Hazzard* gave audiences a chance to escape to Hazzard County for some down-home goodness, rip-roaring car chases and jaw-dropping jumps. It was those elements, coupled with the show's light-hearted tone, that convinced producer Bill Gerber to take the Dukes to the big screen.

"I was searching for a project that really captured the American spirit," says Gerber. "The heart of *The Dukes of Hazzard* is family and protecting what you love. Bo and Luke were such endearing characters and had a very playful attitude about the law – I liked the Robin Hood aspect of the show, and when you add the allure of Daisy Duke, it just felt like the timing was right to bring the concept to the big screen."

After developing a script with screenwriter John O'Brien that captures the show's mischievous attitude and breakneck comedic tone, Gerber tapped Jay Chandrasekhar, director of the comedies *Super Troopers* and *Club Dread*, to helm the film. Both *Super Troopers* and *Club Dread* were scripted by the comedy writing team Broken Lizard, of which Chandrasekhar is a member.

"Broken Lizard's comedic tone is very similar in spirit to *The Dukes of Hazzard* in that it's not highbrow – it's meant to be accessible," says Gerber. "We knew Jay could bring an edginess to the humor that would bring Hazzard County and the Dukes into 2005."

For the thirty-seven-year-old Chandrasekhar, the chance to direct a film based on one of his favorite television shows was an opportunity he couldn't refuse. "I grew up watching *The Dukes of Hazzard* and loved outlaw films like *Smokey and the Bandit*," says the director. "I've always wanted to make a movie that had a Seventies feel to it, with a bunch of cars screeching around and an alternate view of law enforcement.

"I also had a poster of Daisy Duke on my wall when I was nine that was very inspiring," he adds, "and when you combine the prospect of a new Daisy Duke with the opportunity to send the General Lee flying through the air again, it was impossible for me to say no."

There are two things in Hazzard County that you can always count on: knock-you-on-your-ass moonshine and Bo Duke behind the wheel of his beloved orange

charger. For Seann William Scott, playing the role of Bo took him back to his childhood days in Minnesota.

“I was a big fan of *The Dukes of Hazzard* as a kid,” reveals the actor, star of the hit *American Pie* trilogy and the upcoming comedy *Mr. Woodcock*, “and I thought it would be fun to be a part of the film. These guys are just two good ole’ boys who like fast cars, fast women and good moonshine.”

Knoxville, creator and star of the hit MTV show *Jackass*, as well as its highly successful feature film incarnation, was cast as Luke, Bo’s older cousin who is a bit more worldly and experienced with the ladies.

“Bo and Luke are essentially good guys,” says Knoxville, a Tennessee native from – you guessed it – Knoxville, “they’re just reckless as all hell. Mean as snakes, but in a good way. I mean they are respectful to women, and they are more than happy to deck someone who isn’t. But really the only real trouble they get in is selling moonshine and outrunning the law.”

“If we were making this movie in 1979, I would have hired Burt Reynolds to play Bo Duke,” says Chandrasekhar. “I wanted to find two guys who embody that Reynolds kind of mentality. Seann is such a wild force of energy and Johnny is a very funny ex-stunt man who’s also a damn good actor. They were the perfect combination of being a little crazy with a hint of Southern rebellion.”

“Johnny and I had a great time making the film,” says Scott, “and it comes off on the screen. He’s crazy and likes to have a good time, so I knew we’d get along. I wouldn’t have done the film without him.”

“I love Seann, he is completely off his nutter, but in the best possible way,” says Knoxville. “He is brilliant and funny as all hell to work with and watch onscreen. We had a ball jumping in and out of the General Lee, blowing stuff up, and fighting in bars. Man, it was a fun movie to shoot.”

While the General Lee keeps Bo and Luke one step ahead of the law, their cousin Daisy’s secret weapon is a very special pair of shorts. Played by Catherine Bach in the original series, the filmmakers cast popular recording artist Jessica Simpson as Daisy Duke, a true Southern girl who’s as tough as she is sexy. \_

“We met with almost every young actress in Hollywood, but we really wanted someone who had a true Southern background,” says Gerber. “When Jessica walked into the room, everything about her just screamed that she was Daisy Duke. We didn’t hire her because she’s a famous singer; she simply came in, had a great audition and blew everyone away with her presence and energy.”

For Simpson, who named her dog Daisy as an homage to the character, the role was ideal for making her feature film debut. “I’ve loved Daisy Duke ever since I was a kid,” she says. “She was definitely a role model and someone girls looked up to, because she was powerful, very sexy and always got the job done. Daisy’s an all-American girl who’s courageous, really cares about her family and at the end of the day wants to help them out of every sticky situation.”

Simpson also enjoyed sharing her first film experience with co-stars Knoxville and Scott. “Seann and Johnny both really took me under their wings and taught me a lot,” says Simpson. “My first day on set I was so nervous and they made me feel comfortable and helped calm my nerves.”

“Jessica came in incredibly well-prepared,” compliments Chandrasekhar. “She’s really funny and has a lot of charisma on screen.”

Sean William Scott concurs. “Jessica did a great job, kicking butt and looking sexy. And a lot of people are going to be really happy when they see her in the Daisy Dukes.”

Indeed, the shorts were so minute that they called for their own training regimen. “I took stunt driving classes and fight training and it was a blast,” says Simpson, “but the real work for me was working out with my personal trainer to make sure I looked good in the Daisy Dukes, because they really don’t cover much! I worked out two hours a day and cut sugar and fried foods out of my diet. I felt pretty confident going into the film because I had put a lot of time and hard work in at the gym.”

Simpson not only lent her acting talents to the film, but her considerable musical talents as well – on the film’s soundtrack, she duets with fellow *Dukes* star Willie Nelson in a funky, sexy rendition of Nancy Sinatra’s classic 1966 hit single, *These Boots Are Made For Walkin’*.

“Willie Nelson is a legend and someone I’ve always admired,” says Simpson. “Working with him has been a dream come true, it’s like we are musical soulmates.”

The recording features a brand new section of lyrics that Simpson wrote in the voice of Daisy Duke.

Columbia Records/Sony Music Soundtrax will release *The Dukes Of Hazzard - Music From The Motion Picture* on Tuesday, July 19<sup>th</sup>. The album features classic Southern rock tracks by legendary musicians The Allman Brothers Band, Stevie Ray Vaughan and Double Trouble, Lynyrd Skynyrd, The Charlie Daniels Band, Molly Hatchet, Montgomery Gentry, Ram Jam, Southern Culture on the Skids, The Blueskins, Blues Explosion and The James Gang. Nic Harcourt, host of the innovative radio program “Morning Becomes Eclectic,” served as music supervisor, and Nathan Barr composed the film’s original music.

