

RENT

*“Forget regret, or life is yours to miss.
No other road. No other way.
No day but today.”*

Jonathan Larson’s Pulitzer Prize-winning revolutionary rock opera *Rent* tells the story of a group of bohemians struggling to express themselves through their art and “measuring their lives in love.” Against the gritty backdrop of New York’s East Village, these friends strive for success and acceptance while enduring the obstacles of poverty, illness and the AIDS epidemic.

Rent’s diverse and unconventional community is made up of impassioned and defiant individuals. Roger (ADAM PASCAL) is an aspiring songwriter who has emotionally shut down after his girlfriend’s suicide. Despite his attraction, he is reluctant to start a new romance with his downstairs neighbor Mimi Marquez (ROSARIO DAWSON), an exotic dancer struggling with “baggage of her own.” Roger’s roommate Mark (ANTHONY RAPP) is a filmmaker trying to balance art and commerce. His girlfriend Maureen (IDINA MENZEL), a self-indulgent performance artist, recently left him for a lawyer named Joanne (TRACIE THOMS).

Also part of this close-knit circle is Tom Collins (JESSE L. MARTIN), a professor of philosophy who, after being mugged, is rescued by his soul mate, a high-

spirited, street drummer, Angel Shunard (WILSON JERMAINE HEREDIA). Benny, (TAYE DIGGS), who alienated his friends after he married their landlord's daughter, has reneged on his promise to provide rent-free artist space to his bohemian friends. Once a close friend, he is now viewed as the enemy, threatening them with eviction.

Revolution Studios Presents In Association With 1492 Pictures A Tribeca Production A Chris Columbus Film Based on the musical by Jonathan Larson *Rent* starring Rosario Dawson, Taye Diggs, Wilson Jermaine Heredia, Jesse L. Martin, Idina Menzel, Adam Pascal, Anthony Rapp and Tracie Thoms, a Columbia Pictures release. The film is directed by Chris Columbus from a screenplay by Stephen Chbosky. Book, Music and Lyrics by Jonathan Larson. The producers are Jane Rosenthal, Robert De Niro, Chris Columbus, Mark Radcliffe and Michael Barnathan. Jeffrey Seller, Kevin McCollum, Allan S. Gordon and Lata Ryan are the executive producers. Tom Sherak is the co-executive producer. Julie Larson, sister of the late Jonathan Larson, serves as co-producer. The director of photography is Stephen Goldblatt, ASC., BSC. The production designer is Howard Cummings. The film is edited by Richard Pearson. The costume designer is Aggie Guerard Rodgers. The choreography is by Keith Young. The vocal conductor and additional arrangements are by Tim Weil. The music supervisor is Matt Sullivan. Songs and Music produced and arranged by Rob Cavallo. Casting is by Bernard Telsey, CSA.

Rent has been rated PG-13 by the Motion Picture Association of America for Mature Thematic Material Involving Drugs and Sexuality, and for Some Strong Language.

Rent will be released by Columbia Pictures on November 23, 2005.

JONATHAN LARSON AND THE MUSICAL "RENT"

Inspired by Puccini's classic opera "La Boheme," "Rent" won the 1996 Pulitzer Prize for Drama, the Obie Award, the New York Drama Critics Circle Award, four Tony Awards and three Drama Desk awards – all following the tragic, untimely death of its creator, Jonathan Larson, who passed away of an aortic aneurysm

on the eve of the play's first preview. The play went on to become a phenomenal success – launching the careers of its stars and bringing a sense of excitement back to Broadway by introducing a young and eager audience to a musical theater work that carried with it a message of hope and love.

“Jonathan was not only able to entertain people, he also wrote a show that had meaning to it and was pertinent to people's lives, especially to young people's lives,” comments his sister and the film's co-producer Julie Larson. “I think he had a very clear vision and a sense that he could do this, and that the American musical would die if someone didn't come along to bring younger people into the theater.”

“I think ‘Rent’ is a mouthpiece for young people,” comments Rosario Dawson, who assumes the role of Mimi in the film version. “I think the reason they are so attached to it is because it encapsulates what they are trying to communicate. It speaks to their attempt at leaving convention behind and how they're trying to figure out their lives. It allows young people the opportunity to say — I am who I am. And when they see the show, which celebrates that, they feel a kinship to it. It gives them a space and a forum to voice these different ideas and maybe even to articulate them a little bit better.”

Playwright Larson created genuine characters who were dealing with real concerns and issues. These characters came alive for the audience in an authentic way that earned the affection and captured the imagination of the audience.

"Jonathan put real characters in this musical," comments Wilson Jermaine Heredia who won a Tony Award for the role of Angel. "They are all taken from people he knew, mostly writers and artists and singers. I think that's why people have been impacted so much — because he used real characters."

The importance of the message was not lost on any of the cast members during the play's early days. Transforming Larson's vision from its initial workshop project to the demanding and dizzying heights of a major Broadway hit, was an experience unlike any other for this ensemble of actors.

"We went through hell doing the show," recalls Jesse L. Martin, who originated the role of Tom Collins. "I mean, when we started down at the New York Theater workshop, we had Jonathan Larson with us. Then we lost him at the beginning of the performance process. But everybody rallied together and decided that we were going to make sure this story remained vibrant and important and energetic."

Idina Menzel, the stage play's original Maureen, adds: "Jonathan's passing bonded us. We all embarked on this mission to put forth his story and his music. It took us out of being selfish and worrying about things like how our careers were doing and where we were going. It was more about him and how important it was for people to hear what he was trying to say."

Perhaps no moment in the show crystallizes this journey better than Larson's song "No Day But Today," Menzel continues. "To sing those lyrics on stage every night, knowing what we had gone through and knowing that the audience knew what we had gone through, was like a transcendental experience for everyone. The energy that came back at us every night was just incredible."

"Jonathan got to the core of something," adds Anthony Rapp, who played Mark onstage and reprises his role in the movie. "He told the truth about what it was like to live in that day and age in New York. He told the truth about what it was like to struggle and to lose people you love and to be afraid of losing people you love. When you're in the presence of something true, I think it is unusual and powerful. And I don't believe people say things like they've said to us over the

years without meaning them — like ‘This show changed my life’ and ‘Thank you for making a difference to me.’ People rarely volunteer those kind of statements.”

