



IN THE MIX

Starring

Usher
Chazz Palminteri
Emmanuelle Chriqui

Rating: PG-13 (for sexual content, violence and language)
Running time: TBD

THE CAST

DarrellUSHER

FrankCHAZZ PALMINTERI

DollyEMMANUELLE CHRIQUI

Fish.....ROBERT DAVI

Jackie.....MATT GERALD

Fat Tony.....ROBERT COSTANZO

Frankie Junior.....ANTHONY FAZIO

Chad.....GEOFF STULTS

Cherise.....K.D AUBERT

Busta.....KEVIN HART

Complete cast credits continued on Page 23

THE FILMMAKERS

Directed by.....Ron Underwood
Screenplay by.....Jacqueline Zambrano
Story by.....Chanel Capra and Cara Dellaverson & Brian Rubenstein
Produced by.....John Dellaverson
Executive Producers.....Usher
.....Bill Borden
.....Michael Paseornek
.....Holly Davis-Carter
Co-Producer.....Chanel Capra
Director of Photography.....Clark Mathis
Production Designer.....Cynthia Charette
Edited by.....Don Brochu
Costume Designer.....Ha Nguyen
Music by.....Aaron Zigman
Music Supervisor.....Joel C. High
Casting.....Barbara Fiorentino C.S.A.
.....Rebecca Mangieri

Complete filmmaker credits continued on Page 24

SHORT SYNOPSIS

When New York's hottest nightclub deejay Darrell (Usher) saves a mob boss's life (Chazz Palminteri), he is rewarded for his bravery with the job of watching over the Don's beautiful daughter Dolly (Emmanuelle Chriqui). The sparks soon begin to fly between this attractive couple from very different worlds, against her formidable father's wishes. The Don, however, has other things on his mind—quashing a potential war with an arch-rival and controlling a young, ruthless challenger to his throne. In the end, all's fair in love and gangster warfare in this hip romantic comedy, *IN THE MIX*. Directed by Ron Underwood and produced by John Dellaverson, the film's executive producers are Usher, Holly Davis-Carter, Bill Borden and Michael Paseornek.

LONG SYNOPSIS

In this romantic comedy, USHER stars as Darrell Williams, a deejay extraordinaire who has a dream to start his own record company/studio alongside best friend, Busta (KEVIN HART). One night at their local dance club, Darrell is visited by his childhood friend Frankie Jr. (ANTHONY FAZIO), hip-hop wannabe and son of the mighty mobster, 'Don' Frank Pacelli (CHAZZ PALMINTERI). Frankie Jr. asks Darrell to DJ at a special surprise 'coming home' party for his sister, Dolly.

Beautiful and talented newcomer EMMANUELLE CHRQUI plays Dolly Pacelli, a bright and vivacious law student, home for the summer holiday. She is definitely daddy's girl and the 'Don' wants the party to be a special occasion. The night of the party, close family and friends gather at the family restaurant. Darrell is there, at the turntables, where the two catch one another's eye for the first time since childhood.

Darrell's deceased father used to work the restaurant bar and was close to Frank. There's history between Darrell and Dolly, perhaps never fully explored, but times have moved on. Dolly is accompanied by Chad (GEOFF STULTS), the perfect rich-boy whose father runs a law firm and to whom she is engaged to be married. The party is in full swing, father and daughter share a special dance to an old classic tune. Suddenly, however, things turn sour when a roaming car opens fire at the windows. Darrell leaps to save Frank from the gun-fire but not before he takes a bullet to his shoulder.

Recuperating, Darrell is tended to by Dolly, grateful for his heroism. Meanwhile, Frank plots revenge and arranges a meeting with rival mob boss, Salvatore Vincenzo (NICK MANCUSO), to scope out whether he gave the order for the hit. Salvatore claims innocence while his upstart second-in-command, Angelo (CHRIS TARDIO), claims that if it had been them, Frank would already be dead. Unsure who was behind the hit, Frank decides that it is unsafe for Dolly to go anywhere without a bodyguard. Dolly refuses because the hired help he has in mind - Fat Tony (ROBERT COSTANZO), Fish (ROBERT DAVI) and especially Jackie (MATT GERALD) - all unnerve her. However, Frank persists and Dolly agrees on the condition that Darrell is her bodyguard.

Darrell agrees but is shocked to hear that Dolly has other plans. She chose him because, as a friend, she thinks he would leave her alone to do her thing. He stubbornly refuses and accompanies her everywhere. Now Darrell finds himself far removed from the clubs of the 'hood. He enters into a world of day spas, 6 AM yoga classes and lunch with the girls. Ultimately, Dolly is surprised at how quickly he adapts but is downright miffed when Darrell gains all the attention from her gal pals.

Darrell shows her his world too and introduces his neighbors, 10 year old Lexi (ISIS FAUST), a girl who's always disapproving of Darrell's past girlfriends and Big Momma (JENNIFER ECHOLS), Lexi's guardian.

Unbeknownst to both Darrell and Dolly, Frank has told Jackie to follow – just for extra protection. On one occasion, they are nearly run over by a mysterious car but Dolly doesn't want to tell Frank for fear that he will be scared into providing even more security. Darrell is unsure but reluctantly agrees. However, the Don gets wind of it through Jackie.

Meanwhile, Darrell and Dolly start to rekindle the close friendship they once had, wondering if there isn't more to it. One evening, Darrell joins Dolly during one of her nightly swims in the family swimming pool. A romantic moment that nearly leads to a kiss seems wrong because she's engaged. The more time Dolly spends with Darrell, the more she begins to realize that she doesn't really love Chad and, in fact, hates the idea that if they marry, she will have to join his father's law firm.

After another dull, predictable night with Chad, Dolly allows Darrell to take her to the Liquid Lounge where they share a great night. A slow number comes on and the two get close, feeling their passions for the first time. Suddenly, Jackie enters, wielding a gun, and breaks the couple up. They manage to escape but know her father will find out.

Dolly knows she has to speak to her father before Jackie does but can't quite muster the courage, so she takes off to the spa with Darrell in tow. Jackie tells Frank of the club incident and, of course, the Don is furious and feels betrayed because they went behind his back. With the boys in tow, Frank goes to confront them at the Spa. They bust in, grab Darrell and take him outside to the car. Frank confronts Dolly and orders her to break off whatever romance is budding, fearing that she will not be given the life that Chad could bring her. She reluctantly agrees. Meanwhile, outside, the boys are stunned to see that a very dead Salvatore is in their trunk! They quickly dump Darrell back at his apartment to deal with this new situation, fearing they have been set up.