Two additional tracks on the album feature a pair of ribald tales, told by Willie Nelson as Uncle Jesse. Nelson also performs the film’s world-famous theme song, *Good Ol’ Boys*, originally written and recorded for the television show by his friend, the renowned musician Waylon Jennings. In fact, the legendary country music singer and actor was initially brought on board to lend his voice to the film, but it soon became clear that “The Redheaded Stranger” was the perfect fit for the role of tough-as-gristle Uncle Jesse L. Duke, played in the series by Denver Pyle.

“Jay looked at me and said, ‘Who wouldn’t want to have Willie Nelson as their uncle?’,” remembers Gerber. “We offered the role to him and he said, ‘Hell yeah, I’d love to be in the movie, when and where do I show up?’”

“Willie embodies the down-home goodness of the Uncle Jesse character,” says Chandrasekhar. “He’s also one of my childhood heroes, and to have him in this part was a dream come true.”

“I enjoy acting and knew Denver Pyle personally,” says Nelson, “so I pretty much knew what the character was all about. Uncle Jesse treats Bo, Luke and Daisy as if they were his own children.”

In the film, Uncle Jesse is thrown in jail by his longtime nemesis, Boss Hogg, who is trying to steal the Duke family farm in his usual underhanded style. With his

trademark white suit, white boots and big white Stetson, Jefferson Davis Hogg is as canny as a fox, tough as a badger and as crooked as a hillbilly's smile.

"I don't like soft villains in comedies," says Chandrasekhar. "I feel like it undercuts the story if you have an antagonist who's not actually threatening or menacing. There's really nobody else you could cast in this role besides Burt Reynolds. Burt in *Smokey and the Bandit* is the reason why *The Dukes of Hazzard* even exists."

"I've never taken the blame for *The Dukes of Hazzard*, but I have taken the credit a couple of times," Reynolds says with a laugh. "When they started talking to me about playing Boss Hogg I told a bunch of my longtime friends and at first they all started laughing real hard. I didn't know if that was a good sign, but they all said, 'You just gotta do it.' Boss Hogg is real Southern, and I grew up around a lot of guys like him so I was very attracted to the fact that he was an obnoxious, loud-mouthed, but amusingly self-indulgent character. I spent fifteen years trying to get rid of my Southern accent before I finally got to use it in *Deliverance* and it's great to dust it off again for Boss Hogg."

While Boss Hogg is Hazzard County's corrupt commissioner, the closest thing to law enforcement is Sheriff Roscoe P. Coltrane, who has been after the Duke boys since the day they started walking. Chandrasekhar turned to respected character actor M.C. Gainey.

"Roscoe is a petty tyrant who has no experience whatsoever as a law officer," says Gainey. "He truly dislikes the Dukes, in the most profound terms imaginable. They are slimmer, younger and cooler and have always treated him with a certain level of contempt. The other thing I love about Roscoe is that there's a Wile E. Coyote factor to him – he's got the ACME box with the plan to catch the Dukes, but somehow it never quite works out."

No angry sheriff is complete without a bumbling deputy, and in Hazzard County that distinction falls into the incompetent hands of Enos Strate. Always in Roscoe's doghouse, Enos just can't keep his mouth shut when in the seductive presence of Daisy Duke.

"I had a huge crush on Daisy Duke, which is where I found the core of this character," says Michael Weston, who used his own childhood infatuation with the sex

symbol as the jumping-off point for his character. “You can always find Enos looking for Daisy in every leaf and cloud. She is his reason to get up in the morning, and the rest of the day is one big dream about Daisy Duke. It gets him into trouble, because throughout the film he has a hard time keeping information from Daisy that helps the Dukes.”

When one of the Duke boys’ near-impossible jumps in the General Lee turns out to be nearer to impossible than they anticipated, there’s only one mechanic in Hazzard County who can bring the wrecked car back to life – Cooter Davenport.

“In the beginning of the film, Bo demolishes the General Lee and Cooter and his boys rebuild it better than new, with a beautiful, polished, detailed look,” explains David Koechner, who plays the mechanical wizard. “It’s kind of like Hazzard County’s own *Pimp My Ride*. I know very little about cars, and to me, Cooter’s clearly a genius if he can take a wreck of a car and turn it into the General Lee.”

While the filmmakers brought back all of the iconic characters from the original series, they also added a few new faces to the mix. One such newcomer is Pauline, a beautiful woman who is the picture of country charm and the object of Uncle Jesse’s affection. When the Dukes’ farm is taken away, Pauline helps them carry out their plan to defeat Boss Hogg and save Hazzard County from being strip-mined.

In casting the role, the filmmakers tapped 70s television icon Lynda Carter, best known for her title role on the hit show *Wonder Woman*. “Pauline is a little more settled in her thinking than the Dukes,” remarks Carter, “and she tries to keep them on track as they careen through the movie.

“Being cast in this film was a little bit surreal,” she adds, “because we shot *Wonder Woman* at Warner Bros. and *The Dukes of Hazzard* filmed two soundstages down from ours!”

“When we started casting the film, we made a conscious effort to hire as many true Southerners as possible because we all felt it would give the film a more authentic feel,” explains Chandrasekhar. “Johnny Knoxville, Jessica Simpson, Willie Nelson, Burt Reynolds, M.C. Gainey and David Koechner are from the South and they inherently understand the tone and flavor of the material.”



Chandrasekhar's collaborative spirit and energy infused *The Dukes of Hazzard* set, resulting in many unscripted gems. "Jay is a writer, actor and director, so he completely understands the collaborative process from all three perspectives," says Gerber. "That dynamic is really advantageous when you have a film like this where there are 13 principal actors and two full units shooting for a majority of the film."

"At the beginning of every day Jay would look over the script and say, 'Okay, how can we make this scene even funnier than it is on the page?'" adds Knoxville. "He's really good at working with everyone around him, listening and incorporating their ideas back into the film. He knows what's funny but if someone comes up with a better idea he'll use that idea over one of his own. He's devoid of ego in that way, which enabled *Dukes* to seem like a real team effort. I take my pants off to him for that."

For Simpson, Chandrasekhar's laid-back demeanor was the perfect antidote for her first-film jitters. "Jay made me feel so comfortable in trying new things," says the actress. "He got me to forget my fears about falling on my face, which allowed me to relax and step out of who I am and into becoming Daisy Duke."

## **THE GENERAL LEE**

Much of the allure of the original *Dukes of Hazzard* television series stems from watching Bo and Luke outrun the law in their famed orange Dodge Charger, the infamous General Lee. With its doors welded shut for stability and the roof of the car supported by three-point roll bars, the General Lee performed jaw-dropping jumps that thrilled legions of fans tuning in for six seasons. With its trademark black '01' on the door the General Lee has become one of the most recognized automobiles in the world.

"There's a huge *Dukes of Hazzard* fan base, which is due in great part to the General Lee," say director Jay Chandrasekhar. "People just love that car. It's powerful, muscular, and a symbol of American style that has become somewhat lost in the automobile world today. When you get behind the wheel of it, you know it's going to be loud, proud and fast."