“The material is the star,” adds newcomer Tracie Thoms, who steps into the role of Joanne in the film. “There’s nothing we can do, there’s nothing any of us can be, that would overshadow the story and Jonathan. We’re here to serve Jonathan and the play. And we’re here to serve all the fans that were touched and moved and saved by the play.”

“Rent” is currently the eighth longest-running show in Broadway history with almost 4,000 performances to date. Around the world, productions of “Rent” have been staged in Australia, Canada, Estonia, Germany, Hungary, Ireland, Italy, Japan, Mexico, the Netherlands, the Philippines, Scandinavia (Denmark, Finland, Iceland, Sweden), South Korea and the United Kingdom, with productions scheduled over the coming year in Belgium, Russia, China, Hong Kong, Singapore, South Africa, Malaysia, Taiwan and Thailand.

Rent won the 1996 Pulitzer Prize for Drama, the Obie Award, the New York Drama Critics Circle Award, four Tony Awards and three Drama Desk awards.

“Jonathan absolutely believed that ‘Rent’ could have a huge impact,” recalls Julie Larson. “But I don’t think he could have imagined what has happened over the last nine years -- that it would still be running on Broadway and that it would be presented in so many languages all over the world and that now, we’d be making it into a film. I’m so proud of what my brother did and of what he accomplished. Yet, there are moments of deep sadness that he can’t be here to realize how many lives he has touched and changed.”

To keep Jonathan Larson’s legacy and his love of music alive, his family created the Jonathan Larson Performing Arts Foundation. The foundation was created

after his death in 1996 and provides funding and encouragement to promising composers, lyricists and book writers.

BRINGING “RENT” TO THE SCREEN

After seeing “Rent” soon after it opened on Broadway, director Chris Columbus (*Home Alone*, *Mrs. Doubtfire*, *Harry Potter and the Sorcerer’s Stone*) was so inspired, he immediately corralled his 1492 Pictures partners Michael Barnathan and Mark Radcliffe into seeing the musical as well. They reacted with similar enthusiasm.

It wasn’t only Jonathan Larson’s wonderful music and lyrics that captured their attention, but the powerful and honest way in which it dealt with crucial contemporary life issues. Says Radcliffe: “The show tackled two significant life questions we all share: First, ‘What am I going to do with my life’ and secondly, ‘Who am I going to spend it with?’”

In addition, Radcliffe continues, “You add the complication of having a limited time to live. How will you deal with that as well?”

The moment Columbus, Radcliffe and Barnathan left the theater, all they could talk about was “how great it would be to do a movie with the kind of energy, power and emotional immediacy of the show we had just seen on stage,” recalls producer Barnathan.

“To me ‘Rent’ was about dealing with emotion, about confronting the feeling of falling in love for the first time,” says Columbus, “and regardless of some of its darker aspects, it was ultimately about hope, about understanding that each day is important and you need to live each day to its fullest.”

Bringing “Rent” to the screen became the filmmakers’ passion and, for several years, they tried to obtain the rights to the project, which had been optioned by Jane Rosenthal and Robert De Niro, who run Tribeca Productions. Finally, in 2004, they were able to partner with Tribeca and secure financing for the project. “I was on the phone with Chris giving him the news that our funding had fallen through,” says Barnathan. “(Revolution Studios’ founder) Joe Roth overheard my conversation, turned around and said, ‘If you’re talking about ‘Rent,’ I’ll finance the movie. We had a deal within a week.”

When Rosenthal learned that Revolution Studios had agreed to provide the funding for *Rent*, she was overjoyed. “Bob (De Niro) and I had spent almost a decade trying to bring this project to the screen,” says Rosenthal. “We were thrilled to hear that Chris and 1492 were able to secure the financing and finally make this labor of love a reality.”

Though, according to Columbus, it may not be apparent from his previous films, he has a close affinity to the story of *Rent*. “I lived in New York for 17 years in the 1980s when *Rent* takes place. I lived in a loft and had a lot of those experiences. We were dirt poor and we lived in a loft on 26th Street in Manhattan for three years,” he says. “I could relate to exactly what the characters of Mark (Anthony Rapp) and Roger (Adam Pascal) were going through. I knew those people. So for me, it was an opportunity to go back to a very important time in my life and to bring my own experiences to that part of it. I was concerned about someone else doing it who didn't have that experience and hadn't lived in that world. For me it was extremely important not to homogenize any of the elements of the play. I wanted the film to be, in a sense, even grittier because film enables you to be a lot more realistic.”

Having secured Revolution Studios and Tribeca as partners, Columbus next met with members of Jonathan Larson’s family, his sister Julie and father Al Larson.

There was an immediate connection, and after several years of false starts and stops, the Larson's felt comfortable and excited to entrust "Rent" to Columbus.

"For seven or eight years, we felt a huge burden of having (a) decided to allow a movie to be made and (b) what was that going to be?" recalls co-producer Larson. "We really didn't know. We just knew it was taking a chance on something that was going to be different. We were terrified that we would let the fans down or let my brother down, so there was a huge burden."

"I think it sort of took the time that it needed — all these false starts — so that it could get to Chris," continues Larson. "I was still very nervous about the idea of making a movie. But once we met Chris, we felt so comfortable — he got it."

The bond continued throughout the film's production with Larson's father, Al, a constant and comforting presence. "Having Al on the set every day was a remarkable thing. He was like my own personal connection to Jonathan Larson," says Columbus. "I never knew Jonathan. I'd read about him, seen documentary footage and talked to some of his friends, but having Al there was an emotional connection for me, another level of inspiration. He was the unofficial set papa. He was always there for any of us."

THE CASTING

One of the strengths of "Rent" onstage was the talent and emotional immediacy of the show's ensemble of performers. In trying to assemble a similarly talented cast for the screen, Radcliffe attests, "We looked at everyone. We looked at new actors, we looked at known celebrities and at many of the people who had performed the show on stage. In the end, Chris felt that the passion and talent of the original cast would be hard to duplicate."