At Salvatore's funeral, Angelo and Jackie secretly meet. It is revealed that Angelo has murdered Salvatore and it looks like these two upstarts are in cahoots to kill their respective bosses and take over the clans. Now it's up to Jackie to kill Frank and fulfill his part of the bargain. Meanwhile, Darrell is at home fending off the unwanted attentions of another woman, Cherise. Dolly arrives to see them in a compromising position and storms out before he can explain. Suddenly, there is another knock at the door – it's Angelo.

Jackie has a plan. He calls Frank to say Darrell has gone nuts and that unable to take rejection, Darrell is holding Dolly inside the club and won't let her go. Frank and Frankie Jr. race to the club only to find it empty except for a bound-and-gagged Darrell and Dolly. It's a trap! Frank finds himself surrounded by gun-toting Angelo and Jackie. They tell him of their plan to take over. They initially wanted to start a gang-war but the old guys went soft so they had to take things into their own hands. Jackie plans to shoot them all, frame Darrell, then claim it was Frank's dying wish for him to take over.

In what seems to be their dying moments, Darrell and Dolly finally declare their true love for one another. Darrell explains the confusion with Cherise. Frank sees the truth in this and realizes that his stubbornness has helped get them in this situation. Suddenly, the club comes to life, numerous strobe lights flash and the smoke machine comes on—Busta to the rescue! In the

confusion, Frank grabs the guns and both Jackie and Angelo are laid out cold with the help of Frankie Jr. and Cherise.

One year later, it's Darrell and Dolly's lavish wedding reception held at the Pacelli compound. It's a vibrant mixture of both lifestyles. Everybody is happy; Chad and Cherise are also there, newly in love! Father and daughter take to the dance floor, dancing to an old time classic again – this time with a hip-hop remix. Finally, Darrell and Dolly join up to dance and the two kiss.

ABOUT THE PRODUCTION

IN THE MIX is a love story between two people from different neighborhoods. The romantic-comedy offers a contemporary spin on the classic ‘Romeo and Juliet’ theme, two lovers from opposite sides of the track. At its heart the movie shows how the communities—one black and one Italian—come together and are, in fact, actually the same.

Producer John Dellaverson saw many elements in the story that he could relate to. When his daughter, Cara Dellaverson, came onboard to write further elements of the screenplay, he found himself much more personally and emotionally invested. Cara used her own experiences with her father as the basis for the dynamics between ‘Dolly’, played by Emmanuelle Chriqui, and her loving yet over-protective father, Mafia Don ‘Frank Pacelli’, played by Chazz Palminteri.

Dellaverson also knew that both Italian-American and African-American communities have similarities as well – such as the importance of family – which he wanted to explore. So he took it to his old friend Bill Borden, whom he first met while working together on “La Bamba” (1987). Borden, who immediately connected to the material, said, “When I read it, the family that’s portrayed by Frank Pacelli is a Mafia family. My Italian family is not a Mafia family but when I was growing up, my uncles worked with Sinatra and my grandfather worked in the studios. So, that Italian family quality is one that I am close to.”

“We have two different societies—the urban world that lives in Brooklyn and the Mafia world which lives in a different part of Brooklyn—running head-on into each other over these two kids,” continues Borden. “In our picture, the humor and the drama come from the mixing of these two worlds.”

Dellaverson knew he wanted somebody special to play the character of ‘Darrell Williams,’ the young DJ that steals Dolly’s heart. He was ecstatic when superstar Usher agreed to come onboard for his first starring role. Says the producer enthusiastically, “We all know Usher for his music career, of course. But it really is amazing that his instincts and his strong sense of perfection and professionalism make him achieve what he does in this film. It’s important to Usher to be honest and truthful in everything he does, and I really believe both him and his character.” Borden agrees, “The audience is going to find a new American movie star. Usher is a phenomenal singer and, as they will see, he’s an amazing actor.”

“Darrell is a very mild-mannered individual,” says Usher. “The man dreams to be a successful producer and run a label. He’s a guy who is striving for family at all times, striving to receive love from those around him whom he cares about.” Chriqui says of her co-star, “he brings so much heart to Darrell. He has the right amount of innocence and sex appeal.”

Director Ron Underwood was also an inspired choice to helm the picture. His credits include “City Slickers” (1991) and “Mighty Joe Young” (1998), which made him both confident in the comedy genre and a wonderful director for actors to work with. “He brings compassion to everything that he does,” says Usher, “Not just because it’s a great story but he’s a very hands-on director. I’ve noticed in dealing with him, and judging from his past work, he was a great

director for this romantic comedy.” Chriqui agrees, “I couldn’t ask for a more sweet and patient and inspired director, who just wants you to play and wants you to explore. He’s wonderful and I think he’s brought out the best in all of us.”

It was the unlikely love story that both Underwood and Usher responded too. With Usher playing the best DJ in the hottest nightclub in New York and saving the life of the mob boss, he’s rewarded with getting a job of protecting the boss’s daughter. When they fall in love, it’s the cultural differences that complicate things. Underwood says, “I really felt, from the time I read this script, that it connected in a very real and visceral way to relationships, and to the love that the world needs. It’s really about how we are all one big family. That we’re all related in a way, family-wise, in our world and love can exist across cultural divides. Usher and Emmanuelle’s characters are friends from the past. They knew one another growing up. But it really develops as a love story while we are watching the film. Although they’re from different, very different worlds, there’s such a connection between them. They can persevere in their love despite all the odds and all the things thrown at them.”

“Ron was the most cooperative and collaborative director you could ask for,” say Dellaverson. “He was sensitive to the material and the actors, despite a difficult shooting schedule and the worst weather in California history.”

Palminteri was the perfect choice to play the Mafia boss and Dolly’s father. Growing up in the Bronx, Palminteri knew a lot of people who had been in the mob and documented it brilliantly with his script and performance in 1993’s “A Bronx Tale.” During the working process of the script for IN THE MIX, Palminteri had much input into the development of his character and the story to provide extra nuance. It would be easy to see how Darrell’s race could be perceived as an issue for Palminteri’s character. “Frank Pacelli, who is this head of a Mafia, doesn’t see color there. The issue is that he (Darrell) lied to me and went behind my back. I’ve known the kid since he was a young boy so I think that’s what’s important.”

Dellaverson knew Palminteri was the only actor who could play Frank, “Chazz is such a phenomenally talented guy that he’s played similar kinds of parts but he brings something different to this role because of the relationships between Blacks and Italians. That particular issue has always been interesting to him as a writer as well as an actor.” Usher concurs, “You can’t get a better Italian mobster. He’s a crime boss with a heart, and at some age all of the big shot men and the wise guys, they become more than just about the politics of the street. They want to see their daughters, or their children, succeed in life. But what he sees as ideal for her is not what she sees ideal. And that conflict comes between them. Every family can relate to that, not just Italian families. Everybody has those issues.”

It was important that the two leads had charisma on screen, Palminteri says. “You just fall in love with her (Chriqui) and it was important that Dolly had to have that quality. I really think this movie is the launching of two wonderful talents: Emmanuelle Chriqui and Usher.” The beautiful, Canadian-born actress is the perfect embodiment of the loving yet feisty daughter who has spirit and heart. She brings to her performance a great soul and has garnered high praise from her colleagues. “She has this Audrey Hepburn-esque quality. She holds her own, a good role model

for this modern female counterpoint and romantic interest to Usher's character," say Dellaverson.

Rounding out the cast is Kevin Hart, a talented, comedic actor who plays Darrell's best friend, 'Busta.' Hart says that the character is a lot like him, "a guy who says a lot of things without knowing what he's saying. He doesn't care. He's sloppy but he's a good friend at heart. He always means well."

Hart's talent caught the eye of the film's producer. "Kevin Hart has all the qualities to be a major movie star," says producer Dellaverson. "I am sure his performance in this picture will send him on his way."

Robert Costanzo, who plays 'Fat Tony,' is another fine character actor who has a great ability to make scenes funny but also keep it very real. For him, it was the comedy that makes the picture unique, "It's always great when the mob is put into any situation that's sort of different for them. I mean, we're real mob guys but there is the comedy thing that's running there. We also have to be dangerous, otherwise there's nothing at stake but I like the interplay of the both worlds."

The producers were very conscious to avoid all the stereotypes that can be associated with some of the characters in this film. During development, they realized that they were dealing with some very serious issues and the trick was to present topics such as race realistically but not heavy-handedly. The focus was to look for similarities across what is perceived as a cultural divide. Executive Producer Holly Davis-Carter says, "I think it's an important story for African Americans because it shows you how two worlds can come together and both merge and emerge and have an opportunity to defy stereotypes. We do the same things, we just do it differently, but the outcomes are the same. That is probably the most interesting thing."

Ultimately, it's an unapologetically old-fashioned love story that looks at two individuals and the love that brings them together. "Love sees no color," says Chriqui. "When you meet somebody and you connect with them, it doesn't matter what they are or where they come from. I think these two people bring out the best in each other. It's inspiring."

In this story, there has to be the quintessential bad guy and that person is 'Jackie,' a member of the mob family who feels like he's been neglected and passed over. The central conflict comes from his desire to do away with the Don and seize control of the family, ultimately using Darrell and Dolly as bait. Matt Gerald relished the opportunity to play a darker character. Says the actor, "Jackie's got a lot going on...he's got his eye on Dolly, at the same time he's got his eye on Frank's position. This guy is ultra-ambitious, he wants it all and is not going stop until he gets it."

With the perfect cast attached, all the elements were in place. They had to shoot the film at an accelerated schedule due to Usher's prior commitments. Borden says that it was imperative that they plan their schedule and execute it well, "To do that in a really quality way, you have to go in, get your work done, and move on. It takes a real professional to do that. And that's what's great about working with Ron Underwood. He knows the shots you need to keep the high quality look to the film and to still get four or five pages of work done a day."

For Underwood, the short schedule and adversity provided an extra energy to the whole shooting process, “The actors are always on, and the crew is just working really fast that translates to a lot of energy on screen.”

Usher is one of the busiest artists in the world, at the height of his career, simultaneously managing musical, film and concert endeavors. In fact, the picture wrapped the day before he was due to stage a concert in Paris. “He's a workaholic and he's a perfectionist,” says Carter-Davis, “he likes things to be done well and he's been able to accomplish that, sometimes on little as an hour's sleep.”

A natural chemistry existed between Usher and Chriqui off-screen, which effortlessly translates to the film, making it easier for the audience to believe everything about their characters relationship and the love between them. “They're both very honest actors,” says Underwood, “and they both really look for the truth in everything that they're doing. I love watching them. As the director, I am the one who gets to watch the movie first. I know it will be fun for other people to watch too.”

In one memorable scene, the two dance together at the club. It makes for a poignant, touching moment as the two begin to realize their feelings for one another. For Emmanuelle, it was the idea of sharing the dance floor with the superstar that proved to be a test, “What's embarrassing about it is not dancing with Usher but dancing with Usher in front of a whole room of people watching us. It's a little nerve wracking. I mean he's used to it. I'm not!”

All of the actors remember something special about the filming. Costanza recalls the restaurant scene, where the assassination attempt is made on ‘Frank's’ life. Explosives were used to crack the glass window from where the bullets are supposed to come through, “We shot it at a restaurant in Westwood and the glass went flying. I've been through a lot more than that. I've been on the North Sea being blown apart, so with squibs going off on me, this wasn't bad at all.”

Anthony Fazio plays Frankie Jr., son of the Don and childhood friend to Usher's character. The character is an eccentric who represents the hip-hop culture for the Italians of New Jersey. Fazio is a New Yorker and understood the mentality. Plus, filming in Los Angeles locations that doubled for New York was a real thrill. “They're making everything look really authentic, as much as it can be. We shot in a mansion, up in the hills off Mulholland Drive, and it was beautiful, probably the nicest mansion in the area. I'm new to Los Angeles, so it was mind-blowing to be in a place like that.”

Dellaverson looks at *IN THE MIX* as another step in the revival of the romantic-comedy genre. It's a contemporary movie filmed in the style and tradition of old Hollywood and made by Lions Gate Films, one of the most dynamic independent film companies of today. “With things like “My Big Fat Greek Wedding,” says Dellaverson, “people love ethnic humor when it's done good-naturedly. I think that that's what people will like the most about it. The contrast and the similarities between Blacks and Italians as we go through the movie: family, respect, striving for success, overcoming obstacles, the triumph of the human spirit. It exists in every family and every ethnic group.”

Finally, Usher describes the movie this way, “I’ve never quite seen a mobster’s story told like this. I got a chance to be a suave, cool guy and be seen in some uncomfortable situations. I mean, just think about it, Yoga class for Usher??!! That’s just crazy – something I wouldn’t normally do.”

ABOUT THE CAST

USHER (Darrell, also Executive Producer)

The Ultimate Entertainer, Usher is a global superstar singer, film and television actor. 2004 saw the release of his fifth and most personal album, "Confessions," which dominated the album charts and broke numerous records last year. So far, it has surpassed 15 million copies worldwide and continues to sell numerous copies each month. Its chart busting success prompted the release of a special edition package and together they have spun-off four phenomenal #1 Pop and #1 R&B hit singles.

At the tender age of 14, Usher released his very first single, "Call Me A Mack" from the movie soundtrack, "Poetic Justice," directed by John Singleton and starring Janet Jackson. Only one year later, his self-titled debut album arrived and, over the next three years, Usher developed his now celebrated working relationship with Jermaine Dupri. In 1997, his second album, "My Way" was released and has since gone on to earn seven-times platinum album sales in the US alone. Usher received his first Grammy Award nomination as Best Male R&B Vocal Performance for the album's hit single, "You Make Me Wanna," which was also nominated for a Soul Train Music Award as Best Male R&B Soul single.

The musician made his acting debut on UPN's "Moesha" opposite Brandy, which resulted in a recurring role on the series and his first lead role in a movie, the eerie 1998 thriller "The Faculty," directed by Robert Rodriguez and co-starring Josh Hartnett and Elijah Wood.

1999 proved to be another lively year as he was cast in two more feature films, the high school comedy hit "She's All That," directed by Robert Iscove and co-starring Freddie Prinze, Jr.; and his first starring role in another high school-based drama, "Light It Up," directed by Graig Bolotin and co-starring Forest Whitaker and Rosario Dawson. In 2000, he followed up with roles in the Disney TV movie "Geppetto," starring Drew Carey, as well as in "Texas Rangers" with Dylan McDermott and James Van Der Beek.

Usher's unstoppable energy provided a pseudo concert album, "Live" (2000), and his fourth studio album, "8701" (2001), which has gone on to sell more than 8 million copies worldwide and spun off two simultaneous #1 Pop and #1 R&B smash hit singles. He won Grammy Awards as Best Male R&B Vocal for singles "U Remind Me" and "U Got It Bad." The year closed out with an interesting trio of dramatic TV series appearances, all during November sweeps, on "The Twilight Zone," "7th Heaven," and Dick Clark's "American Dreams" (portraying Marvin Gaye).

Usher has had a phenomenal 2004, collecting an avalanche of awards that included BET's Best Male R&B Artist Award, two MTV VMA Awards for Best Male Artist and Best Dance Hit for "Yeah." He won American Music Awards for all four categories in which he was nominated, including Favorite Male Artist and Favorite Album, "Confessions," in both the Pop/Rock and Soul/R&B categories. At the Billboard Music Awards, Usher walked away the big winner with 11 trophies including Artist of the Year and for the album "Confessions." Nominated for eight Grammys in the 2005 contest, the artist took home three awards.

CHAZZ PALMINTERI (Frank)

Born in the Bronx, Chazz Palminteri is a veteran theater actor and writer that first gained wide public attention in the early 1990's with the critically acclaimed lead actor and screenwriting debut, "A Bronx Tale" (1993).

During the early 1980's, Palminteri acted in off-Broadway productions such as "The Guys in the Truck" and "Twenty-Two Years" while appearing in several student films, including Ang Lee's "Fine Line" (1984). In the mid 1980's he made guest appearances in numerous TV series that are now classics including "Wiseguy," "Hill Street Blues" and "Matlock."

Still looking for the major breakout role to suit his talents, he wrote the play "A Bronx Tale" (1988), a remarkable one-man show featuring 35 characters.

This compelling story of an Italian-American boy and the struggle between his father and a local gangster for his devotion garnered great reviews and a long run.

After his feature debut in "An Even Break" (1989), Palminteri subsequently appeared in the Sylvester Stallone comedy "Oscar" (1991), as well as supporting roles in "Innocent Blood" and "Night and the City" (both 1992). But his big break came with his co-starring role opposite first-time director Robert De Niro in the film version of "A Bronx Tale" (1993). Next, Woody Allen cast him in "Bullets Over Broadway" (1994) for which he earned an Oscar nomination as *Best Supporting Actor*.

In 1995, Palminteri co-starred with Kevin Spacey, Benicio Del Toro and Gabriel Byrne in the critical and International cult hit "The Usual Suspects," directed by Bryan Singer. The success of the film proved to be the start of a stream of high-profile roles for the actor. He starred in "Jade" (1995), written by Joe Eszterhas and directed by William Friedkin. In 1996, he played Sharon Stone's unlucky lover in "Diabolique" and was a member of the 1950s "Hat Squad" with Nick Nolte in the cop drama "Mulholland Falls." His second screenplay, "Faithful," with Cher and Ryan O'Neil, was released in 1996.

Palminteri continues to divide his roles between high profile features, playing opposite Robert De Niro again and Billy Crystal in "Analyze This" (1999), directed by Harold Ramis; and as the voice of Smokey, the Chief Alley-Cat in the smash hit adventure-comedy "Stuart Little" (1999), directed by Robert Minkoff. Other movies include edgy, independent fare like "Hurly Burly" (1998) with Sean Penn, and "Poolhall Junkies" with Rod Steiger.

In 2004, Palminteri reached an even bigger audience by aping his tough, wise guy image in the successful "Vanilla Coke" ads and can next be seen in the feature "Running Scared" (2005) with Paul Walker.

EMMANUELLE CHRIQUI (Dolly)

The beautiful Chriqui (pronounced "Shree-kee") is of Moroccan heritage and was born in Canada. She began her career at age 10 appearing in a TV commercial for McDonald's and later landed guest-starring roles during the mid-'90s in Canadian TV series such as "Are You Afraid of the Dark?," "Forever Knight," "Kung Fu," "Once a Thief" and "Psi Factor." Then a succession of TV movies that allowed her to receive more exposure followed, including

“Harrison Bergeron” (1995), with Christopher Plummer and Sean Astin, “Unwed Father” (1997) and “Futuresport” (1998) starring Wesley Snipes and Vanessa Williams.