"I didn't realize what a huge following the General Lee had until we started the film," says Johnny Knoxville. "People were everywhere on the streets when we were filming, and I know they weren't there for Seann or I."

“It’s one badass muscle machine,” says Seann William Scott. “For my generation, it’s the only car everyone wanted.”

The ‘69 Charger 500 was the very definition of a muscle car. Designed for the performance-minded driver, the 500 was built to NASCAR specifications in order to allow the model to race on the stock car circuit.

28 Dodge Chargers had to be found to be converted into the multiple General Lees needed for the film. It turned out that no company produces parts for Dodge Chargers, so parts had to be hunted down on the internet, in junkyards or by word of mouth.

Another challenge was having two versions of the General Lee. The first is a pre-Cooter General Lee which is an old, rusty version that Bo and Luke drive in the beginning of the film and the latter a post-Cooter model, which is the General Lee everyone recognizes.

In addition to canvassing the country to find as many Dodge Chargers as possible, a fleet of over 150 “picture cars” were assembled, which included Jeeps, tow trucks, vintage police cars, rally cars and a 1976 convertible white Cadillac El Dorado driven by Boss Hogg in the film. The Caddy was specially outfitted with Hogg-specific touches, including a set of horns on the front of the car and six-shooter handles that open the doors when the bullet in the chamber is pressed.

## **DRIVIN’ AND BRAWLIN’**

While the production team was prepping the vast amount of cars needed for the film, Seann William Scott, Jessica Simpson and Johnny Knoxville were busy going to stunt driving school and fight training.

“When an actor is driving a car backwards at 40 mph, hits the emergency brake and does a reverse 180, the wind blows his hair in a way that can’t be duplicated without looking unnatural,” says director Jay Chandrasekhar. “That’s why we put Seann, Johnny and Jessica through stunt driving school. We wanted to get them involved in the action and put them right in the middle of the most exciting situations possible.”

The General Lee is Bo Duke’s greatest passion in life, and under no circumstances does he allow anyone else to lay a hand on it, let alone – shudder to think –

*drive* it. For Seann William Scott, this translated to an intense three week, two hour a day stunt driving school taught by renowned stunt driver Bobby Orr.

“When I started working with Bobby, it was helpful that I didn’t have any previous training because I hadn’t already developed any bad habits,” says Seann William Scott. “It takes a lot of practice to get the feel of the car moving and knowing when to steer, counter-steer and let off on the brake. I learned how to pull 180s, reverse 180s and power slide the car up to a mark. We also practiced 90 degree turns and putting the car into drifts. It’s a challenge, but a lot of it is just not being afraid to make a mistake and learning from them when you do.”

For shooting the most dangerous of the breakneck chase scenes, the filmmakers employed the “GO-Mobile,” a stunt driving camera platform that allows the vehicle being filmed to be expertly piloted by a stunt driver from an external cockpit, giving the impression that the actors are driving the General Lee, while making it possible to place a multitude of cameras in and around the vehicle and execute an array of first-class stunts.

Kevin Scott, the remote stunt driver on the film and one of the inventors of the GO-Mobile, explains that the technology allows the audience to “feel like they’re actually in the car with Bo and Luke Duke. What we designed and built for *The Dukes Of Hazzard* is what they call an ‘axel down version (ADV)’. The special effects department, headed by Burt Dalton, took a full size car and removed all components forward of the firewall and mounted it to the GO-Mobile’s engine compartment and chassis. Therefore, 75% of an actual General Lee from the windshield all the way back to the rear bumper including the rear axle is part of the GO-Mobile. The General Lee (ADV) allowed us to drive it remotely and execute full-on stunt driving just as we would as stunt drivers in the car itself.”

“When you’re riding down the road at 60 miles an hour in the GO-Mobile and you hit a hairpin turn, it really feels like you are driving the car even though you know that Kevin Scott is in control of the vehicle,” say Seann William Scott. “When everything is moving that fast you really don’t have time to think and are just reacting to everything that is going on around you.”

For Scott, stunt driving school paid off in spades when he had to perform a sharp 90-degree turn into a power slide on the downtown streets of Baton Rouge early on in the production schedule.

“It’s an incredible feeling to practice all these driving maneuvers and then actually perform them on camera,” says Scott. “We were all screaming because when you get the car going really fast and put it into a power slide, it feels like the most exhilarating roller coaster ride ever. After the take I saw Jay running down the street screaming, ‘Oh my God, that was amazing!’”

Another sequence that had the filmmakers and crew watching with anticipation was when Scott had to perform a reverse 180 on the tight streets of downtown New Orleans. In the sequence, Bo and Luke are driving backwards while being chased by the police when they suddenly spin the General Lee around and narrowly escape between two cop cars.

“I was super psyched to do the reverse 180 move,” says Scott. “I had practiced it a ton of times, but never performed on a city street. I was starting to get nervous that it wasn’t going to happen when Jay said ‘It’s time for you to do the reverse 180, but it’s kind of a dangerous move and we’re on a small little street, so do you think you can do it?’ Luckily, to the relief of everyone, we nailed it. It adds so much to the film when you can see Johnny and me in the car doing stunts like that.”

“Seann and Johnny are really funny together and came up with some great improvisations during the driving sequences in the General Lee,” says director Jay Chandrasekhar. “You could hear them in between takes laughing and making fun of each other.”

“It was a blast riding in the GO-Mobile,” adds Knoxville. “Seann does all the driving because Luke’s driving privileges have long been revoked. I pretty much just sit shotgun and talk on the CB, but hell, even that was fun in the GO-Mobile. As long as you don’t mind sucking in a little dust and dirt, the GO-Mobile is a ball, because we can get up to some real speed. All the driving in this film looks insane.”

While Knoxville was riding shotgun and working the CB radio during his costar’s driving sequences, the actor got to dust off his old *Jackass* skills when the production

shot a safe-dragging sequence in which Luke rides on top of a safe that's being dragged at top speed behind Cooter's tow truck.

"I spent a whole evening riding that safe and froze my ass off because it was 30 degrees, but it was a ball. We also did some shots where they put me on wires and shot me about 100 feet in the air on top of the safe, which made it seem like I was really flying. There was, however, some light chafing from the harness they had me in, but a little bit of light talcum took care of all that."

Another sequence in which Knoxville would go flying – into a wall – is the messy barroom brawl that erupts at The Boar's Nest, Hazzard County's finest drinking establishment.

"Luke is really the focus of the big bar fight at the Boar's Nest and Johnny trained heavily for a month with fight trainers and weights," says Gerber. "He really turned himself into a mean fighting machine."