Of his decision, Columbus says, "These actors embody something that is both rare and tragic. They experienced Jonathan Larson's death just hours before the show's first preview. The complex emotions and intense feelings that resulted from this sad event helped fuel their performances for almost two years. So, besides being amazingly talented, these actors bring something rare to *Rent*, a richness and depth and understanding for the material that can only come through a shared life experience."

"The fact that Chris put us in the movie," comments Adam Pascal who brought the character of Roger to life on stage and now recreates him on film, "makes him a genius in my mind. To have the foresight to use the original cast and not a bunch of Hollywood 'It' kids, is amazing in and of itself."

"It was a once-in-a-lifetime experience," adds Anthony Rapp. "And now to have it twice in a lifetime by getting to do the film, well, I don't know what to say except, thank you Chris Columbus, and thank you Joe Roth for giving Chris the wherewithal and freedom to make the movie."

The filmmakers agreed unequivocally, that the original cast members — Anthony Rapp, Adam Pascal, Jesse L. Martin, Wilson Jermaine Heredia, Idina Menzel and Taye Diggs — were as youthful and in as good shape as they had been when they first stepped on stage in the roles. Joining them were two new cast members, Rosario Dawson and Tracie Thoms.

"Here were these amazing singers, all these professionals who created these roles and there I was coming into this tight knit group," recalls Dawson. "It was a very scary situation. I was so happy to have Tracie there. Ultimately, everyone was amazing to work with and extremely welcoming."

Thoms, a graduate of Julliard, has been a self-professed “Renthead” from the moment she first saw the play. Fascinated by “Rent” but never cast in the production, she finally got her wish to play Joanne in the film version.

“Rent was a little bit of an obsession for me for a while,” admits Thoms. “So to actually be a part of it now, for someone to say to me...’Okay, you, the big fan of these actors... come be in the movie with them’ — it was great and really scary at the same time. But the whole cast completely embraced me and Rosario from the moment we arrived.”

“What was most interesting to me,” recalls Rapp, “was how excited Rosario and Tracie were and how enthused they were to be working on this. I don’t think you can do this show or this film, or tell this story, or sing these songs without putting your whole heart and soul into it. From the first moment, Rosario and Tracie were completely there.”

“Rosario and Tracie found a way to become part of our family almost instantaneously,” concurs Martin. “They fit like a glove. It has been an incredible experience. I’m so glad they were there because I got to make two new friends as well.”

Barnathan says there were distinct differences in the casting of the two women. In the case of Dawson, the filmmakers had not auditioned many actresses for Mimi and the connection between Columbus and Dawson was immediate. With Thoms, the filmmakers had met with many talented singers and actresses for the role of Joanne, but ultimately agreed she stood head and shoulders above the rest.

“Rosario had lived the experience of being a squatter as a young girl,” observes Barnathan. “She felt comfortable in that world, comfortable in that part of New York City and with these people. It really felt very natural to her — and it showed.

As soon as Chris and I met her, it was very magical. She sang “Without You” and two of us had tears in our eyes.”

“Chris got kind of jittery and said, ‘I’ve got to go out and talk to her,’” Barnathan continues. “I’ve got to go tell her she has the part.’ And he literally bolted out the door. That never happens — people just don’t do that.”

Casting the role of Joanne was a lengthier and much more involved process. The filmmakers auditioned many, potential Joannes and ended up with almost two dozen talented possibilities.

“We had maybe 20 brilliant singers, who were all fantastic,” recalls Barnathan. “Chris asked us to put them all on tape so he could watch them. We sat down and when we got to Tracie, Chris just said, ‘She’s Joanne.’ I said what about the rest of them? ‘No, she’s it,’ he said.”

THE MUSIC, THE MOVEMENT, THE MESSAGE

Although many members of the cast were intimately familiar with the material, Columbus led them through an intensive pre-production rehearsal period in order to help them learn the new arrangements and the demands of adapting their performances to the screen. He was aided by music producer Rob Cavallo and with vocal conductor Tim Weil (who had worked closely with Jonathan Larson on the play as music supervisor).

Columbus knew from the start that he wanted the soundtrack to have a harder edge than the play’s arrangements — a genuine rock and roll core. Music producer Rob Cavallo began working in this direction with five skilled rock musicians on drums, bass, two guitars and a keyboard, and recorded the new arrangements at El Dorado Studios in Los Angeles.

“They tracked the music like a rock band, not like one would do a traditional score,” comments Barnathan. “Cavallo got this band in a room and they just dug these songs out until they really rocked, which was very exciting for Chris since he wanted the music to have an authentic sound.”

“Creative people bring creativity to a process no matter where it is in the development process,” says Weil, who began working with Jonathan Larson as the audition pianist, but was asked to stay on as music director of the play.

“Rob’s work has always been very inspiring,” he continues. “These guys who played the music are fantastic L.A. studio musicians, real veterans who also brought their own creativity to it -- filtered through Rob’s sensibility as a producer. It was like a breath of fresh air, a whole different take on the material that’s unbelievably great.”

While the music was being recorded in Los Angeles, Tim Weil was working with the cast members in San Francisco, preparing them to record the vocals.

“There were things Tim had always wanted to alter in the music, and others he was sure he wanted to remain exactly the same — things that Jonathan had been very adamant about,” comments Thoms. “Tim was instrumental in keeping the magic of all the music but expanding it a little bit and doing some experimentation.”

The recorded music was brought to northern California where the cast added the vocal tracks at Skywalker Sound. This process took 28 days, during which time, each actor worked diligently with Weil.

“At Skywalker, where we recorded the voices,” says Barnathan, “everyone was excited and nervous — especially the six cast members who had done the show

10 years earlier. For them it was like they were coming back to a place they never expected to return to.”

The soundtrack, which was finished prior to the commencement of principal photography (with the exception of strings and horns, which were added later), became a vital part of each scene. The actors sang and/or lip-synced to the pre-recorded music as they added dance elements to their performances, which were created and designed by veteran choreographer, Keith Young.

“I began the process by going to New York and seeing the show,” says Young. “In fact, I went back several times so I could get all I could from the play and could correctly interpret what Larson had created and attempt to capture the show’s essence. Working with a skeleton crew of eight dancers, I worked out each dance and showed it to Chris to use as a point of departure in our conversations. That allowed us to explore and grow from there.”