With these projects under her belt, she graduated to feature films with supporting roles in the comedies “Detroit Rock City” (1999) with Edward Furlong and “Snow Day” (2000) starring Chevy Chase and Pam Grier.

In 2001, she gained increased exposure and notable momentum in her cinematic career as the female lead and love interest to ‘N Sync singer Lance Bass in “On the Line.” The next year she ranked #90 in ‘Stuff’ magazine's 2002 "102 Sexiest Women in The World.” Chriqui's next role came when she appeared alongside Eliza Dushku in “Wrong Turn” (2003).

Chriqui also had recurring roles on “The O.C.,” the HBO series “Unscripted” from George Clooney and Steven Soderbergh, and “Entourage,” from executive producer Mark Wahlberg. She can next been seen in the ensemble comedy “Waiting” and in the fourth installment of the popular “The Crow” series called “The Crow: Wicked Prayer,” starring Edward Furlong and Dennis Hopper.

ROBERT DAVI (Fish)

Davi reigns among the big and small screen’s most recognizable tough guys. Born in Astoria, New York, he attended Hofstra University on a drama scholarship and honed his craft with the renowned Stella Adler.

During his apprenticeship he performed in works ranging from Shakespeare to Brecht, including a role in “One Flew Over the Cuckoo’s Nest” and his big break came when he was cast opposite Frank Sinatra in the NBC telefilm “Contract on Cherry Street” (1977).

The body of Davi’s work includes well over 60 credits, including such unforgettable tough guy roles as an FBI agent opposite Bruce Willis in “Die Hard” (1988), a memorable mobster opposite Arnold Schwarzenegger in “Raw Deal” (1986), a nightclub boss in “Show Girls” (1995) and an opera-singing heavy with a heart in the Steven Spielberg cult hit “Goonies” (1985).

‘James Bond’ producer Albert (Cubby) Broccoli cast him as the supporting lead against Timothy Dalton in “License to Kill” (1989). Critics and fans agree that Davi’s portrayal ranks as one Bond’s most memorable antagonists.

Other significant roles for Davi include “Christopher Columbus: The Discovery” (1992), which featured Marlon Brando; “Son of the Pink Panther” (1993), directed by Blake Edwards, in which Robert starred alongside Roberto Begnini. For TV, he earned critical acclaim with his provocative and smoldering portrayal of FBI Agent Bailey Malone in the NBC hit drama “Profiler” (1996).

Davi recently showed his flair for comedy in the Rob Schneider/Adam Sandler comedy, “The Hot Chick” (2002). He produced and starred in the crime drama “Hitters” (2002) and is currently filming the epic “Gilgamesh” in Morocco for director Roger Christian with Omar Sharif and Peter O’Toole.

He recently completed the Ang Lee produced “One Last Ride” with Chazz Palminteri and Charles Durning.

MATT GERALD (Jackie)

Gerald made his feature film debut appearing in the drama “Starstruck” (1998), starring Jamie Kennedy, and followed this with the highly acclaimed “Magnolia” (1999) directed by P.T. Anderson. Next was Joel Schumacher’s “Tigerland” (2000) and “S.W.A.T” (2003), both with Colin Farrell. In 2003, he starred in the blockbuster film franchise “T3: Rise of the Machines” (2003).

Gerald had a recurring role in the Fox’s critical and commercial TV series “The Shield” and can next be seen in Lee Tamahori’s “XXX: State of the Nation” with Ice Cube and Samuel L. Jackson, the sequel to the smash hit “XXX.”

ROBERT COSTANZO (Fat Tony)

Distinguished character actor, Constanzo is a native of Brooklyn, New York and first appeared in features in the late 1970’s where he played a paint store customer in the classic “Saturday Night Fever” (1977). His film and TV credits are extensive, but perhaps he is best known for his roles as Joey Tribbiani Sr. on the much loved NBC sitcom “Friends,” and as Slade Bender in UPN’s “Star Trek: The Next Generation.”

Other film credits include “Total Recall” (1990), starring Arnold Schwarzenegger, “Die Hard 2: Die Harder” (1990), starring Bruce Willis, “City Slickers” starring Billy Crystal and directed by Ron Underwood and “Alex & Emma” (2003), starring Luke Wilson and Kate Hudson. He also lent his vocal talents to the animated feature “Batman: Mystery of the Batwoman” (2003).

His TV movie credits include CBS’s “Helter Skelter” (2004), “The Last Producer” (2001) and “Hoods” (1999). Last year, Constanzo appeared in the CBS TV series “CSI: New York,” and prior to this, “ABC’s “Norm” (1999), NBC’s “Providence” (1999) and “Will & Grace” (1998), and Fox’s “Ally McBeal” (1997), among many others.

ANTHONY FAZIO (Frankie Junior)

Anthony Fazio graduated in Drama at the prestigious Fiorello H. LaGuardia High School of Music, Art and Performing Arts in New York. He was trained at Applause Theatrical Workshops in Manhattan by teacher, mentor, and current manager Audrey Kaplan.

His credits include over 25 commercials including those for Adidas and Verizon that continue to run nationally. He has also appeared in an episode of the Fall 2004 season of “Law and Order.”

GEOFF STULTS (Chad)

Born in Detroit and raised in Colorado, Stults moved to Los Angeles and began to perform in college theatre productions while attending Whittier College on a football scholarship. He is a series regular in The WB’s long running show, “7th Heaven”, in which he plays Ben, the brother of Kevin Kinkirk who is portrayed by George Stults, his real life brother. On TV, Stults has also appeared in numerous hit shows, “The Bold And The Beautiful,” “Everybody Loves Raymond,” “Spin City,” “Las Vegas,” and “Joey.”

K.D AUBERT (Cherise)

The stunning actress began her entertainment career modeling in magazines such as British Maxim, Vibe and InStyle. Aubert gained even wider public attention after hosting the MTV game show “Kidnapped” before making her big screen debut in the 2002 feature “The Scorpion King,” starring The Rock. Two more studio films followed with the successful Ice Cube comedy franchise, “Friday After Next” (2002), and “Hollywood Homicide” (2003), starring Harrison Ford and Josh Hartnett.

Showing versatility, Aubert has also featured in the 2002 worldwide Fanta advertising campaign, music videos for P. Diddy and Fabolous and has the distinction of being ranked #91 in Maxim's Hot 100 in 2003. Her TV credits include appearances on NBC's “Just Shoot Me,” Fox's “Melrose Place,” and recurring roles on UPN's teen favorite “Clueless” and, in 2003, “Buffy The Vampire Slayer.” Most recently she can be seen in the MGM feature “Soul Plane” (2003), starring Snoop Dogg and Tom Arnold.

KEVIN HART (Busta)

After winning a few local amateur comedy contests, Hart began performing stand-up across the nation, including such famous venues as The Comedy Store and The Laugh Factory in Los Angeles.

Kevin currently makes a cameo in the blockbuster comedy “The 40 Year Old Virgin.” He has appeared in such popular comedies as “Scary Movie 3” (2003), directed by David Zucker, “Along Came Polly” starring Ben Stiller and Jennifer Aniston and “Soul Plane” (both 2004), co-starring with Snoop Dogg and Tom Arnold. His TV credits include “Showtime at the Apollo” and, most recently, the lead in the ABC sitcom “The Big House.”

ISIS FAUST (Lexi)

Raised in Lithonia, Georgia, Isis was always set to command the attention of an audience. After joining Hot Shot Kid's, a local agency based in Atlanta, she immediately began to book print and commercial jobs including a national commercial for Era Max Detergent. Her first theatrical performance came along with a small part in the Julianne Moore film “World Traveler” (2001).

Isis will next be seen in the upcoming “My Life in Idlewild,” as Beulah May, along side International rap superstars Big Boi and Andre 3000 of OutKast.

ABOUT THE FILMMAKERS

RON UNDERWOOD (Director)

A director who is equally adept at working in television as well as features, Ron Underwood has been making films since 5th grade and was winning Eastman Kodak filmmaking awards by the time he was in his teens. After graduating from University of Southern California, he completed a fellowship at the American Film Institute and then began his professional career in educational films. He directed more than 100 educational films before turning his attention to children's television. Underwood's ABC Weekend Special, "The Mouse and the Motorcycle" (1986), earned both a Peabody Award and an Emmy nomination.

The director made his feature film debut in 1990 with the science fiction comedy "Tremors." The film, which starred Kevin Bacon and Fred Ward, became a sleeper hit, spawning three sequels and a USA TV series. This success was followed with the blockbuster comedy "City Slickers" (1991), starring Billy Crystal and Jack Palance. One of the year's top grossing films, the film earned Palance an Academy Award for *Best Supporting Actor*. Underwood also directed the bittersweet fantasy-comedy "Heart and Souls" (1993), which starred Robert Downey, Jr. and Charles Grodin. He then directed Michael Keaton and Geena Davis in the romantic comedy "Speechless" (1994).

In 1998, Underwood directed a remake of the classic 1949 adventure film "Mighty Joe Young," starring a bigger-than-life gorilla with Charlize Theron and Bill Paxton. He then directed "The Adventures of Pluto Nash" (2002), starring Eddie Murphy, followed by the Showtime feature "Stealing Sinatra" (2003), starring David Arquette and William H. Macy, who received an Emmy nomination. Underwood re-teamed with Jack Palance on the Hallmark Hall of Fame production "Back When We Were Grownups" (2004), based on the popular Anne Tyler book and starring Blythe Danner, who received both Golden Globe and Emmy Award nominations for her performance.

In addition to directing feature films, Underwood has turned his talents to directing some of the most critically-acclaimed television series on the air. He has helmed episodes of the USA network dramedy "Monk" starring Emmy-winner Tony Shalhoub, and recently finished directing his second episode of the hit David E. Kelley-created series "Boston Legal" starring Emmy winners James Spader, William Shatner and Candice Bergen.

JACQUELINE ZAMBRANO (Screenplay)

Jacqueline Zambrano is a force of nature. The daughter of a real life mob boss, Ms. Zambrano has created and run eight different one-hour dramatic series for network TV.

Jacqueline's shows run the gamut of drama television: "Under Suspicion," a precursor to "Boomtown" with a strong female leading an elite S.W.A.T. division; "Just Cause," the story of a woman wrongfully imprisoned, who receives her law degree while in prison, and upon her release she goes to work for a law firm defending others in her position; "Pensacola: Wings of Gold," an action hour about elite military pilots starring Jim Brolin; "Ryan Caulfield: Year One"

for FOX; “The Big Easy” based on the feature on the surface about law enforcement in New Orleans underneath the sexually charged relationship between the Chief and a female federal attorney; “Crossroads,” “Booker” and “Gabriel’s Fire” starring the marvelous James Earl Jones.

After the above gauntlet of showrunning, Ms. Zambrano took a leave from Hollywood, moving to the island of Maui where the idiom "once a writer, always a writer" allowed her to be employed as a journalist for a local newspaper. There she created the much loved column SEX ON THE BEACH which has been transformed into a one hour pilot at Lifetime Television.

Not one to be pigeon-holed, Ms. Zambrano has also been successful in feature development: from the courageous Revolutionary character of Nell Prescott in "Liberty," to her most recent project, adapting New York Times bestselling novelist Tami Hoeg’s work into a feature screenplay.

Ms. Zambrano has recently been hired to effect a page one rewrite on GHOSTS, a four-hour A&E mini-series through Lions Gate Productions to be directed by horror king Tobe Hooper (CHAINSAW MASSACRE, SALEM’S LOT).

CHANEL CAPRA (Story)

Chanel Capra was born and raised in New York City. She was exposed to the industry at age 13 when her younger brother actor, Francis Capra (A BRONX TALE) was discovered by Robert DeNiro and Chazz Palimenter. An aspiring screenwriter at the age of eighteen, Chanel interned at a production company, The Shooting Gallery. The goal was to earn credits for NYU's Film School, but Chanel was quickly drawn to the excitement of independent producing. Due to her family's relocation to Los Angeles, California, she picked up a screenwriting course at USC. Moving around to numerous film courses, Chanel settled at the Writer's Boot Camp, where she completed a two year screenwriting program, while independently creating television specs and ghostwriting screenplays. It wasn't until mid 2002, that she would receive a shared written by credit on NORA'S HAIR SALON. In March 2003, Chanel wrote the spec, Dying For Dolly aka IN THE MIX. By August 2003 she met with Lions Gate, the first studio meeting for the spec and there was no need to shop it any

further. The spec was optioned by LionsGate in February 2004 and by December of that same year the spec was a produced feature. Clearly one of the shortest beginning to end productions for an original spec, ever. Ironically thirteen years later Chazz Palimenter, the very screenwriter/actor, who inspired her to write, would star in her first theatrical release. Chanel is managed by Holly Davis Carter who is packaging her musical, Cain n' Abel at Releve Entertainment.

Chanel Capra lives in Los Angeles with her Italian family, four pittbulls and eleven cats. Wow that's a lot of meatballs!

CARA DELLAVERSON (Story)

Cara Dellaverson is a writer/producer that has previously worked on television shows such as NEXT, DATE MY MOM, CELEBRITIES UNCENSORED and HOW THE STARS GET HOT for E!, VH1, and MTV. IN THE MIX is her first feature credit.

BRIAN RUBENSTEIN (Story)

Brian Rubenstein is a screenwriter from the small town of Moraga, California. His credits include such high brow fare as "The Soup" on E! and "Mind of Mencia" on Comedy Central. He doesn't eat Asian food, loves the music of R. Kelly, and hates all animals.

JOHN DELLAVERSON (Producer)

Born and raised in Pennsylvania, John Dellaverson received his B.S. in Political Science from University of Pittsburgh in 1968 and was the Frances Perkins Fellow at Cornell University from 1970 to 1972. In 1977, he received his J.D. from Fordham University School of Law and is a member of the New York and California State Bars.

As a law partner at Loeb and Loeb, one of the world's largest entertainment law practices, Dellaverson concentrated his practice in motion picture and television financing and talent representation. His clients included film and television producers, distributors, movie studios, networks, and talents. He founded the Rome office of Loeb & Loeb and is currently of counsel in the Los Angeles office.

Dellaverson wrote "The Director's Right of Final Cut—How Final is Final?" which was published in the Entertainment and Sports Lawyer, and lectures at USC, UCLA, and Harvard Law Schools. A former Lions Gate Films executive, he is currently producing for the studio, focused on producing urban films. He was the executive producer of that studio's hit film "Diary of a Mad Black Woman," starring Kimberly Elise.

HOLLY DAVIS-CARTER (Executive Producer)

Davis-Carter attended The University of Southern California where she received her Masters of Business Administration in Marketing and Entertainment. She started her career in television casting, handling such Emmy award-winning projects as "The Fresh Prince Of Bel Air," starring Will Smith, "Roc," starring Charles Dutton and "In Living Color," the comedy series from Keenen Ivory Wayans that also starred Jim Carrey.

As a founder of both Agency West and Releve Entertainment, she is responsible for providing both overall strategic direction to crossover personalities, from every genre of entertainment, and packaging urban personalities and concepts into viable projects for the mainstream.

Davis-Carter has built a stellar reputation as a tenacious negotiator and career strategist. Many of her concepts have been produced, including Nickelodeon's hit show, "Romeo," based around rapper Lil' Romeo and Universal's "Honey," (2003) starring Jessica Alba. Having worked with Usher before, she has been active in his roles for Fox's "Light it Up" (1999), Miramax's "Texas Rangers" (2001) and major television appearances including "Seventh Heaven," "Soul Food" and "The Twilight Zone."

BILL BORDEN (Executive Producer)

Borden has over twenty years experience in the film and television industries as a Director, Producer and Production Manager. His feature film debut came in 1983, as production manager for “National Lampoons Vacation,” starring Chevy Chase. His next major project was “Midnight Run” (1988), starring Robert De Niro and Charles Grodin.

He has produced, among others, “La Bamba” (1987), for which he was nominated for a *Producer* Golden Globe, “Desperado” (1995), starring Antonio Banderas, Spike Lee’s, “Get on the Bus” (1996), and “End of Days” (1999) starring Arnold Schwarzenegger.

For TV, Borden’s movie credits include The Disney Channel’s “Tiger Cruise” (2004) and VH1’s “Play’d: A Hip Hop Story” (2002).

ROBERT ORTIZ (Line Producer/UPM)

Ortiz graduated from Boston University with a Bachelor degree in Science and a Double Major in Film, Broadcasting and Marketing. He entered into film production in 1996 as a Production Supervisor for “Hudson River Blues” starring Robert Stanton.

Ortiz then began supervising both independent and studio pictures including “Hi-Life” (1998), starring Campbell Scott and Eric Stoltz and served as the Unit Production Manager for the critically acclaimed “Monster’s Ball” (2001), directed by Marc Forster and starring Halle Berry for which she won the Academy Award for *Best Actress*.

Since then, Ortiz has gone on to supervise such diverse studio pictures as “Confidence” (2002), starring Edward Burns and Dustin Hoffman and “Godsend” (2003), starring Robert De Niro. Forthcoming projects include the Rob Zombie feature, “The Devil’s Rejects,” for which he doubled as both Production Supervisor and Associate Producer, and as Executive Producer of “Pretty Persuasion,” starring Evan Rachel Wood and James Woods.

CLARK MATHIS (Director of Photography)

Mathis has a unique ability to convey a story visually and emotionally which comes, in part, from his experience working as an editor for ABC News while still in high school. He has been a professional cinematographer for ten years and, in 2003, became one of the youngest cinematographers ever nominated for the A.S.C. award for his work on The WB’s “Birds of Prey.” In 2005 he received his second A.S.C. award nomination for photographing the pilot of NBC’s “Medical Investigation.”

Mathis quickly made the transition to feature cinematographer and has since photographed both studio and independent features, including “The Perfect Score” (2004), directed by Brian Robbins for Paramount and Lions Gate’s “Happy Endings,” directed by Don Roos and the opening film at the 2005 Sundance Film Festival.

CYNTHIA CHARETTE (Production Designer)

Charette received a Design Degree from Syracuse University, apprenticed with the Royal Shakespeare Company in London and conducted post-graduate studies at New York’s School of Visual Arts.

Her professional career began in theater design and led to twenty years experience working as a Production Designer for TV and film. Her numerous film credits include “A Very Brady Sequel” (1996), the feature version of the classic TV series; “Austin Powers: International Man Of Mystery” (1997), starring Mike Myers and, in 2001, Keenen Ivory Wayans’ “Scary Movie 2.”

She was recently nominated for *Outstanding Achievement in Production Design for a TV Movie or Mini-Series* by the Art Directors Guild for her work on “Back When We Were Grownups” (2004), directed by Ron Underwood.

DON BROCHU (Editor)

Brochu began his education at California State University (CSUN) and after graduation, started at a publishing company making picture books from the current movies of the day. The experience provided the perfect grounding for what has become an extensive career editing major studio pictures.

His feature film debut came in 1981, as an Assistant Editor in “Cheech and Chong’s Nice Dreams” and continued with “Tootsie” (1982) starring Dustin Hoffman and directed by Sydney Pollack. His other numerous credits include, “La Bamba” (1987), starring Lou Diamond Phillips, “Lock-up” (1987), starring Sylvester Stallone and “Under Siege” (1992), directed by Andrew Davis and starring Steven Seagal.

In 1993, Brochu received an Academy Award nomination for *Best Achievement in Film Editing* for “The Fugitive,” starring Harrison Ford. Since then, credits include “Chain Reaction” (1996), starring Keanu Reeves and Morgan Freeman, “Volcano” (1997), starring Tommy Lee Jones and “The Medallion” (2003), starring Jackie Chan. For TV, Brochu recently edited last year’s successful NBC miniseries, “10.5.”

HA NGUYEN (Costume Designer)

After graduating from San Diego State University with a Bachelor’s degree in Fine Arts, Nguyen studied at the Fashion Institute of Design and Merchandising (FIDM) in Los Angeles. She also has an Associate Arts degree in Fashion Design and began her career as a clothing designer for some of the leading fashion houses in the country.

Nguyen then switched to film and designed costumes for some of the biggest hits of the last decade, including Oliver Stone’s “Heaven and Earth” (1993), “The Mask” (1994), starring Jim Carrey and Cameron Diaz, and Paul Anderson’s “Mortal Kombat” (1995).

The list continues with, among others, “The Nutty Professor” (1996), starring Eddie Murphy, “Conspiracy Theory” (1997), starring Mel Gibson and Julia Roberts, “Payback” (1999), starring Mel Gibson, “Lethal Weapon 4” (1998), starring Mel Gibson, Danny Glover and Chris Rock and “Swordfish” (2001), starring John Travolta, Halle Berry and Hugh Jackman.

Nguyen’s next project is the upcoming, “Mozart and the Whale,” starring Josh Hartnett and Rhada Mitchell.

FULL FILMMAKER CREDITS

Unit Production Manager / Line Producer	ROBERT ORTIZ
First Assistant Director	MAX D. DAY
Key Second Assistant Director	CARLA ROSE PONZIO
2nd 2nd Assistant Director	RICHARD GONZALES
Camera Operator	MICHAEL J. WALKER, S.O.C.
1st Assistant Camera	BRIAN S. OSMOND
2nd Assistant Camera	ROD CALARCO
Camera Loader	ERIC SHAWN WHEELER
Still Photographer	SAEED ADYANI
Steadicam Operator	JOHN RADZIK
Set Decorator	RON V. FRANCO, S.D.S.A.
Leadman	FREDDY WAFF
On-Set Dressers	HECTOR M. GONZALEZ
	DENNIS L. WINTERS
Set Designer	PATTY KLAWONN
Swing Gang	ROGER KNIGHT
	SEAN P. O'CONNELL
	RICK STAVES
	RAY WAFF
Greensman	PILO SILVA
Gaffer	WILLIAM RUSSELL
Assistant Chief Lighting Technician	BEN BOWLING
Lamp Operators	CHRIS BURGON
	GREG PADILLA
	JASON L. SALONEN
Key Grip	SCOTT C. JOHNSTON
Best Boy Grip	CHRIS TRILLO
Dolly Grip	PETER JAMES DRINCO
Grips	ISMAEL ARAUJO JR.
	GERALD "CRAIG" HARRIS
	KEVIN "ALASKA" PHILLIPS
	DARRYL RUE
Costume Supervisor	LUCINDA CAMPBELL
Set Costumers	MICHAEL CROW
	YULIA GERSHENZON
	CHRISTOPHER J. KRISTOFF
Costumer for Usher	YAA BOAA ANING
Department Head Makeup Artist	DEBBIE ZOLLER

Key Makeup Artist Makeup for Usher Department Head Hairstylist Hairstylists	REBECCA ALLING NICOLE PATTERSON SHIRLEY DOLLE CAROL O'CONNELL SHERYL BLUM
Property Master Assistant Prop Master Script Supervisor Sound Mixer Boom Operator Utility Sound Technicians	TERRY HASKELL GLORIA MURPHY TRICIA RONTEN RICHARD BRYCE GOODMAN, C.A.S. KRAIG K. KISHI ABEL SCHIRO ROSS LEVY
Production Accountant Assistant Production Accountant Payroll Accountants	THOMAS KENISTON JENNIFER SCOTT SOPHIA TAPIA SUSAN BECTON
Production Coordinator Assistant Production Coordinator Art Department Coordinator Assistant to Mr. Underwood Assistant to Mr. Palminteri Assistant to Usher	LARK BERNINI ANDREW ZILCH CINDY PETERS CAMI BOURQUIN STACI GILCHIRST YOLANDA RAY DEREK WILSON ELIJAH SHAW
Assistant to Mr. Dellaverson Assistant Editor Casting Associate Extras Casting	HELANE CROWELL TODD BUSCH SAMANTHA FINKLER JENNIFER BENDER JULIE HARRELL
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Construction Coordinator Construction Foreman Paint Foreman	JOE DELMONTE CHRIS NAKAYAMA ROBERT WARNER
Location Manager Assistant Location Managers	WAYNE MIDDLETON MARIE E. HEALY CARRIE CANTORE
Set Medic	SUSAN BANNOUT
Special Effects Coordinator Key Special Effects Visual Effects	LOU CARLUCCI JOSH HAKIAN MIKE UGUCCIONI
Transportation Coordinator Transportation Captain	GENO HART KIRK HUSTON

Transportation Co-Captain	JOE COSENTINO
Dispatcher	STEVE LARSON
Set Production Assistants	TODD HAVERN
	SONJA CHRISTOPH
	GENO IMBRIALE
Production Office Assistants	AMANDA HARRINGTON
	THOMAS BARG
	SEAN P. GALVIN
Animals Supplied by	BOB DUNN'S ANIMAL SERVICES
Animal Trainer	NICOLE ZUEHL
Catering	ALEX'S CATERING
Key Craft Service	KEITH PICKETT
Craft Service	SHAWN PICKETT
Post Production Supervisor	CARL PEDREGAL
Post Production Coordinator	MARK McCOY
Post Production Assistant	JENNY CHO
Avid provided by	BIG TIME PICTURES CO., INC.
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