"I've been in a lot of bar fights (lost most every one) in my time, but never onscreen," says Knoxville. "For this film, I trained with Chad Stehelsky, who choreographed a lot of the fight sequences in the *Matrix* films. I'm not doing any crazy *Matrix* moves on wires, but I learned how to take and throw punches and toss people around. We ripped that bar apart for three days – it was just a blast to shoot."

For the sequence, the filmmakers called upon stunt coordinator Darrin Prescott to design and choreograph a fight that didn't rely on the usual elements of a typical bar brawl.

"We didn't want to break any bottles over anyone's head or throw a guy onto a table and have it collapse," says Chandrasekhar. "Our stunt coordinator Darrin Prescott came up with some great ideas and I said, 'You've been choreographing fights for years and I've been writing comedy for years, so you choreograph this fight and I'll tweak things to make it funnier.' He and his team put together a really fresh, well-choreographed fight."

"We wanted to tailor the fight to Bo, Luke and Daisy's personalities," explains Prescott. "Johnny was scripted as a very proficient, methodical fighter. Seann's character is a little off kilter so we thought it would be great to see him strap on a helmet and run through the crowd spearing and head-butting guys. Daisy's very sexy, but she's

also got a kick-ass side to her, so we had her put pool balls into a floor-mounted fan and shoot them out like a pitching machine at the bad guys.”

“Daisy knows her way around a bar fight,” laughs Simpson. “I had fun stepping out of my shell because it’s just not my personality to kick butt like that against some nasty men.”

Although big fans of each other’s respective careers, film and music legends Burt Reynolds and Willie Nelson had never worked together on a film set before *The Dukes of Hazzard*. As nemeses Uncle Jesse and Boss Hogg, they had plenty of brawling to get done.

“Willie is one of my heroes, always has been, always will be,” pronounces Reynolds. “He’s an icon in the truest sense of the word, and the last of the outlaws. I’m thrilled to be working with him – he really is a modern day John Wayne.

“One thing I have to tell you, though, is Willie throws a lousy punch,” says Reynolds with a laugh. “He is such a laid-back guy; I don’t think he’s ever hit anybody in his life. I thought he would be great at throwing punches, having played in all those honky-tonks, but he told me, ‘No, I never punched anybody because I was too busy dodging all them beer bottles while I was singing.’”

“Burt’s an old friend, but I never thought we’d get the opportunity to work together in a movie of this size,” says Willie Nelson. “I had a lot of fun on this film and it was an honor to share the screen with Burt. I spent the first day knocking him over a desk, and he spent the second day knocking me out of a chair.”

While filming their first scene together, Reynolds stunned the cast and crew when he insisted on doing the stunt himself. “Burt is one of my heroes and is simply an old-school, classic movie star,” says costar M.C. Gainey. “I couldn’t get past the fact that he was willing to do his own stunt and went over the desk several times – actually, they couldn’t have stopped him. He did the fall beautifully and I was very impressed because I wouldn’t have wanted to go over the desk at my age.”

## **THEM DAISY DUKES**

While the General Lee is certainly the universal symbol for *The Dukes of Hazzard*, close behind are the microscopic Daisy Dukes shorts worn by Catherine Bach

in the original television series. Taking on a life of their own, “Daisy Dukes” have become part of mainstream fashion culture – they’re definitely the only pair of shorts with their own multi-platinum hit single.

In updating the classic style, costume designer Genevieve Tyrell gave the 2005 version worn by Jessica Simpson a more contemporary look. “These are not just any pair of shorts,” says Tyrell. “They’re famous. The television series gave me a great template to work from, but for the film, we wanted to update them a bit because Catherine wore them a lot higher on her true waist, which definitely captured that late ‘70s feel. For the look of the wardrobe in this film I went for a modern version that was inspired by the colors and styles of the original series.”

“When I was growing up those shorts drove me bananas,” says director Jay Chandrasekhar. “I remember picking out the style of Daisy Dukes I wanted Jessica to wear, and when she first came on set wearing them, I was speechless because she looked *phenomenal*. Jessica’s Daisy Dukes are even shorter than Catherine Bach’s, which I honestly didn’t think was possible.”

The 23 pairs of Daisy Dukes that Simpson wears so very well span a mere ten inches from the top of the waistband to the bottom of the upper thigh. “That’s not a lot of fabric,” emphasizes Tyrell, “so I did a lot of fittings with Jessica to find the cut of jeans that looked best on her svelte figure. We did a lot tweaking, which included reducing the size, washing and then carefully distressing the fabric to get the fraying on them just right.”

“Genevieve modernized Daisy’s country-wear outfits and I was very happy with the look,” says Simpson. “I wouldn’t really wear her clothes around town, but being raised in the South, it was a lot of fun to slip back into all of the different outfits that Daisy wears and uses to her advantage in the film.”

While Jessica filled out her Daisy Dukes with flying colors, the same couldn’t be said of Chandrasekhar, who donned his very own version of the shorts in a tribute to his star’s fortitude.

“Those Daisy Dukes were so short and there were some really cold days where I had to be outside in them all day,” says Jessica. “The first day I wore the shorts, Jay promised me when I shot my last scene he would wear a pair!”

“I was kind of hoping she had forgotten about it,” laughs the director, “but a promise is a promise.”

\* \* \*

## ABOUT THE CAST

**JOHNNY KNOXVILLE** (Luke Duke), who rapidly gained fame as the creator and star of the controversial MTV reality series *Jackass*, has exploded into the movie arena and has quickly become one of Hollywood’s most sought-after talents.

Knoxville was most recently seen in *The Lords of Dogtown*. Directed by Catherine Hardwicke and co-starring Heath Ledger and Emile Hirsch, it tells the story of a group of young skateboarders raised in the mean streets of Dogtown in Venice, California.

Prior to *Lords of Dogtown*, Knoxville starred in a wide variety of films including the John Waters ensemble comedy *A Dirty Shame* with Tracey Ullman, Chris Isaak and Selma Blair. He was also seen in the box-office hit *Walking Tall*, starring opposite The Rock. Other films include the feature version of his highly successful *Jackass* series as well as Barry Sonnenfeld’s sequel *Men in Black 2*.

In the Fall, Knoxville will be seen in *Daltry Calhoun*, produced by Quentin Tarantino and *The Ringer* for the Farrelly Brothers.

Born and raised in Knoxville, Tennessee, he became interested in acting at an early age. At the age of 18, he moved to California to pursue his acting career and supported himself by appearing in commercials, and occasionally writing for magazines such as *Blunt*, *Bikini* and *Big Brother*. In 1997, Knoxville pitched his idea for *Jackass* to Jeff Tremaine of *Big Brother Magazine*, and thus began his acting career.

Knoxville currently lives in Los Angeles.

Constantly delivering memorable performances, **SEANN WILLIAM SCOTT** (Bo Duke) has proven himself a diverse talent and continues to impress audiences with an impressive slate of upcoming projects.