In approaching the design of each dance, Young would ask himself certain essential questions: “Is this movement telling the story? Can someone watch this with no music, no lyrics, no principals and still get the story? Until the answer was yes, I kept striving to make that happen.”

To accentuate the emotional force of the “Tango Maureen” number, for instance, Young had to design a dance that would not only be appropriate for the characters of Mark, Joanne and Maureen but also maintain the fire and emotion of the song.

The tango, like all the musical numbers in the film, had to do double duty — serve the narrative by expressing the emotion of the scene and give the audience some information about the characters. “How would this guy — who is rather nebbishy — see it?” Young asked himself. “He’s been in love with Maureen who cheated on him, yet he’s still generous and willing to help her. I

needed to think about how he would face what was basically his biggest nightmare ... and yet a beautiful nightmare.”

The dance, which is often referred to as the “Dance of Love,” is filled with dramatic movement. “Everyone, the principals and even the couples farthest from the camera, had to articulate the tango as one,” says Young. “Fortunately, I found exceptional dancers who possessed the beauty, charisma and versatility to do the dance and, at the same time, tell the story.”

The cast and filmmakers agreed that the lyrics, coupled with the music and dance movements, all worked together to expressively and fully convey the story of this group of bohemians. Although some dialogue was added to the script for the film, the majority of the story is still told through music, since it’s Larson’s music and lyrics that made the material accessible to a large audience out for an evening of theatrical entertainment. Larson’s words and melodies transcended barriers and helped everyone who saw the play empathize with the difficulties each character faced -- AIDS, homelessness, drug addiction, homosexuality, creative frustrations and loss. At the same time, the energy and vitality of the words and music infused the characters — and the audience — with hope, allowing the characters to celebrate their love and hopes for renewal.

“I’m proud to be affiliated with a project that deals with so many pertinent issues in today’s society. I’m also honored to be playing a part in the legacy of writer and friend Jonathan Larson,” says Diggs.

“I think there’s something in the music for *Rent* that allows people to open up in a way that they wouldn’t if they were just talking,” adds Martin. “If I just told you that I have AIDS and that I’m probably going to die and this is my girlfriend who is a drag queen, it just wouldn’t be the same. But because we’re singing about it, what I’m saying seems a bit easier to take.”

“Music has a weird way of sneaking up on people and making them feel something they wouldn’t necessarily feel if they were being preached at,” adds Menzel. “Through chords and notes and voices, it conveys a kind of truth that’s more than just words.”

“I think ‘Rent,’ is very different from other musicals being translated to film,” says Heredia. “The stage musical was an anti-musical. And I believe that this is going to be an anti-musical movie. It doesn’t have big flashy numbers for the sake of being big and flashy. Every single number actually tells the story.”

FROM STAGE TO FILM — PUTTING IT TOGETHER

“Every choice Chris has made is about making things feel real,” says Barnathan. “This includes adding some dialogue to the show. On stage, it was all singing. Chris took some of the sing-through pieces and turned them into dialogue. Since the feeling of the movie was, by nature, going to be more realistic than it was on stage, Chris believed that having some spoken dialogue would help the audience with the reality of the movie as well as explain and clarify some plot points.”

As Columbus further developed the script and made his changes, he and the filmmakers enjoyed the steadfast encouragement of the Larson family.

“They’ve been totally behind Chris’ vision for the show,” says Barnathan. “Chris made changes, cutting some songs and adding some dialogue. The Larsons never wavered in their support of his choices. They felt confident that Jonathan’s spirit was coming through.”

Once the script was completed, Columbus and the producers put together their creative team, which approached the project with as much respect for Larson’s

music and message as the director. Each of them worked diligently to stay true to the essence of the material. At the same time, they enjoyed the luxury of being able to expand its boundaries by adapting the story to a new medium.

To capture the appropriate look for *Rent*, Columbus turned to director of photography Stephen Goldblatt whom he says, “Has an incredible eye. He’s probably one of the five great cinematographers working today. Stephen and I immediately understood the type of film we wanted to make. We didn’t want it to look too glossy, too pretty. We wanted it to feel very real. This story is an extremely strong emotional experience. What I loved about the play was that I was emotionally devastated after I saw it. I think by setting the film in a realistic world and making everything look very real and very honest, audiences will invest themselves emotionally in the songs.”

“We all wanted to be true to what Jonathan intended — all of us,” says Goldblatt, “We didn’t feel it was imposed on us. It was truly a pleasure because in art, to do something that’s true is pure pleasure. And that’s what we were doing with *Rent*.”

This kind of truth was extended to the production design as well. “The original play had a very elemental set,” observes production designer Howard Cummings. “It was a very simple kind of theater. It had no pretense.”

In trying to remain faithful to this simplicity, Cummings decided to retain certain original elements he and the filmmakers felt best conveyed the emotions of a particular song. For the show-stopping “Seasons of Love” number, Cummings began with a blank stage, retaining the purity and power of how it was presented onstage. “The song isn’t so much about the story of *Rent* as much as it is a summing up of all the characters’ feelings about how they become a family and how love grows. It’s one of the reasons we decided to open the film with ‘Seasons of Love,’ and I suggested we put the cast on an empty stage. It was

very clean and simple. We shot it at the Paramount Theatre in Oakland, which has the perfect Broadway backstage — steam pipes and lights and simplicity.”

While always keeping Larson’s vision for the material in mind, the filmmakers explored a wider variety of looks and venues than were possible on a proscenium stage. They utilized exteriors in New York City, built unique sets on soundstages and employed a number of actual interior locations.

“It was important to Chris that we capture the grittiness of the lower East Side in Manhattan,” recalls Barnathan. “Shooting in New York City allowed Stephen (Goldblatt) to bring a gritty, real and achingly beautiful look to the movie.”

The majority of the film’s exteriors were shot in New York. Cummings began his work by taking pictures of entire Manhattan neighborhoods to find just the right look for each scene. “I went to the places that I knew hadn’t changed much over the years,” he recalls.

Shooting on actual city streets was an entirely new and different experience for the show’s returning cast members. “The most surreal experience for me in terms of taking it from stage to film,” says Rapp, “was when I got to sing a big section of ‘What You Own’ while actually walking down Seventh Street in the East Village. There I was between Avenues A and B, at night, in the cold, with Tompkins Square Park on my left and this row of houses on my right. I was walking down the middle of the street singing with the music blaring in my ears and I thought, ‘This is amazing.’”

Additional external locations in New York included other areas of the East Village, East Side Community High School, the Flatiron District in midtown Manhattan, the Williamsburg Bridge and a subway station in Brooklyn.

Cummings required locations and sets that worked on several levels. “The reason *Rent* works so well is because it goes from being really intimate to being large and exuberant and kind of wild and crazy.”

To help convey these transitions, Columbus decided on muted tones for the film, maintaining control of the color palate. At the same time, he planned on a great deal of camera movement — crane shots and use of the Steadi-cam for long continuous shots.

“I moved the camera in an ambitious fashion,” explains Goldblatt. “We did many continuous takes, which allowed the cast to develop within the song and permitted the images to develop with the music in a dynamic way without always having to cut. Chris has been very adventurous in letting me play with the camera.”

To execute this ambitious approach, locations needed to be secured and sets built in such a way that they would not restrict the camera's range or movement, while at the same time retaining the rough urban feel of the places bohemians would live in or frequent.

“We always came back to some sort of reality,” comments Cummings.” “That’s where I was coming from visually. We wanted the film to be texturally gritty but also romantic.”

For Mark and Roger’s loft, for instance, Cummings designed a living space that was believable as the home of two creative artists. He built the set on a soundstage at Treasure Island, a 404-acre man-made island located halfway between San Francisco and Oakland off the Oakland Bay Bridge.

“I made the loft industrial and really rough,” explains Cummings, “as if they couldn’t afford to paint it or do anything to really fix it. Their furniture looked as if it

came off the street. There was graffiti and junk in the hallways, because the people who lived in the building couldn't afford to even pay their rent. Yet, even though it's a kind of desperate, rugged kind of place, there's some kind of hope in there too — a real sense of belonging.”

Adding to the film's overall visual scheme, costume designer Aggie Guerard Rodgers spent many days at thrift stores and other consignment shops looking for the perfect 1980s clothing one would expect a band of artists in the East Village to wear.

“On this film,” says Rodgers, “I shopped at Goodwill like you cannot imagine. People seem to be dumping their '80s things. I found the most exquisite jewelry and clothing there for our characters.”

As with Goldblatt and Cummings, Rodgers' job was to create a world in which each element helps moves the story along but doesn't call too much attention to itself. “I don't want anybody in the audience to look at the movie and see what the characters have on and say ‘Oh my god,’ because by that time they've lost track of what they're supposed to be listening to,” says Rodgers. “I wanted the clothes to be invisible. I wanted them to tell the story. So, if you're looking at the jeans, then I haven't done it right.”

Nowhere was Rodgers' task of maintaining believability and invisibility more important than with the most flamboyant character, Angel. “The audience should be able to take a quick look at him and then think, ‘Okay, now let's listen to his songs and his words’. My ultimate hope is that we don't just define Angel by his drag outfits, that we really listen to what he has to say because he has a lot to teach us.”

Three pieces of Angel's wardrobe were inspired from the play, a Santa suit, a raincoat dress and a white skirt with flowers. “For the Santa suit, we just refit it

because he had to be more mobile,” says Rodgers. “So we cut off the sleeves and put them onto a white top that we sewed the tights onto. This allowed the basic jacket to float free so he was able to flip around as much as he wanted.”

Another tip of the hat to the play’s original design is the character of Mark’s trademark maroon sweater, an exact copy of the one he wore in the Broadway show.

The clothes worn by the musical’s three female characters are as diverse as their personalities. “You have to really figure out how you can interpret what was important for the ‘80s in each character,” observes Rodgers. “They are all different. Chris wanted Maureen to be much sexier, in a rock-chick way. So we knew she would be wearing a lot of black. Mimi, on the other hand, wears lots of fabric, which is much more romantic. And then there is Joanne, who is in long sleeve business suits, dress shirts from the women’s department at Brooks Brother and ties.”

Rent began shooting exteriors in and around New York City, then moved to San Francisco, where interior scenes were shot at production facilities on Treasure Island, the Paramount Theatre in Oakland, the old train station in Oakland, the Alameda Soundstages and the Filoli Estates in the nearby suburb of Woodside.

The crew moved to Los Angeles in early June where they shot for ten nights on Hennessey Street on the back-lot at Warner Bros in Burbank. This set served as the backdrop for several songs including the show’s title number for which the cast was joined by more than 300 extras including stunt people hanging off fire escapes and dancing on cars. Principal photography ended after two days of location work in Santa Fe, New Mexico.

ABOUT THE CAST

ROSARIO DAWSON (Mimi) has emerged as one of the busiest leading ladies in Hollywood. She was seen earlier this year in the Robert Rodriguez/Frank Miller film noir drama *Sin City*. Most recently, she starred in Oliver Stone's *Alexander*, *The Rundown* opposite The Rock, Seann William Scott and Christopher Walken, *Shattered Glass* and *This Girl's Life*.

Dawson also starred in the critically acclaimed Spike Lee film *25th Hour*, opposite Edward Norton, Philip Seymour Hoffman and Barry Pepper, in *Men in Black II* and director Ethan Hawke's *Chelsea Walls*, which was based on the play of the same name.

Additional credits include *Sidewalks of New York*, a romantic comedy written, directed and starring Edward Burns, and the independent film, *Love in the Time of Money*, written and directed by theatre director Peter Mattei. She produced a 15-minute short entitled *Bliss Virus*, written and directed by Talia Lugacy and starred in *This Revolution*, a film that was screened at this year's Sundance Film Festival, based on the '70s protest film *Medium Cool*.

Dawson made her film debut in the controversial hit *Kids*. Directed by photographer Larry Clark with a script by Harmony Korine, *Kids* debuted with a surprise midnight screening at the Sundance Film Festival and had a spot in the main competition at the Cannes Film Festival.

Dawson's other film credits include Spike Lee's *He Got Game* opposite Denzel Washington, *Light It Up* opposite Forest Whitaker and *Josie and the Pussycats* with Rachael Leigh Cook and Tara Reid.

TAYE DIGGS (Benny) made his feature film debut starring opposite Angela Bassett in the box-office hit *How Stella Got Her Groove Back*. Diggs recently starred in the independent feature *Cake* with Heather Graham, *Drum* directed by Zola Maseko, which screened at the 2005 Sundance Film Festival and on the

independent thriller *Slow Burn* co-starring Ray Liotta, Mekhi Phifer and LL Cool J., which was screened at this year's Toronto Film Festival.

In 2003, Diggs returned to his musical theater roots in the Golden Globe Award-winning and Academy Award®-winning screen adaptation of Rob Marshall's *Chicago*, starring with Renee Zellweger and Catherine Zeta-Jones. In addition to winning the Oscar® for Best Picture, the film won the award for Outstanding Performance by a Cast in a Motion Picture at the Screen Actors Guild Awards.

Diggs' previous feature work has included John McTiernan's military thriller *Basic* starring John Travolta, Giovanni Ribisi and Connie Nielsen, *Malibu's Most Wanted* starring Jamie Kennedy, *Brown Sugar* starring Sanaa Lathan and Queen Latifah (for which he received an NAACP Image Award nomination for Outstanding Actor in a Motion Picture), *Just a Kiss* and *Equilibrium*.

Other film credits include the romantic comedy *The Best Man*, *The Way of the Gun*, the blockbuster thriller *The House on Haunted Hill*, *The Wood* and Doug Liman's *Go*.

In addition to starring in and co-producing the UPN legal drama "Kevin Hill," Diggs' television credits include guest appearances on "Ed," "New York Undercover" and "Law and Order." He also had a recurring role on "Ally McBeal" and appeared in the last two episodes of the Emmy Award-winning show "The West Wing."

Diggs originated the role of Benny in the Broadway production of "Rent." Additional theatre credits include filling in as 'Fiyero' in the Tony Award-nominated Broadway musical "Wicked," as Billy Flynn in the hit musical "Chicago," as well as in "The Wild Party," which was the winner of the Outer Critics Circle Award for Best Off-Broadway Musical. His first job out of college, in

1994, was a coveted role in the ensemble cast of the five-time Tony Award winning play "Carousel."

Diggs is currently starring in a revival of Charles Fuller's Pulitzer-Prize winning drama "A Soldier's Play" at New York's Second Stage Theatre.

Born in New Jersey, Diggs grew up in Rochester, New York attending High School of the Arts. He received his BFA degree from Syracuse University, where he studied theater and was discovered by an agent while performing in a showcase during his senior year in college.

Diggs resides in New York.

WILSON JERMAINE HEREDIA (Angel) won the Tony and Drama Desk award for Best Featured Actor in a Musical in 1996 for his role in the Broadway production of "Rent" and garnered a Laurence Olivier Theatre Award nomination for the role three years later.

Previously, Heredia starred in "The New Americans," for which he wrote the song "No Es Asoi." His other theatre credits include "Popol Vuh," "The Tower" and "Eli's Coming" at the Vineyard Theatre.

Heredia's film credits include Joel Schumacher's *Flawless* and *Went to Coney Island on a Mission from God...Be Back by Five* starring Jon Cryer and Lone Skye.

Born and raised in Brooklyn, Wilson currently resides in Los Angeles.

JESSE L. MARTIN (Tom Collins) is an accomplished actor and singer who has already made his mark in the worlds of theater, television and film and continues

to establish himself by constantly bringing a winning combination of indelible charm, charisma and intensity to his roles.

This fall, Martin returned for his seventh season as the compulsive and passionate Detective Edward Green on the perennial hit "Law & Order." He has received multiple SAG nominations (Ensemble) and five Image Awards nominations (Outstanding Actor) for his work on the show.

Martin received critical acclaim for his recurring role on "Ally McBeal" as Ally's boyfriend, Dr. Greg Butters. His additional television credits include a guest starring role as a disenfranchised alien on "The X-Files" (episode written and directed by David Duchovny), a series regular on the Fox series "413 Hope Street," a guest-starring role on the Wolf Films/Studios USA series "New York Undercover" and the tele-film "Deep in My Heart" co-starring opposite Anne Bancroft and Gloria Reuben.

Past film credits include *Season of Youth* and the independent feature *The Restaurant*, in which he performed alongside Adrien Brody, Elise Neal and Lauryn Hill.

Martin made his Broadway debut in "Rent," one of the longest running shows on Broadway. "Rent" was the winner on the 1996 Pulitzer Prize for Drama, the Obie Award, the New York Drama Critics Circle Award, four Tony Awards and three Drama Desk Awards. Martin originated the role of Thomas B. "Tom" Collins in the off-Broadway production at the N.Y. Theatre Workshop and carried it through to the Broadway production.

His extensive New York theater credits run the gamut from Shakespeare to musical comedy and include such productions as "Timon of Athens" and "The Inspector General" (National Actors Theatre), "I Ain't Yo Uncle" (Hartford Stage), "Rock 'N Roles from William Shakespeare" (Actors Theatre of Louisville), "The

Butcher's Daughter" (Cleveland Playhouse), "Romeo & Juliet" (Acting Company Tour) and "Two Gentlemen of Verona" (Arena Stage).

A graduate of NYU and a classically trained stage actor, Martin currently resides in Manhattan.

Tony Award winner **IDINA MENZEL** (Maureen) has been enjoying a diverse career on the stage, in films and in music. She will soon star in Robert Towne's *Ask the Dust* opposite Salma Hayek and Colin Farrell.

Earlier this year, Menzel completed her starring role as Elphaba, the Wicked Witch of the West in Stephen Schwartz's hit Broadway musical "Wicked," for which she received the 2004 Tony Award as Lead Actress in a Musical. Helmed by Tony Award-winning director Joe Mantello, "Wicked" has played to packed audiences at the Gershwin Theatre since it opened in October 2003.

Menzel received a Tony nomination for her Broadway debut performance as Maureen, in the original production of the Pulitzer Prize-winning hit "Rent." She also earned a Drama Desk nomination for her performance as Kate in Manhattan Theater Club's Off-Broadway original musical "The Wild Party."

Menzel originated the role of Dorothy in "Summer of '42" at Goodspeed, appeared as Sheila in the Encores! production of "Hair" and starred as Amneris in Broadway's "Aida." Her other Off-Broadway credits include the pre-Broadway, original, buzz-creating productions of "Rent" and "The Vagina Monologues."

Menzel's additional film credits include *Summer of Sam*, *Still a Kiss*, *Kissing Jessica Stein*, *Tollbooth* and *Water*.

A skillful songwriter, Menzel writes and performs her own music. Her CD of original music, "HERE," was independently released on her Zel Records label

and produced by Jamey Jaz for Opop Entertainment. This album includes six original cuts that showcase her dynamic voice. "HERE" is currently available at the Gershwin Theatre and her website www.idinamenzel.com. In 1998, Menzel performed at the Lilith Fair summer concert festival and released her debut album, "Still I Can't Be Still" on Hollywood Records.

ADAM PASCAL (Roger) appeared on the covers of *Newsweek* and *Time*, earned a Tony and Drama Desk Award nomination for Best Leading Actor in a Musical, a Theater World Award and an Obie for Outstanding New Talent for the role of Roger in the Broadway production of "Rent." Adam then went on to open the London production of "Rent" in 1998.

In 2000, Pascal starred in the Broadway production of "Aida" written by Elton John and Tim Rice as Radames for which he earned a Drama League Award. Following "Aida," Adam was invited by the Roundabout Theater Company to be the final Emcee in the groundbreaking Tony Award-winning Broadway revival of "Cabaret."

Pascal and *Rent* co-star Jesse L. Martin produced the hit off-Broadway play "Fully Committed," which went on to play numerous productions all over North America and is currently playing to sold-out houses in London.

A skilled musician, Pascal released his debut solo CD "Model Prisoner" on Sh-k-boom Records, produced by Grammy-winner and Academy Award nominee Joel Moss. His most recent CD, "Civilian," was released in November, 2004

Pascal's previous feature work has included roles in *The School of Rock* starring Jack Black and *SLC Punk*.

Born in the Bronx and raised in Long Island, Pascal currently lives in Westchester with his wife Cybele and their two sons, Lennon and Monte.

ANTHONY RAPP (Mark Cohen) has been acting and singing professionally since he was nine years old. Rapp is best known for originating the role of Mark Cohen, the love struck filmmaker and narrator, in Jonathan Larson's Tony Award-winning rock opera "Rent." He shared an Obie Award with the rest of the cast for his performance.

Rapp recently completed production on two independent films. He will be seen playing himself in *Danny Roane: First Time Director* in a comedy-mockumentary about an out-of-work, scandal-plagued actor (played by Andy Dick who's also directing) making his first film in an effort to resuscitate his career. Rapp will also be seen in *Scaring the Fish*, directed by Todd Miller, a tense, three-character drama about three coworkers on a fishing trip at a remote lakeside.

Rapp has also written a book on his "Rent" experiences called Without You: A Memoir of Love, Loss and the Musical "Rent," which will be published by Simon and Schuster in January 2006.

Rapp will also be seen in *Winter Passing*, which was written and directed by his brother Adam Rapp. Additional film credits include *Adventures in Babysitting* (also directed by Chris Columbus), *School Ties*, *Dazed and Confused*, *Six Degrees of Separation*, *Man of the Century*, *David Searching*, *Road Trip* and *A Beautiful Mind* (SAG Award nomination for Ensemble).

Rapp's Broadway credits include the recent revival of "You're a Good Man, Charlie Brown" and John Guare's "Six Degrees of Separation." He made his Broadway debut in "Precious Sons" with Judith Ivey and Ed Harris, for which he received an Outer Critics Circle Award and a Drama Desk Award nomination.

On television, Rapp has appeared in "The Lazarus Man," "The X-Files," "The Beach Boys: An American Family" and "Law & Order: SVU."

In 2000, Rapp embarked on his music career with the release of his debut “alternative pop” album, “Look Around.” He has played gigs in clubs and colleges around the country.

Rapp has traveled extensively around the country, speaking with college and high school students about gay issues and conducting master classes with acting students.

Rapp is proud to support and continue to help raise funds for Broadway Cares/Equity Fights AIDS and Friends in Deed.

Rapp resides in New York City.

TRACIE THOMS (Joanne) knew she wanted to be an actress from a very early age. She started serious acting studies in her hometown of Baltimore when she was just 9. Later, she received a Bachelor of Fine Arts degree from Howard University and her graduate acting degree from New York City's renowned Juilliard School.

Thoms made her Broadway debut opposite Alfre Woodard in Regina Taylor's "Drowning Crow." She has also appeared in several Off-Broadway and regional productions, including "Up Against the Wind" (New York Theatre Workshop), "The Oedipus Plays" (The Shakespeare Theatre), "A Raisin in the Sun" (Baltimore Center Stage), "Joe Turner's Come and Gone" (Missouri Rep), "The Exonerated" (Off-Broadway's The Culture Project) and "The Antigone Project," (The Women's Project).

Thoms also appeared in 2004 as a series regular on the Fox series, "Wonderfalls." The successful 2005 DVD release of the series' 13 episodes has

established the show as a cult favorite. She also was a series regular on UPN's "As If."

Thoms had a memorable guest role as CCH Pounder's tortured daughter on the 2003 season finale of FX's "The Shield." She also starred in the Chevy Chase pilot for NBC and was featured in the Comedy Central movie, "Porn 'N Chicken."

Thoms appeared in the 2004 indie film, *Brother to Brother*. She makes her home in New York City.

ABOUT THE FILMMAKERS

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

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

Columbus first attained success as a screenwriter. While still in college, he sold his first script *Jocks*, a semi-autobiographical comedy about a Catholic schoolboy who tries out for a football team. After graduating from NYU, Columbus wrote a small town drama entitled *Reckless* (1984), based on his experiences as a

factory worker in Ohio. The film was directed by James Foley and starred Aidan Quinn and Daryl Hannah.

Columbus gained prominence in Hollywood writing several original scripts produced by Steven Spielberg. The back-to-back hits of the Joe Dante-directed *Gremlins* (1984) and *The Goonies* (1985), helmed by Richard Donner, were decade-defining films that intertwined high notes of offbeat, edgy, often outrageous humor against more classic adventure-thriller backdrops. He next wrote the fantasy adventure *Young Sherlock Holmes*, which was directed by Barry Levinson.

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

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

Columbus faced a daunting task when he was called upon to direct *Harry Potter and the Sorcerer's Stone* (2001), the first film based on J.K. Rowling's monumentally successful series of books. With millions of avid and sometimes fanatical readers — both young and old — in a high state of expectation and

anticipation, Columbus cast completely inexperienced youngsters Daniel Radcliffe, Emma Watson and Rupert Grint in the leading roles as Harry Potter and his friends Hermione Granger and Ron Weasley. Once again, he demonstrated his facility for nurturing and cultivating young talent and turning them into natural screen performers.

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

STEPHEN CHBOSKY (Screenplay) wrote and directed his first feature at the age of 23. Entitled *The Four Corners of Nowhere*, the film premiered in the Sundance Film Festival's Dramatic Competition and went on to play 20 festivals in six countries, finally being among the first movies ever shown on the Sundance Channel.

Since making the film, Chbosky has devoted his time to writing in several different mediums.

As a novelist, Chbosky's debut, *The Perks of Being a Wallflower*, was published by MTV/Pocket Books. Now, in its 20th printing with more than half a million copies in print, the book has been embraced by readers and the media — including Time Magazine, USA Today and the Los Angeles Times — as one of the significant coming of age novels for a new generation. It has since been published in seven different languages for Europe, South America, and Asia.

Chbosky's screenwriting work includes the comedy *Nothing But The Truth* for director Christian Charles. He co-wrote the superhero farce *Saint Patrick* with Christopher McQuarrie, the epic comedy *The Rebel Clown* with John Leguizamo,

and *The Mysteries of Pittsburgh*, based on the novel by Michael Chabon, with director Jon Sherman. Other screenplay work includes *American Neurotic*, *Thursday Night* and *Audrey Hepburn's Neck*.

For the stage, Chbosky co-wrote the book of the musical "Kept" for composer Henry Krieger ("Dreamgirls") and lyricist Bill Russell ("Sideshow"). Chbosky also helped edit and contributed material to John Leguizamo's Broadway show "sexaholix."

As a songwriter, Chbosky began collaborating with recording artist Ben Jelen for Jelen's sophomore follow up to "Give It All Away," which was released on Madonna's Maverick Label last year.

For television, Chbosky wrote his first pilot, "Southland", for Spelling Television and UPN last year. He is currently writing his second, "Jericho", for CBS, Paramount and director Jon Turteltaub.

In addition, Chbosky is focused on two film projects as a writer-director — the romantic comedy *The Night Before* starring Patrick Wilson ("Angels in America"), and a film adaptation of *The Perks of Being a Wallflower*.

He is also serving as executive producer for the upcoming thriller *The Poughkeepsie Tapes*.

JONATHAN LARSON (Based on the Musical by/Book, Music and Lyrics) received the 1996 Pulitzer Prize for Drama for "Rent." The musical also received four 1996 Tony Awards (including Best Musical and two to Larson – Best Book of a Musical and Best Score of a Musical), six drama Desk Awards (including Best Musical, Best Book of a Musical, Best Music and Best Lyrics), Best Musical awards from the New York Drama Critics Circle and the Outer Critics Circle (Off-Broadway) and three Obies, including Outstanding Book, Music and Lyrics.

Larson previously received the Richard Rodgers Production Award, the Richard Rodgers Development Grant, The Stephen Sondheim Award and the Gilman & Gonzalez-Falla Theatre Foundation's Commendation Award.

Larson's earlier works includes "Superbia: tick, tick...BOOM!" and the music for "J.P. Morgan Saves the Nation." Additionally, he wrote music for "Sesame Street," the children's book-cassettes "An American Tail" and "Land Before Time," and Rolling Stone magazine publisher Jann Wenner. He also conceived and directed the children's video "Away We Go!" for which he wrote four songs.

"Rent" had its world premiere on February 13, 1996 at New York Theatre Workshop and opened at Broadway's Nederlander Theatre on April 29, 1996. Larson died unexpectedly of an undiagnosed aortic aneurysm, believed to have been caused by Marfan Syndrome, on January 25, 1996 — just 10 days before his 36th birthday.

JANE ROSENTHAL (Producer) co-founded Tribeca Productions and the Tribeca Film Center with Robert De Niro in 1988. She oversees all aspects of project development and production with De Niro.

Tribeca's recent projects include *House of D*, David Duchovny's directorial debut, which stars Duchovny and Robin Williams and *The Good Shepherd* starring Matt Damon, which De Niro will direct.

Tribeca's previous film productions include *Meet The Fockers* (2004), *Stage Beauty* (2004), *About a Boy* (2002), *Analyze That* (2002), *Showtime* (2002), *Meet The Parents* (2000), *The Adventures of Rocky and Bullwinkle* (2000), *Analyze This* (1999), *Flawless* (1999), the Academy Award®-nominated *Wag the Dog* (1997), *Marvin's Room* (1996), De Niro's directorial debut *A Bronx Tale* (1993),

The Night We Never Met (1993), *Thunderheart* (1992), *Mistress* (1992) and *Night and the City* (1992).

In May 2002, Rosenthal and De Niro launched the first annual Tribeca Film Festival to contribute to the cultural and economic recovery of Lower Manhattan after the tragedy of September 11, 2001. They went on to produce three film festivals in 24 months. The first festival attracted over 150,000 visitors to the downtown neighborhood screenings of 155 films, as well as panel discussions and a free family festival. The festival has continued the tradition of free public events each year, including an annual concert and the popular “Drive-In” movies at Pier 25. Over 400,000 people attended the third Tribeca Film Festival in May 2004, where 250 films were screened, 55 of which were world premieres. In October 2004, Rosenthal and De Niro will launch the Tribeca Theater Festival, in association with the award-winning theater collective Drama Dept., in order to continue revitalizing downtown Manhattan through the arts.

Rosenthal and De Niro are co-producers of the theatrical musical “We Will Rock You,” based on the music of Queen with a book by Ben Elton. The show has been running in London’s West End since May 2002, and has been produced in Australia, Spain, Russia, