

guesswho

SYNOPSIS

In Columbia Pictures and Regency Enterprises' hilarious new comedy *Guess Who*, in-laws are made to be broken.

Percy Jones (BERNIE MAC) takes great pride in the knowledge that he is always right, especially when it comes to the welfare of his family. When his daughter Theresa (ZOË SALDAÑA) brings her new boyfriend, Simon Green (ASHTON KUTCHER), home to meet Percy and his wife Marilyn (JUDITH SCOTT), he is

unaware that Simon has already proposed to Theresa and plans to announce the engagement at Percy and Marilyn's 25th anniversary party.

As far as Percy's concerned, no man will ever be good enough for his *baby girl* and the long line of struggling-artist types Theresa has dated so far has only served to bolster his conviction. So that there are no unpleasant surprises this time around, Percy, a bank loan officer, runs a credit check on Simon. The young man, a successful young stockbroker, certainly looks good on paper, and for the first time, Percy is actually looking forward to meeting one of his daughter's boyfriends.

However, the young man he has envisioned — a dazzling combination of Denzel Washington, Colin Powell and Tiger Woods — is not who arrives at his doorstep. Percy is aghast and more than a little indignant when his daughter presents her decidedly Caucasian boyfriend.

Once he is over his initial shock, Percy begins interrogating Simon about his family history, education, career and favorite sports. Feeling pressured to impress his prospective father-in-law, Simon boasts of his (nonexistent) past as a NASCAR driver, which only serves to arouse Percy's suspicions.

Regardless, Simon's repeated attempts to make a good impression are futile. Percy rebuffs him at every turn — with hilarious results — and makes it his mission to expose Simon as a fraud and undermine his daughter's new relationship.

Columbia Pictures and Regency Enterprises Present A 3 Arts/Tall Trees/Katalyst Films Production *Guess Who* starring Bernie Mac and Ashton Kutcher. The film also stars Zoë Saldaña and Judith Scott. The director is Kevin Rodney Sullivan. The screenplay is by David Ronn & Jay Scherick and Peter Tolan. The story is by David Ronn & Jay Scherick. The producers are Jenno Topping, Erwin Stoff

and Jason Goldberg. Betty Thomas, Steven Greener and Joseph M. Caracciolo are the executive producers. The director of photography is Karl Walter Lindenlaub, ASC. The production designer is Paul J. Peters. The editor is Paul Seydor, A.C.E. The costume designer is Judy Ruskin Howell. The music is by John Murphy.

Guess Who has been rated PG-13 by the Motion Picture Association of America for Sex Related Humor.

What's on the Menu?

The inspired pairing of Bernie Mac's rapid fire,hard-hitting delivery with Ashton Kutcher's effortless, physical comedy made director Kevin Rodney Sullivan keen to direct this decidedly modern take on an overprotective, but loving, father confronted with the unexpected arrival of his prospective son-in-law.

Mac, a longtime fan of classic films, seized on the idea of a comedic variation on one of his favorite movies. *Guess Who's Coming to Dinner*. Mac brought the idea to Jenno Topping, one of the producers of *Charlie's Angels®: Full Throttle*, in which Mac co-starred with Cameron Diaz, Drew Barrymore and Lucy Liu. Together they began developing the project, inverting the racial disparity to give it a more contemporary twist and incorporating the themes of family loyalty and romantic commitment.

Says Topping: "I think Bernie had an instinct for who the character of Percy Jones was. He has always been willing to be brutally honest and is known for taking chances with his comedy, always willing to say what no one else is willing to say. I think that's part of what drew him to this material in the first place and what makes him perfect for this role."

For Mac, *Guess Who* was an opportunity to pay homage to the films he loves and the actors he respects. “Growing up I watched all these great old movies with actors who inspired me and motivated me to perform. The realism of those films like *Guess Who’s Coming to Dinner*, was attractive to me. Spencer Tracy and Sidney Poitier were so powerful and eloquent about who they were and Katherine Hepburn was just as powerful without saying a word.”

Guess Who incorporates many tried-and-true classic Hollywood themes, such as the chagrin of a father realizing his little girl has grown up and he is about to lose her to another man.

“One of the things that really interested me,” adds Topping, “was the different groups of people that constitute a family nowadays. This story explores that theme in an innovative and fresh way.”

Coincidentally, Kutcher and Jason Goldberg, his producing partner at Katalyst Films, were interested in developing a similar project. They thought the premise was interesting and if the material was handled properly it could make for a viable modern-day comedy. Says Goldberg, “I’m a firm believer that great comedy comes from a real place and doesn’t have to be over the top. The premise of *Guess Who* had the potential to be a really smart comedy and that’s something Ashton and I had our eyes on from the very beginning.”

The genesis of Kutcher’s interest in the subject evolved from his friendship with hip-hop impresario Sean “P Diddy” Combs, which generated a great deal of interest in the media. Says Kutcher, “What was really interesting about my friendship with Sean is they way people would look at us hanging out together as if it shouldn’t happening, like we were this weird odd couple. I think that’s when the motivation to act on the idea went into high gear. I said ‘We *need* to do this.’”