Scott recently wrapped production on Craig Gillespie's *Mr. Woodcock*, opposite Billy Bob Thornton and Susan Sarandon. The film centers on a young man (Scott), who returns to his hometown to stop his mother (Sarandon) from marrying his old high school gym teacher (Thornton), who made life a living hell for him and many of his classmates.

Scott will soon start production on Richard Kelly's *Southland Tales*, opposite Sarah Michelle Gellar and The Rock. *Southland Tales* is a musical/comedy set in 2008 where a three-day heat wave in Los Angeles culminates in a huge Fourth of July party.

Having firmly established himself as a successful actor, Scott can now add producer to his repertoire. In 2004, Scott formed the production company, Identity Films, with partner Graham Larson, where they have an exclusive first-look production deal with Universal Pictures.

Films already in development under the Identity Films banner include *Gregoire Moulin Against Humanity*, *The Untitled Camp Project* and *The Optimist*. Scott is set to topline all three films.

Scott landed his first major motion picture in the initial installment of the raucous *American Pie* sex comedies, directed by Chris and Paul Weitz.

In the summer of 2001, Scott reprised his classic role as Stifler in the box office hit *American Pie 2*. The film earned the largest box office opening ever for an R-rated film, grossing over \$300 million dollars worldwide.

Fans of Scott's wildman Stifler character, the party-throwing horny high school jock/jerk enjoyed the final installment of the *American Pie* franchise *American Wedding*, which opened #1 at the box office. The film brings the gang together one last time for Jim (Jason Biggs) and Michelle's (Alyson Hannigan) wedding.

Scott's other film credits include: Peter Berg's *The Rundown*, opposite The Rock and Christopher Walken; Todd Phillips' *Road Trip*, opposite Breckin Meyer and Amy Smart; Danny Leiner's *Dude, Where's My Car?*, opposite Ashton Kutcher; James Wong's *Final Destination*; and Ivan Reitman's *Evolution*, opposite David Duchovny, Julianne Moore and Orlando Jones. Scott also had a scene-stealing cameo in Todd Phillips' hit comedy *Old School*, opposite Will Ferrell, as well as an unforgettable cameo in Kevin Smith's *Jay and Silent Bob*.

Scott currently resides in Los Angeles.

Multi-platinum singing sensation **JESSICA SIMPSON** (Daisy Duke) is known not only as a successful musical artist, but a refreshingly honest and positive role model. With a hit album and the enormously popular MTV series *Newlyweds: Nick & Jessica*, with husband Nick Lachey, Jessica is on top of the world. Enjoying tremendous success since her 1999 debut album *Sweet Kisses*, Jessica's release, *In This Skin*, showcased her transition from pop-star to mature woman. She is currently recording a new album which is due out later this year.

ABC's first special with Simpson & Lachey, *The Nick and Jessica Variety Hour*, garnered such high ratings for its Easter weekend broadcast that the network immediately ordered another. *Nick & Jessica's Family Christmas* kicked off the 2004 holiday season with similarly stellar ratings. In addition to *Nick and Jessica's Variety Hour* and *Nick and Jessica's Family Christmas*, *Nick and Jessica's Tour of Duty* proved to be yet another hit for the network. Enjoying the peak of popularity, Jessica completed her first national headlining tour in 2004, released her first Christmas album and is making her feature film debut in *The Dukes of Hazzard*. Along with her starring role, Jessica also recorded "These Boots Are Made For Walkin'" with Willie Nelson for the *Dukes* soundtrack. With a new merchandising and licensing deal, more acting and recording projects, and still more dreams to fulfill, 2005 has proven to be another banner year.

In response to the steadily increasing popularity of Jessica and her music, Columbia Records released a special expanded version of *In This Skin* in March. "With You," Jessica's biggest hit single to date (and the first she has co-written), hit the #1 spot on the Billboard/Monitor Top 40 Mainstream Audience chart. A video for the song was among the most played on MTV and her videos for "Take My Breath Away" and "Angels" received massive airplay on the network.

The expanded version of *In This Skin* featured two newly-recorded bonus tracks: Jessica's soaring renditions of "Take My Breath Away" (from *Top Gun*) and Robbie Williams' "Angels." The album also contained an exclusive acoustic version of Jessica's #1 hit single, "With You," an exclusive DVD featuring classic scenes from the first

season of *Newlyweds: Nick and Jessica*, as well as romantic footage from Nick and Jessica's wedding.

Originally released in late August 2003, *In This Skin* debuted at #10 on the Billboard 200 best-selling albums chart the week of its release and had fallen to #127 by October. In one of the most remarkable sales turnarounds in recent pop history *In This Skin*, driven by "With You" and Jessica's television stardom, began climbing back up the charts and into the Top 20 in early 2004.

*ReJoyce The Christmas Album* and the *Jessica Simpson Reality Tour Live DVD*, a live DVD capturing an outstanding performance from the singer's enormously successful 2004 "Reality Tour" concert series were both released in November 2005. Named in honor of her grandmother, *ReJoyce The Christmas Album* is Jessica's yuletide present to fans and music lovers everywhere, a holiday package brimming over with some of Jessica's favorite holiday songs, fresh interpretations of seasonal music ranging from timeless Christmas carols to contemporary holiday standards.

With endorsements and other opportunities pouring in, Jessica appeared in a Super Bowl spot with the Muppets for Pizza Hut. She launched her fragrance line, Dessert, in April 2004 as a partner in the venture and has since introduced two line extensions, Taste and Dessert Treats. In addition to Dessert, Jessica is preparing to launch her own clothing line and has numerous other merchandising projects in the works. Jessica has been featured on the covers of magazines all over the world and is considered an international style icon.

She and Nick experienced yet another career high in January 2004, hosting NBC's *Saturday Night Live* and Jessica fulfilled a dream of performing alongside such artists as Patti LaBelle and Cyndi Lauper on VH1's *Divas* telecast.

Born and raised in Dallas, Texas, Jessica shared bills with gospel acts like Kirk Franklin, God's Property and CeCe Winans, and toured in support of the pop group 98° – which featured her future husband, Nick Lachey – prior to the 1999 release of her Columbia Records debut album *Sweet Kisses*, in 2000. The double platinum *Sweet Kisses* featured Jessica's massive breakthrough hit, "I Wanna Love You Forever." The title track to *Irresistible*, her 2001 follow-up, was a similar crossover smash.

**BURT REYNOLDS** (Boss Hogg) is an Academy Award nominee and Golden Globe winner. He has enjoyed enormous success as an actor and director in feature films, television and stage productions. In addition to receiving an Oscar nomination and winning the Golden Globe Award for *Boogie Nights*, Reynolds was honored by The New York Film Critics, The Los Angeles Film Critics, The Chicago Film Critics and The National Society of Film Critics with Best Supporting Actor awards for his memorable role in that film.

Current work includes *The Longest Yard*, with Adam Sandler and Chris Rock; *End Game*, with Cuba Gooding, Jr.; *Forget about It*; *Cloud Nine* and *Grilled* with Ray Romano for release this year.

His feature films include *Driven*, *The Crew*, *Mystery Alaska*, *Without a Paddle*, *Striptease*, *Citizen Ruth*, *Bean*, *Cop and a Half*, *Deliverance*, *Starting Over*, *White Lightning*, *The Man Who Loved Cat Dancing*, *Hustle*, *Semi-Tough*, *Hooper*, *Stroker Ace*, *Best Little Whorehouse in Texas*, *The Longest Yard*, *Smokey and the Bandit*, *Sharky's Machine*, *Gator*, *The End* and *The Final Hit*. He also directed the latter four films. Others are *Tempted*, *Snapshots*, *Hotel*, directed by Mike Figgis; and *Time of the Wolf*. The 4-hour mini-series *Johnson County War* aired on the Hallmark Channel, receiving huge ratings, and Hallmark's *Hard Ground* aired July 2003, breaking Hallmark's record, coming in as the most watched movie of the night.

For television, Reynolds has enjoyed an auspicious career as an actor, director and producer. Among his finest endeavors in this medium is the hit series *Evening Shade* (as star, executive producer and, more often than not, director). For this series he won his ninth People's Choice Award as Favorite Male Performer in a New Television Series, the 1991 Emmy Award for Best Performance in a Comedy and the Golden Globe Award for the same category. His additional television credits include *Riverboat*, *Gunsmoke*, *Hawk*, *Dan August* and *B.L. Stryker*. Additionally, he hosted a series of specials titled *Burt Reynolds' Conversation With*. He also starred in, directed and produced the CBS television movie *The Man from Left Field*. He also directed and starred in Turner Network's most ambitious project, *Hard Time*, a 6-hour movie thriller trilogy.

Reynolds made his Broadway debut in *Look, We've Come Through* with director Jose Quintero. In addition, he has directed eight productions, and starred in two, at the Jupiter Theatre, which he founded in Jupiter, Florida. He also appears in his one-man show titled *An Evening with Burt Reynolds*.

His numerous achievements have been recognized by being named America's Favorite All Around Motion Picture Actor (People's Choice Award) for a record six consecutive years; the Most Popular Star for five years running; Star of the Year (National Association of Theatre Owners); and # 1 Box Office Star for five years in a row, still an unmatched record.

Reynolds commitment to his profession and devotion to education can perhaps be best exemplified by the program he created to give college students scholastic credit and wages for their work, while obtaining an education at the Burt Reynolds Institute for Theatre (B.R.I.T.) located in Tequesta, Florida. Reynolds created a chair at Florida State University by donating generous endowments as well as Asolo Theatre in Sarasota, Florida.

His autobiography My Life reached the New York Times Best Seller List just after publication, and he recently received the prestigious "Children at Heart Award," for his humanitarian efforts benefiting and aiding the children of Chernobyl.

**JOE DON BAKER** (Governor Jim Applewhite) was born and raised in Limestone County, Texas. After graduating from North Texas State College, he went to New York to pursue an acting career. He appeared in two Broadway productions. His first film role was in *Cool Hand Luke*, starring Paul Newman, followed by playing the brother of Steve McQueen in *Junior Bonner*.

Baker created the role of Buford Pusser in *Walking Tall*. Among his numerous feature credits are the three James Bond films *Tomorrow Never Dies*, *Golden Eye* and *The Living Daylights*. He played the role of Babe Ruth in *The Natural* and the private detective in Martin Scorsese's *Cape Fear*. He also appeared in Don Siegel's *Charlie Varrick*.

On television he starred in the British mini-series *Edge of Darkness* for which he received a BAFTA nomination. He received an Ace Award nomination in the HBO movie *Wallace* and played the role of Senator Joe McCarthy in *Citizen Cohn*.

**LYNDA CARTER** (Pauline) began her career as a singer and toured extensively with various rock bands, appearing in venues from Las Vegas to the Catskills. After winning the Miss World USA crown in the 1970s, Carter embarked on her career as an actress, and soon found success as the star of the hugely popular television series *Wonder Woman*, a beloved show still being broadcast today in countries around the world. Other starring roles in television series' followed, including *Partners in Crime*, with Loni Anderson; and the frontier drama *Hawkeye*.

In addition to her television series work, Carter has starred in numerous television films including *Family Blessings*, *Secrets Between Friends* and *She Woke Up Pregnant*. She both produced and starred in the films *Hotline*, *Stillwatch*, *Born to be Sold* and *The Last Song*; had leading roles in the films *Daddy* and *Posing*; and the title role in *Rita Hayworth: The Love Goddess*.

Carter produced and hosted a series of five Emmy-winning television network variety specials featuring her singing and dancing (where she appeared with such guest stars as Ray Charles, Kenny Rogers, George Benson, Merle Haggard and Tom Jones). She continues to appear as a live entertainer on stage around the world, including headline performances in Las Vegas, Lake Tahoe, Reno, Atlantic City, Monte Carlo and the London Palladium.

Recently, she starred in the feature films *Sky High* and *Bloodhead*, directed by Christopher Coppola; and she also appeared in *Super Troopers*. She was a featured performer in *Lightning in a Bottle* and *Terror Peak* for PAX television, as well as *Bobbie Jo and the Outlaw*.

In addition to her career as an actress and entertainer, Carter has been featured in a number of national advertising campaigns. Among other advertisers, she was asked to serve as Beauty and Fashion Director for Maybelline Cosmetics, and for thirteen years appeared as Maybelline's "face" to the public in print and broadcast advertising campaigns.

Born in Phoenix, Arizona, Carter has been involved in many charitable causes, including a pioneering role with the Susan G. Komen Foundation (for breast cancer education and research) from which she received the Jill Ireland Award for volunteerism. She has also been involved in the Red Cross, U.S.O., Ronald McDonald House and numerous charities benefiting children.

Carter lives outside Washington D.C. with her husband, attorney and businessman Robert Altman, and their two children, James and Jessica.

One of the most prolific singer/songwriters of our time, **WILLIE NELSON**'s (Uncle Jessie) impressive career has spanned decades, surpassing trends in music that have come and gone while still managing to remain relevant to the times.

Born in Fort Worth, Texas, Nelson began playing the guitar at a young age and was singing and writing songs shortly thereafter. After high school, Nelson moved to Nashville in hopes of pursuing a career in the music industry. Working at a radio station, he was able to get some of his own work on air, leading to a record deal with RCA Records in 1965. Over the next 30 years, Nelson released over 100 albums and toured all over the country, securing his status as an American music icon with such hits as "Crazy," "You Are Always on My Mind" and "On the Road Again."

In addition to his music, Nelson has appeared in several feature films including *The Big Bounce*; *Wag The Dog*, with Dustin Hoffman and Robert De Niro; *Half Baked*; *Stardust* and *The Journeyman*. His music has also been featured in films such as *Doc Hollywood*, *Forrest Gump* and *Shrek*.

In 1981, Nelson was nominated for an Academy Award for Best Song for "On The Road Again" which was featured in the film *Honeysuckle Rose*. He has been inducted into several music halls of fame and was named a Kennedy Center honoree in 1998. He also received the Lifetime Achievement Award at the 2002 Grammy Awards. Recently, Nelson published his latest book, *The Facts of Life and Other Dirty Jokes*.

In October of 2004, Nelson's studio album *It Will Always Be* (featuring duets with Paula Nelson, Lucinda Williams and Norah Jones) released with critical acclaim. Nelson continues to headline his annual 4<sup>th</sup> of July picnic in Dallas, TX as well as Farm Aid in the fall. In July 2005, *Countryman*, Nelson's long-awaited reggae album will be

released. The 12 track collection features two excellent covers from Jimmy Cliff's reggae classic *The Harder They Come* (title track and "Sitting In Limbo") and the Johnny Cash/June Carter Cash penned "I'm A Worried Man," which is given a reggae sunsplash by Nelson and Toots Hibbert of the legendary Toots and the Maytals.

An eight-time Grammy winner, Nelson continues to tour the country as a musician and work in both television and film.

## **ABOUT THE FILMMAKERS**

Named as one of Variety's "10 Directors to Watch" in 2001, **JAY CHANDRASEKHAR** (Director) is an accomplished filmmaker, comedy writer and performer, and also serves as the director of the Broken Lizard comedy group.

Prior to directing *The Dukes of Hazzard*, Chandrasekhar directed, co-wrote, and starred in 3 Broken Lizard feature films: *Club Dread*, *Super Troopers* (the first major acquisition of the 2001 Sundance Film Festival, distributed by Fox Searchlight and now one of Fox's most popular DVD titles); and the micro-budgeted *Puddle Cruiser* (Sundance selection and Grand Jury prize winner at the Hamptons Film Festival), which introduced the world to the comic voice of Broken Lizard.

In addition to his feature film work, Chandrasekhar has directed various single camera television shows, including several episodes of the Emmy Award winning *Arrested Development*, *Cracking Up*, *Oliver Beene*, *Andy Richter Controls the Universe* and *Undeclared*. Chandrasekhar also directed *Safety School*, a primetime pilot based on *Puddle Cruiser* for NBC. He has also edited several independent feature films and has directed commercials for both Coca-Cola and Nike.

A Chicago native and graduate of Colgate University, Chandrasekhar also completed the New York University - Tisch School six-week intensive Film Production program, and has studied at the Improv Olympic with Del Close, a founder of The Second City. He currently resides in Los Angeles.



Educated at the University of California, Santa Cruz, **BILL GERBER** (Producer) started his entertainment career in the music business, promoting concerts in Los Angeles. In 1979 he joined Elliot Robert's Lookout Management where he oversaw the careers of Devo, The Cars, Heaven 17 and ABC. In 1984, Gerber began his producing career with projects at Warner Bros. Pictures and Paramount, and in 1985, formed Gerber/Rodkin, a management production company that represented Judd Nelson, Robert Downey Jr., Billy Zane, Sara Jessica Parker and Dan Hartman.

In 1986, Gerber left his firm to join Warner Bros. Pictures as Vice President of Theatrical Production. He remained there for twelve years and was successively promoted to President of Worldwide Theatrical Production in 1996. While at Warner Bros. Pictures, Gerber supervised the films: *L.A. Confidential*, *Unforgiven*, *Twister*, *Selena*, *Goodfellas*, *Heat*, *JFK*, *Disclosure*, *Grumpy Old Men*, *Grumpier Old Men*, *You've Got Mail*, *Analyze This*, and also developed *The Perfect Storm*, *Space Cowboys* and *Three Kings*.

In May of 1998, Gerber ventured out to form his own production company, Gerber Pictures, which is tied to a first look deal at Warner Bros. Pictures. Since then, Gerber has served as executive producer on Warner Bros. Pictures' / Franchise Pictures' *Get Carter*; TNT's Emmy Nominated *James Dean*, *An Invented Life*; Warner Bros. Pictures' / Village Roadshow film *Queen of the Damned*, as well as the Academy Award nominated *A Very Long Engagement*. As a producer, Gerber has made the films *American Outlaws*, starring Colin Farrell; the basketball comedy *Juwanna Mann*; *What A Girl Wants*, starring Amanda Bynes and Collin Firth; *The In-Laws*, starring Michael Douglas and Albert Brooks; and the skateboarding comedy *Grind*.

Gerber resides in Los Angeles with his wife and three daughters. He serves on the Board of Trustees at the Center for Early Education and Environment Media Association and is an Ironman finisher.

**JOHN O'BRIEN** (Written by) most recently wrote the action comedy *Starsky & Hutch*, starring Ben Stiller and Owen Wilson, as well as the Jet Li and DMX action film *Cradle 2 The Grave*, both for Warner Bros. Pictures. O'Brien also wrote the scripts *Stroke* and *Jack's Night*. He currently has several projects in development.

**ERIC McLEOD** (Executive Producer) is currently executive producing *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean 3*, both directed by Gore Verbinski and starring Johnny Depp. McLeod's other credits as executive producer include *The Cat in the Hat*, directed by Bo Welch and starring Mike Myers; *Showtime*, directed by Tom Dey and starring Robert De Niro and Eddie Murphy; *Bubble Boy*, directed by Blair Hayes and starring Jake Gyllenhaal and Jay Roach's *Austin Powers: International Man of Mystery* with Mike Myers.

McLeod's credits as producer include Doug Liman's *Mr. and Mrs. Smith*, starring Brad Pitt and Angelina Jolie; Jay Roach's *Austin Powers in Goldmember*; Tarsem Singh's *The Cell*, with Jennifer Lopez; and Roach's *Austin Powers II: The Spy Who Shagged Me*.

As co-producer or unit production manager, McLeod has worked on numerous films including *Enemy of the State*, *Living Out Loud*, *Wag the Dog*, *Feeling Minnesota*, *Now and Then*, *Corrina, Corrina*, *Eight Seconds*, *Even Cowgirls Get the Blues*, *Live Wire*, *The Wide Sargasso Sea*, *The Rapture* and *Faith*.

Since joining Village Roadshow Pictures seven years ago, **DANA GOLDBERG** (Executive Producer) has been involved with Village Roadshow's Pictures' entire slate including *The Matrix* Trilogy, *Ocean's Eleven* and *Ocean's Twelve*, *Training Day*, *Mystic River* and *Miss Congeniality*, as well as the current release *Charlie and the Chocolate Factory*, starring Johnny Depp; the upcoming *Rumor Has It*, starring Jennifer Aniston; and *Happy Feet*, a George Miller-directed CGI film releasing in 2006. She also served as executive producer on *Taking Lives*, starring Angelina Jolie. Goldberg joined Village Roadshow Pictures after spending three years with Barry Levinson and Paul Weinstein at Baltimore/Spring Creek Pictures where she was Vice President of Production. She began her career in show business as an assistant at Hollywood Pictures.

Educated at Bennington College and the California Institute of the Arts Film School, **BRUCE BERMAN** (Executive Producer) graduated Magna Cum Laude from

UCLA in 1975 with a major in history. He went on to graduate from Georgetown Law School 1978, and was admitted to the California Bar that same year.

Berman got his start in the motion picture business with Jack Valenti at the MPAA in Washington, D.C., working as his assistant while in law school. After graduating, he returned to Los Angeles and started working at Peter Gruber's assistant at Casablanca Filmworks in September of 1978. He went on to work as assistant to Sean Daniel and Joel Silver at Universal Pictures in July 1979, becoming a production Vice President at Universal in 1982.

In 1984, Berman came to Warner Bros. Pictures as a Production VP and was promoted to Senior VP of Production in 1988. He was appointed President of Theatrical Production in September 1989, and then President of Worldwide Theatrical Production in 1991, where he served through May, 1996. Under the aegis, Warner Bros. Pictures, produced and distributed the following: *Presumed Innocent*, *Goodfellas*, *Robin Hood*, *Driving Miss Daisy*, *Batman Forever*, *Under Siege*, *Malcolm X*, *The Bodyguard*, *JFK*, *The Fugitive*, *Dave*, *Disclosure*, *The Pelican Brief*, *Outbreak*, *The Client*, *A Time to Kill* and *Twister*.

In May of 1996, Berman started Plan B Entertainment, an independent motion picture production company at Warner Bros. Pictures.

Berman was appointed Chairman and CEO of Village Roadshow Pictures in February, 1998. Village Roadshow Pictures will make 60 theatrical features as a joint venture partner with Warner Bros. Pictures through 2007. The initial slate of films included *Practical Magic*, starring Sandra Bullock and Nicole Kidman; *Analyze This*, starring Robert De Niro and Billy Crystal; *The Matrix*, starring Keanu Reeves and Laurence Fishburne; *Deep Blue Sea*, starring Samuel L. Jackson; *Three Kings*, starring George Clooney; *Space Cowboys*, starring Clint Eastwood and Tommy Lee Jones; *Miss Congeniality*, starring Sandra Bullock and Benjamin Bratt; and *Cats & Dogs*.

Subsequent releases included *Training Day*, starring Academy Award-winning Denzel Washington and Ethan Hawke; *Ocean's Eleven*, starring George Clooney, Brad Pitt, and Julia Roberts; *Analyze That*; *Two Weeks Notice*, starring Sandra Bullock and Hugh Grant; *The Matrix Reloaded*; *The Matrix Revolutions*; *Mystic River*, starring Sean Penn and Tim Robbins; *Ocean's Twelve*; *Constantine*, starring Keanu Reeves; *Miss*

*Congeniality 2: Armed and Fabulous*, *House of Wax* and Tim Burton's *Charlie and the Chocolate Factory*, starring Johnny Depp. Up next is Curtis Hanson's *Lucky You*, starring Eric Bana and Drew Barrymore; *Il Mare*, starring Keanu Reeves and Sandra Bullock; and *Firewall*, starring Harrison Ford.

**LAWRENCE SHER** (Director of Photography) has lent his cinematography talents to numerous recent films including *Grilled*, *The Chumscrubber*, *Glory Days* and *Garden State*, which was nominated in 2004 for the Dramatic Grand Jury Prize at the Sundance Film Festival.

Sher's other credits as director of photography include *Broken Lizard's Club Dread*; *Emmett's Mark*, for which he was nominated in 2003 for the DVDX Award for "Best Cinematography in a DVD Premiere Movie"; *Kissing Jessica Stein*; *A Better Way to Die*; *Shark Attack*; *Boxing's Been Good to Me*; *12 Stops on the Road to Nowhere* and *On the Border*. He will next be working on *The Heartbreak Kid*.

For the small screen, Sher was the director of photography on the *Legally Blonde* pilot.

**JON GARY STEELE's** (Production Designer) most recent production design credits include *Lonely Hearts*, *Beauty Shop*, *Mozart and the Whale* and *The Onion Movie*. He has also lent his skills as a production designer to *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*.

A Pennsylvania native, **LEE HAXALL** (Edited by) made the move out to California to attend USC's Film School. It was there that Haxall developed her strength in the area of editing. Her earlier projects included movies of the week such as *Brink*, directed by Greg Beeman; as well as *Hounded*, directed by Neal Israel. Haxall won a Cable Ace for best editor of a comedy series for HBO's *Arliss*. She worked on Fox's *The Shield* for two seasons and then received a 2004 Emmy Award for Best Editing of a

Single Camera Comedy Series for the pilot of *Arrested Development*. Haxall's first work as editor on a major feature film was with director Jay Roach on *Meet the Fockers*.

**MYRON KERSTEIN** (Edited by) most recently edited *In Good Company*, starring Dennis Quaid, Topher Grace and Scarlett Johansson. Other recent credits include *Chrystal* and *Garden State*, which was nominated for the Sundance Film Festival's Dramatic Grand Jury Prize in 2004.

Kerstein also edited the films *Camp*, *Hollywood High*, *Raising Victor Vargas*, *Love in the Time of Money*, *Black and White*, and he was an additional editor on *Hedwig and the Angry Inch*. His credits as assistant editor include *Velvet Goldmine*, *First Love*, *Last Rights*, *The Myth of Fingerprints* and *Office Killer*.

**NATHAN BARR** (Music by), a classically trained cellist from New York, arrived in Los Angeles in 1997 landing his first job with Academy Award-winning composer Hans Zimmer. Barr has been involved with numerous Zimmer projects including *As Good As It Gets* (directed by James L. Brooks), the animated feature film *Prince Of Egypt* and *The Thin Red Line* (directed by Terrence Malick). In the summer of 1998, Barr scored his first feature film, the romantic comedy *Hairshirt*, which premiered at the Toronto Film Festival. *Hairshirt* was directed by Dean Paras and co-starred Neve Campbell and Rebecca Gayheart.

Since his first feature, Barr has gone on to score the film *Hangman's Daughter* (directed by P.J. Pesce and executive produced by Quentin Tarantino and Robert Rodriguez); the independent film *Red Dirt*, starring Karen Black; the critically acclaimed documentary *Beyond the Mat* (directed by Barry Blaustein and executive produced by Brian Grazer and Ron Howard); and Bill Pullman's directorial debut *The Virginian*. Most recently, Barr scored the films *Cabin Fever*, *Club Dread* and *Mojave*.