Unbeknownst to Kutcher and Goldberg, Mac was already in development on his project. “We had no idea that there was an existing script when we met with Jenno,” says Goldberg, “but it has turned out to be a great collaboration. We really joined forces and it’s made for an amazing partnership. The pairing of these two amazing comedic talents with such different styles is magical. Having two guys with that kind of chemistry is extremely rare. We’ve seen it in films like *48 Hours* (Nick Nolte and Eddie Murphy) and *Rush Hour* (Chris Tucker and Jackie Chan) but it’s not something that comes along very often.”

The filmmakers recognized the enormous potential of a Mac-Kutcher pairing early on as the two actors had briefly worked together when Kutcher appeared on Mac’s hit television series, “The Bernie Mac Show,” with uproarious results. “I did a little guest spot on Bernie’s show and we were sitting there riffing back and forth,” says Kutcher. “There was a script but we went a little crazy. It was so effortless and so much fun, that I knew pretty quickly we were well suited to work together.”

Mac agrees, adding with a laugh, “We had such a good time, that the taping went really well and I guess somebody was watching because the next thing you know Ashton’s name came up and I heard how he had wanted to do something similar to what I was planning. How coincidental is that?”

“One of the challenges in telling this story,” says Topping, “was finding a balance because so much of the comedy depends on everything being heaped on to the character of Simon Green and you don’t want him to come off as a passive wimp. But Ashton has such a winning personality and such a great talent for physical comedy, he manages to make you love him even though he’s getting the stuffing kicked out of him. After all, he’s just a guy trying to earn the respect of his future father-in-law — something many young men can relate to. The racial element

only serves to make him feel more like an outsider in this family and makes you root all the more for him to be accepted.”

Director Kevin Rodney Sullivan was in agreement with the filmmakers about the potential of teaming Mac and Kutcher together. To maximize that potential, he thought the script should delve deeper and offer up some real substance with the comedy. That became a priority for everyone involved, especially Mac. “What’s so impressive about Bernie is that he’s very interested in nuance,” says Sullivan. “His potential as an actor is limitless because he’s really interested in the process. He also possesses this great everyman quality. You feel like you know him. His funny bone is your funny bone, when he hurts, you hurt.”

Sullivan has similar praise for Kutcher, who impressed him on their first meeting. “Ashton’s got a great deal of soul – he’s thoughtful, complicated and funny and when I first met him I thought ‘Man, I’ve got to get some of that on screen.’ He has something in him that you only see sparks of in a comedy and that’s all you need. But once you open the door to that, wow! There’s so much more there and I don’t think movies audiences really know that about him yet.”

Who’s Invited?

“We really wanted *Guess Who* to reflect the feeling every father has when realizing that he’s got to let his daughter go,” says producer Topping. “Most fathers have the expectation that their daughter will choose a man similar to them in temperament and substance. But then to meet somebody who’s not only nothing like you, but a nervous, skinny white guy. It was a way of portraying all those dashed expectations in a relevant and comedic way.”

And yet, despite their differences, the characters of Percy Jones and Simon Green also share some underlying traits. Observes Kutcher: “There are certain

people that you talk to who don't lose verbal arguments. They're the best people to play with precisely because they refuse to lose. The thing about these two characters is neither will allow himself to lose a verbal argument about anything. It's like the irresistible force meeting the immovable object. They're both so stubborn and steadfast and they have great conviction. All of that potentially makes for great comedy."

Sullivan's background as an actor-writer-director and producer was beneficial when it came to the artful blending of *Guess Who's* comedic elements and its more serious underlying themes of love and racial stereotypes. "All the comedies I really admire emerge from character," says Sullivan. "I like that kind of dimension. I like to enjoy the film and laugh at it and then have something else to chew on afterwards. I also love to challenge stereotypes. It's always fun to flip things on their ears. If you're going to make a movie about two people from different worlds coming together, you've got to be willing to take on some of the unchallenged ideas that are in people's minds and the assumptions that accompany them."

It's precisely such reasoning, says Topping, that made Sullivan the perfect choice as director for *Guess Who*. "We were lucky with Kevin. He was not afraid of the racial elements in the material and very courageous in his approach. His strength as a director was crucial because Bernie and Ashton have very strong presences." Adds producer Goldberg: "Kevin has a great sense of drama as he showed in *Barbershop II* and *How Stella Got Her Groove Back*. He's a really strong storyteller."

"The concept of *Guess Who's Coming to Dinner* was ripe for re-exploration. It's a relevant topic in today's world," says Sullivan. "One of the first things I said to Bernie and Ashton was that race was the hook of the song but love was the melody. And truly, love is the body and soul of this film."

Mac and Kutcher concurred with Sullivan's assessment of the film's themes, which explored various aspects of love — from the familial to the fears presented by new relationships to the trials and tribulations of long standing ones.

“At its heart, *Guess Who* really is a love story,” agrees Kutcher. “Percy and Simon both love Theresa, but don't see eye to eye about almost anything else. Ultimately, in order for them both to move on with their lives, they have to learn to respect and even love each other.”

And love, as Kutcher sees it, goes deep under the surface. “True love has nothing to do with the physical. It's not skin. It's not blood. It's energy. It's the energy the person has. What you love about them is what they give.”

For Mac, *Guess Who* was a way to get back to themes of romance and love that made the films of Hollywood's heyday resonate so meaningfully for him. “I don't think you see much about love on television or film today the way you did back in the day,” he says. “We've gotten away from romance, respect and true love. I wanted to go back to the basics and show the love that exists in this family and to thread it throughout the story.”

The mutual respect of the family members resonated with Mac, particularly in the pride Percy takes in the raising of his children. “He's taught Theresa to be open-minded, to be caring and giving and then all of a sudden she brings someone home and he has to confront his own limitations. But he comes to realize that if you love your children, you have to give them the credit of selecting someone in whom they all the good qualities you hope that see in you.”

Sullivan echoes those sentiments. To me the real reason for telling this story is because it's something we hardly ever see — movies about families. The Jones' have been married 25 years. They have two adult daughters who love their parents and have enough courage to bring home whoever they want.”

The multi-generational aspect of the story was also one Sullivan thought needed exploring. “It’s really a love story about generational differences and the fact that they learn from one another,” he says. “Through the budding relationship between the young couple Simon and Theresa, the older couple, Percy and Marilyn, recall what it was like when they were young and in love. In turn, the younger couple learns that there are going to be bumps in the road and if you want a sustained relationship you have to stay in the game.”

Guess Who is also a comedy starring two of the best laugh-getters working on screen today. As director, Sullivan was in the enviable position of mining the comedic nuggets tossed out by Mac and Kutcher during rehearsals and filming. Their improv and pitch-perfect facial expressions periodically had Sullivan, the producers and the crew erupting in laughter, during and even after each take.

“I like spontaneity,” remarks Mac. “When I go on stage or in front of the camera, I try to do something different each time. I always try to top what I just did and that’s when you see something natural and honest.”

Kutcher was eager to meet the challenge of playing off of Mac’s free-form approach. Mac likens his rapport with Kutcher and his other cast mates to a championship team like the Chicago Bulls in the 1990s, who were so in tune, on and off the court, that they would anticipate each other’s moves, which spurred them on to excellence.

With Mac and Kutcher in place, the filmmakers turned their attention to casting the women of the Jones family. The up-and-coming actress Zoë Saldaña who recently had standout roles in *Pirates of the Caribbean* and Steven Spielberg’s *The Terminal*, was selected to portray Mac’s daughter Theresa, the apple of her father’s eye for whom no man will ever be good enough. Actress Judith Scott plays Percy’s tolerant and loving wife Marilyn and newcomer Kellee Stewart is

the family's younger daughter Keisha, who watches the weekend's events unfold with utter bemusement.

Saldaña was taken with the smart, funny script but it was the character of Theresa and her faith in love that was the deciding factor for her. "What I liked about Theresa was the fact that she refuses to give up one man for another. She is just as much Simon's girlfriend as she is Percy's daughter. She senses the potential that she has, and also she knows these two human beings better than they know themselves. She has faith in her heart that Percy and Simon will eventually realize that they are more similar than they think."

In Scott, the filmmaker's found an actress whose experience in Chicago's respected Second City comedy troupe gave her the ability to go toe-to-toe with Mac and Kutcher and providing a grounded foil with her dry, smart delivery. Says Sullivan: "For the character of Marilyn Jones, I needed someone who could stand up to Percy, because he's such a big character. She had to be able to cut him down to size with one look and not too many actresses can do that. But Judith certainly can."

Scott attributes the believability of her and Mac's characters' 25-year marriage with the fact that they both enjoyed such an easy, comfortable relationship off camera. "Bernie's a playful individual and I'm very much the same way," observes Scott. "We are relaxed and loose with each other. We'll chat between takes and tell stories. We were able to keep our energy in sync at all times."

Veteran film and television actor Hal Williams, perhaps best known for his role of Sgt. Ross opposite Goldie Hawn in the hit comedy *Private Benjamin* and his work on numerous television series, returned from semi-retirement in Hawaii to co-star as Percy's irascible father Howard. In a scenario chock full of kismet, Williams was unknowingly approached to audition for a role he had played before. He had previously costarred as Mac's father on the television series "Moesha" and,

coincidentally, had also worked with the director, portraying *his* father when Sullivan was a teenage TV actor decades earlier. Williams immediately impressed the filmmakers with his still sharp comedic skills and was offered the role. “When we were casting for Percy’s father I didn’t automatically go to Hal,” remarks Sullivan, “He was on a list that Vickie (Thomas, casting director) wanted to show me. But he blew everybody away and that was gratifying for me. Hal is great guy, a super actor and just one of those sage voices in Hollywood.”

Where’s Dinner?

Guess Who was filmed during Mac and Kutcher’s hiatus from their television series (Mac’s “The Bernie Mac Show,” and Kutcher’s “That 70’s Show” and “Punk’d”). In addition, Mac was pulling double duty, reprising his role in *Ocean’s Twelve*.

“I long ago learned that movies don’t happen,” says producer Topping, “you have to force them into existence. And that’s what we did, making *Guess Who* in the tiny time slot we had when both Bernie and Ashton were available.”

One of the bigger set pieces of the film surrounded the filming of an elaborate go-kart racing scene in which Percy and Simon square off, a hilarious sequence that was filmed over the period of a week in three separate locations in the San Gabriel Valley. Both Mac and Kutcher drove specially modified go-karts and only when the scene called for speeds to top 50 mph, did they reluctantly step aside to let their respective stunt drivers take over.

“We all were holding our breath the first couple of minutes,” laughs Goldberg, “but both of them caught on very quickly. After ten minutes Ashton literally was doing 360°’s and Bernie was speeding along the straight-aways. That sequence is great.”

Another memorable sequence in the film is a tango between Mac and Kutcher that was choreographed by dancer Marguerite Derricks with a wink and a nod to the famous tango between Jack Lemmon and Joe E. Brown in the classic *Some Like it Hot*.

The sequence in *Guess Who* had the similar potential to be truly hilarious. Percy is scheduled to dance the tango with his wife at their commitment ceremony and Simon agrees to teach him how to do it. “The tango is a very sexy dance,” says choreographer Derricks, “and I thought that it could be very funny if Ashton teaches it to Bernie. But I had them do the choreography very seriously, because the more seriously they take the dance, the funnier it is.”

For Kutcher, the scene serves a dual function, since Simon uses the occasion to convince Percy that he is really serious about his daughter, Theresa. “I thought it would be funny to contrast the dance and the real thing that’s going on underneath, Simon’s love for Percy’s daughter. This is the first time he has the opportunity to discuss his feelings with his future father-in-law. Since it’s a comedy, you don’t want to stop the action and weigh it down with heavy dialogue. So we undercut the dialogue with the dance choreography.”

The story of *Guess Who* transpires over several days just prior to a 25th wedding anniversary celebration in the suburban town of Cranford, New Jersey. The filmmakers scouted East Coast-like locations all over Los Angeles proper and the surrounding cities of Pasadena, Long Beach and El Segundo to stand in for New Jersey and, in some scenes, New York City as well. During pre-production, an East Coast location scout had given them a visual template of what they needed to find in L.A. In the end, however, several exterior scenes could not be duplicated and the production shot for several days in the New Jersey suburbs of Cranford and Madison during the final week of production.

After filming on location for the first half of their schedule, cast and crew decamped to sound stages on the Sony lot in Culver City where a majority of the interior scenes were shot. The inside of the Jones' sprawling suburban home was created by production designer Paul J. Peters based on the exterior of the actual house in the Los Angeles suburb of Alhambra that was used for exterior shots. Peters and his detail-oriented art department amazed both cast and crew when they stepped into the exact replica of the house's first floor, which housed a formal dining room, kitchen, living room, den and sun porch as well as an outside deck and back lawn.

About the Cast...

BERNIE MAC (Percy Jones) has come along way from the small comedy clubs of Chicago to become the star of his self-titled successful TV series and numerous motion pictures.

Mac recently starred in the comedy *Mr. 3000* opposite Angela Bassett for director Charles Stone as well as *Ocean's 12*, the popular sequel to Steven Soderbergh's hit remake of *Ocean's 11*. His other recent film credits include *Head of State* with Chris Rock, *Charlie's Angels® 2: Full Throttle* with Cameron Diaz, Drew Barrymore and Lucy Liu, *Bad Santa* with Billy Bob Thornton and *Ocean's 11*.

Mac currently stars in the Fox family comedy, "The Bernie Mac Show," now in its fourth season. Time magazine, Entertainment Weekly and TV Guide have all hailed the sitcom as one of the Top Ten shows on television.

"The Bernie Mac Show" received Emmy nominations for Outstanding Lead Actor in a Comedy Series and Outstanding Writing in a Comedy Series in 2002 and 2003. The show won for outstanding writing in 2002 and also received a Peabody Award and two Television Critics Association Awards for Best Comedy Series and Best Comedy Performance. In addition, the show was honored in

2003 for 2003 Best Comedy Series and Best Actor Awards by the NAACP Image Awards. Mac also received back-to-back Golden Globe nomination the past two years for Best Actor in a Comedy Series.

Born and raised in Chicago, Mac made his television debut on the landmark HBO comedy series, "Russell Simmons' Def Comedy Jam," which led to his feature film debut in the Damon Wayans feature *Mo' Money*. Other film credits include the Eddie Murphy/Martin Lawrence comedy *Life, House Party 3, How to be a Player, What's the Worst That Could Happen* and Spike Lee's 2000 concert film *The Original Kings of Comedy*, which has grossed nearly \$40 million. The film emanated from the "Kings of Comedy" comedy tour of which Mac was a founding member.

Never one to focus on any one medium, Mac wrote his first book, *I Ain't Scared of You*, which was published in 2001 by MTV/Pocket Books. In it, he rips through such topics as sex, religion, hygiene, celebrity and more without missing a beat. Last year his second book, *Maybe You Never Cry Again* (Regan Books/Harper Collins), was released. In the more traditional autobiography, *Maybe You Never Cry Again*, Mac expounds on growing up in Chicago and the hardships and obstacles in his path to the top.

ASHTON KUTCHER (Simon Green) is one of Hollywood's fastest rising talents who has made his mark on both the small and big screen. In 2004, he starred and produced the #1 box office thriller *The Butterfly Effect* and completed the romantic comedy *A Lot Like Love* co-starring Amanda Peet. His other film credits include *Just Married, Cheaper By the Dozen* and *Dude Where's My Car*.

Currently, Kutcher stars as Michael Kelso on the Fox/Carsey Werner hit television series, "That 70's Show," which focuses on the lives of a group of teenage friends in the 1970's. Kutcher, through his production company, Katalyst Films, is also the co-creator and producer of MTV's hit series, "Punk'd," which

nearly turned pranking celebrities into an art form. Katalyst is developing another major network television series.

Kutcher was born and raised in Homestead, Iowa (population 100), where he lived on a farm with his parents, older sister and twin brother. To finance the cost of his education as a bio-chemical engineer at the University of Iowa, he worked as a cereal dust sweeper at the General Mills plant in Cedar Rapids. After being discovered by a local model/talent scout, Kutcher moved to New York to pursue his interest in acting.

ZOË SALDAÑA (Theresa Jones) was recently seen in Steven Spielberg's *The Terminal* opposite Tom Hanks, Catherine Zeta Jones and Stanley Tucci. She was honored with Movieline Magazine Young Hollywood's "One to Watch" award for her performance.

Saldaña's recent feature film credits include *Drumline* opposite Orlando Jones and Nick Cannon and *Pirates of the Caribbean* starring Johnny Depp and directed by Gore Verbinski.

Saldaña made her motion picture debut in Columbia Pictures' *Center Stage* directed by Nicholas Hytner, followed by *Get Over It* opposite Kirsten Dunst and Ben Foster. She then co-starred opposite Britney Spears in the coming-of-age film *Crossroads* and the independent film *Snipes* opposite recording artist Nelly, which premiered at the 2001 Toronto Film Festival.

She will next star in the upcoming teen comedy *Dirty Deeds*, an independent feature co-starring Milo Ventimiglia and Lacey Chabert, *Constellation* directed by Jordan Walker Pearlman, *Haven* co-starring Orlando Bloom and *Temptation*, a rock/pop musical version of "Faust."

Saldaña is also set to star in the Spanish film, *La Maldición del Padre Cardona* co-starring Anthony Alvarez as well as the title role in the drama *Lucy*, which is loosely based on the novel by Jamaica Kincaid.

Her television credits include appearances on the WB's "Keeping it Real" and NBC's "Law & Order" and "Law and Order SVU."

JUDITH SCOTT (Marilyn Jones) has co-starred in *Dr. Doolittle*, *The Santa Clause*, *Opportunity Knocks* and *Dunston Checks In*. She will next be seen opposite Jodie Foster in *Flightplan*.

Scott most recently starred in the UPN sci-fi television series "Jake 2.0." Prior to that she was cast opposite David Allen Grier in the Fox series "The Preston Episodes." Her other television credits include recurring roles on "CSI," "LA Doctors" and "Oliver Beene," with guest-star appearances on "The Bernie Mac Show," "Frasier," "24," "The Guardian," "Crossing Jordan," "Without a Trace," "The X-Files" and "Judging Amy."

Scott is an alumna of the renowned Second City Theater, where she wrote and performed in numerous productions on the Chicago and Toronto main stages. Her theater credits include award-winning productions of "A Comedy of Errors," "The Tempest" and "To Be Young, Gifted and Black."

About the Filmmakers...

KEVIN RODNEY SULLIVAN (Director) most recently directed *Barbershop 2*, the popular sequel to the box office hit *Barbershop*. Sullivan made his feature directorial debut in 1998 on the critically acclaimed *How Stella Got Her Groove Back*, which swept the NAACP Image Awards including the award for Outstanding Motion Picture.

Sullivan, a native of San Francisco, began his career as a child actor, appearing on stage and in films. He subsequently took a permanent position with the city's prestigious American Conservatory Theatre, training and performing in many stage productions, including the role of Puck in "A Midsummer's Night Dream". At 20, Sullivan moved to Los Angeles where he was cast in the films *More American Graffiti*, *Night Shift*, and *Star Trek II: The Wrath of Khan* and landed a regular role on "Happy Days," playing one of the second generation of teenagers for the final four seasons of that series.

While working as an actor, Sullivan wrote spec screenplays and sold his first teleplay, (an episode of "Fame,") at age 22. He subsequently did additional episodic writing for "Cagney & Lacey" and "Knots Landing."

An offer from ABC TV to create his own primetime drama soon followed. "Knightwatch," which Sullivan executive produced, wrote and directed, debuted in the fall of 1988. Sullivan's success with that series catapulted him into the ranks of the top show runners in television, and raised his profile in the feature community. He collaborated with George Lucas on *Red Tails*, an epic story about the Tuskegee Airmen and with Norman Jewison on an adaptation of the acclaimed play "The Good Times Are Killing Me."

More recently Sullivan has directed and produced television pilots with Danny Glover, Kate Bosworth and Marsha Mason. His other directing efforts include HBO's "Soul of the Game" with Delroy Lindo and "Conviction," a Showtime original feature starring Omar Epps and Dana Delaney.

DAVID RONN & JAY SCHERICK (Story by, Screenplay by) met when they both worked for a New York-based corporate bartering company, trading millions of dollars of worthless products between multi-national corporations. Unhappy in their work, the two decided to team up and write a television script. The effort

landed them a job as staff writers on the short-lived NBC comedy “Mr. Rhodes.” From there, Ronn & Scherick segued into three years on the hit ABC comedy “Spin City,” where they served as writers and ultimately producers. Ronn & Scherick are currently developing new shows for Touchstone Television.

Ronn & Scherick also had their eye on writing for film and concentrated on two “spec” scripts. One was *National Security* starring Martin Lawrence and Steve Zahn and the other was *Serving Sara*, a comedy starring Matthew Perry and Elizabeth Hurley.

Ronn, raised in Great Neck, N.Y., is a graduate of New York University. Scherick grew up in New York, and for a few years, Los Angeles. He is a graduate of Harvard College.

They are currently collaborating on a remake of the comedy *Back to School* starring Cedric The Entertainer.

PETER TOLAN (Screenplay by) has co-written the screenplays for *America’s Sweethearts*, *Bedazzled*, *What Planet are you From?*, *Analyze This*, *Analyze That* and *My Fellow Americans*. He received sole screenplay credit and co-story credit on the comedy *Stealing Harvard* and has written the script for Richard Linklater’s *The Smoker*.

Tolan won his first Emmy Award on “Murphy Brown,” and his second Emmy for writing (with Garry Shandling) the series finale of “The Larry Sanders Show,” an episode that also won the prestigious Peabody Award.

His other TV writing credits include “Murphy Brown,” “Billy Crystal’s HBO series “Sessions,” “Style and Substance” and “The Job” with Denis Leary. This past year he has been an executive producer and writer on Leary’s highly praised new series “Rescue Me.”

Tolan, who hails from Massachusetts, attended the University of Massachusetts at Amherst. While at school he wrote a series of successful musical comedy revues about campus life. After college, Tolan went to work as an actor/writer at Dudley Rigg's Brave New Workshop in Minneapolis. He then went on to New York where he wrote one-act plays that were produced there. He also performed with a partner, Linda Wallem, eventually doing an Off-Broadway show "Laughing Matters." Soon after, he came to Los Angeles and started working in television and film.

JENNO TOPPING (Producer) is the President of the newly formed Fresh Paint Productions, which has a first-look deal with Columbia Pictures. Prior to the formation of Fresh Paint, Topping was partnered with director Betty Thomas in the production company Tall Trees.

Topping recently produced the comedy *Surviving Christmas* starring Ben Affleck, Christina Applegate, James Gandolfini and Catherine O'Hara. In addition, she executive-produced *Charlie's Angels®: Full Throttle* and served as an executive producer on the first *Charlie's Angels®*. She also produced *28 Days* with Sandra Bullock and executive-produced *Dr. Dolittle*. Topping's credits also include the popular teen comedy *Can't Hardly Wait* and *The Brady Bunch Movie*.

Prior to teaming with Thomas, Topping was vice-president of HBO Pictures, where she oversaw many films including Thomas' "The Late Shift" as well as the Emmy and Golden Globe winner "Rasputin."

Since 2000, Topping has been actively involved with Dreamyard L.A. – a non-profit organization dedicated to inspiring at-risk youth in Los Angeles County's juvenile detention and social service placement facilities to discover their voices as writers and artists.

ERWIN STOFF (Producer) has executive produced and produced numerous motion pictures including *The Matrix* and *Austin Powers: The Spy Who Shagged Me* – which collectively grossed \$766 million worldwide. Stoff brings an unparalleled expertise in film production to 3 Arts Entertainment where he is a founding principal. His diverse, three-decade background as a theatrical director, producer and personal manager has been a catalyst in the growth of 3 Arts as a hybrid management and production entity.

Stoff has been able to consistently match clients with projects, guiding the success of each. During his tenure at 3 Arts, he has produced or executive produced such features as Mac's *Mr. 3000*, the drama *Hardball*, *Sweet November*, *The Devil's Advocate*, *The Replacements*, *Feeling Minnesota*, *Picture Perfect* and *Chain Reaction*, among others.

Stoff has served as executive producer on such television projects as the Fox comedy series "Down the Shore." He began his career as a stage director for the Williamstown Theater Festival and the Old Globe Theatre in San Diego. In 1978, he ventured to Los Angeles to produce the award-winning and commercially successful stage production of "The Tenth Man" starring Richard Dreyfuss. Eager to develop television and feature projects for the industry's top talent, in 1980, Stoff launched his own personal management company before co-founding 3 Arts in 1991.

JASON GOLDBERG (Producer) is a Partner at Katalyst Films, a film and television production company he formed with Ashton Kutcher in 2000. Goldberg serves as co-creator and executive producer on the MTV hit show "Punk'd," which is heading into its fourth season.

Goldberg began producing films in 1994 with *Homage* starring Blythe Danner and Frank Whaley. He next produced the feature *Café Society* starring Peter Gallagher and Lara Flynn Boyle, which was selected to preview at the Cannes

Film Festival's Director's Fortnight. Most recently he produced *The Butterfly Effect* starring Kutcher, Melora Walter and Amy Smart.

BETTY THOMAS (Executive Producer) most recently directed and produced *I Spy* starring Eddie Murphy and Owen Wilson. Her previous directing credits include *28 Days* starring Sandra Bullock, the box-office hit *Dr. Dolittle* and the commercially successful *Private Parts*, a motion picture chronicle of the life of Howard Stern. Additional other credits include *The Brady Bunch Movie* and "The Late Shift," a docudrama detailing the competition between Jay Leno and David Letterman to host "The Tonight Show." The HBO presentation was honored with a DGA Award.

Thomas won Emmy and CableACE Awards for comedy series directing of "Dream On," which also brought her a Directors Guild Award nomination. Thomas first achieved national recognition as an actress in her Emmy-winning role as 'Sergeant Lucy Bates' on the long-running television series "Hill Street Blues."

STEVEN GREENER (Executive Producer) recently produced the comedy *Mr. 3000* starring Bernie Mac and Angela Bassett. He also serves as producer on "The Bernie Mac Show," the Comedy Central pilot "Lets Take it to the Bitchhouse" and the telepic "The Championship Season."

Greener and 3 Arts manage Mac, Keanu Reeves, Ethan Hawke, D.L. Hughley, Monica, Debra Messing, Sommore, Rebecca Romijn-Stamos and Chris Kattan, among others. Previously, Greener ran the management firm of Medina/Pollack Entertainment, overseeing actor Will Smith and the production of "The Fresh Prince of Bel-Air." He went on to run Elephant Walk Entertainment for George Jackson and Doug McHenry where he oversaw such talent as Matthew McConaughey, Stanley Tucci, Britney Spears, En Vogue, Johnny Gill and Sisqo.

Thereafter, Steven started his own company, Union Entertainment, which led to the development and production of “The Bernie Mac Show.” In March 2002, he sold Union Entertainment to 3 Arts Entertainment.

JOSEPH M. CARACCILO (Executive Producer) recently served as executive producer on the blockbuster films *Spider-Man® 2* starring Tobey Maguire and Kirsten Dunst and *Charlie's Angels®* starring Drew Barrymore, Cameron Diaz and Lucy Liu. He also served as executive producer for two of Adam Sandler's hit comedies, *Big Daddy* and *Mr. Deeds*, as well as Columbia Pictures' *To Die For*, directed by Gus Van Sant and starring Nicole Kidman (who earned a Golden Globe Award for her performance). Caracciolo also served in the same capacity on the Laura Ziskin-produced *Hero*, which starred Dustin Hoffman, Andy Garcia and Geena Davis, and was directed by Stephen Frears.

Caracciolo's numerous other credits as executive producer include *8MM*, *Courage Under Fire*, *The Sunchaser*, *My Girl*, *My Girl 2*, *Lost in Yonkers*, *True Colors*, *The Dream Team*, *Parenthood* and *Biloxi Blues*.

KARL WALTER LINDENLAUB, ASC (Director of Photography) is a talented cinematographer whose roster of film credits is highlighted by repeat collaborations with some of the industry's top directors. He most recently worked on the upcoming *Because of Winn-Dixie* for director Wayne Wang with whom he previously worked with on *Maid in Manhattan* starring Jennifer Lopez.

Lindenlaub's other film credits include the blockbuster hit *Independence Day*, which marked his sixth collaboration with Roland Emmerich, having also worked on the director's sci-fi adventure *Stargate* starring Kurt Russell and James Spader, *Universal Soldier* and *Moon 44*, for which Lindenlaub won the German Camera Award for Best Cinematography.

The Hamburg native graduated from the Munich School and continued to study at the National Film and Television School in England. After his return to Germany, he made his feature debut on *Tango in the Belly* and went on to shoot Ute Wieland's *Year of the Turtle*.

Since relocating to Los Angeles in 1991, Lindenlaub has worked repeatedly with directors Michael Caton-Jones (*The Jackal* starring Richard Gere and Bruce Willis, *Rob Roy* starring Liam Neeson and Jessica Lange, *City by the Sea* starring Robert De Niro and Frances McDormand,) and Jon Avnet (*Up Close and Personal* and *Red Corner*) among others.

His other motion pictures credits include Bob Dolman's *The Banger Sisters* with Goldie Hawn, Susan Sarandon and Geoffrey Rush, Jan De Bont's *The Haunting* starring Liam Neeson and Catherine Zeta-Jones, Garry Marshall's *Princess Diaries* and *One Night at McCool's* starring Liv Tyler and Matt Dillon.

PAUL J. PETERS (Production Designer) counts among his most recent credits *White Chicks*, *Out of Time* starring Denzel Washington, *The House on Turk Street* starring Samuel Jackson and Milla Jovovich and *High Crimes* starring Ashley Judd and Morgan Freeman.

He also provided the production design for Chris and Paul Weitz's *American Pie*. Other film credits include *Down to Earth*, *Houseguest*, *The Phantom*, *Where the Heart Is* and *One True Thing*. Peters is also a veteran of television movies and mini-series including "Heart of Darkness," "Lincoln" and "P.T Barnum."

PAUL SEYDOR, A.C. E. (Film Editor) marks his second collaboration with Kevin Rodney Sullivan on *Guess Who*, the first being the recent *Barbershop 2: Back in Business*.

Seydor came to editing after being a professor of literature at the University of Southern California, where he completed Peckinpah: The Western Films (1980, University of Illinois Press), widely regarded as the best critical study of the American director's films. He did his first editing for Roger Spottiswoode, one of Peckinpah's editors turned director, with whom he worked on *The Best of Times*, *Time Flies When You're Alive*, *Turner and Hooch*, *The Last Innocent Man* and *Under Fire*. Working with Spottiswoode, he met Ron Shelton and began a collaboration that includes *White Men Can't Jump*, *Cobb*, *Tin Cup*, *Play It to the Bone*, *Dark Blue* and *Hollywood Homicide*.

Seydor's other credits include *The Program*, *Shadow of China*, *Major League 2*, *The Wall*, *Passing Glory* and the highly acclaimed "The Day Reagan Was Shot." Written and directed by Cyrus Nowrasteh, a former student of Seydor's at USC, it was an especially rewarding project, earning him the American Cinema Editors' "Eddie" for Best Edited Feature for Non-Commercial Television.

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

JUDY RUSKIN HOWELL (Costume Designer) has enjoyed a career that includes a diverse collection of films including Woody Allen's *Melinda and Melinda* starring Will Ferrell, Robert Redford's *The Horse Whisperer* and *Dreamer* as well as a longtime collaboration with director Tom Shadyac on such films as *Bruce Almighty*, *Liar Liar*, *Patch Adams* and *Dragonfly*.

She designed the costumes for Alfonso Arau's *A Walk in the Clouds* and three films in which Billy Crystal starred — *Forget Paris*, *City Slickers* and *City Slickers II: The Legend of Curly's Gold*. Her other film credits include the period drama

Remember the Titans, Albert Brooks' *Mother*, *My Life*, *Jennifer Eight*, *Man Trouble* and *Young Guns II*. For television, she designed for the series "Kojak," and the pilot "Equal Justice."

Ruskin Howell, who was born in Philadelphia and attended the Tyler School of Fine Arts, made her feature debut on Oliver Stone's *Born on the Fourth of July* and went on to have her costume designs featured in Forest Whitaker's *Waiting to Exhale* and Nora Ephron's *Sleepless in Seattle*.

JOHN MURPHY (Music) has previously composed the music for *Friday After Next*, *28 Days Later*, *The Perfect Score*, *Intermission*, *Millions*, *City By The Sea*, *New Best Friend*, *All About The Benjamins*, *Mean Machines*, *Strumpet*, *Vacuuming Completely Nude in Paradise*, *Chain of Fools*, *Snatch*, *One More Kiss*, *The Bachelor*, *Lock, Stock and Two Smoking Barrels*, *The Real Howard Spitz*, *Stiff Upper Lips*, *Black Velvet Band*, *Darklands*, *Clockwork Mice*, *Dinner in Purgatory*, *A Feast at Midnight*, *Beyond Bedlam* and *Leon the Pig Farmer*.

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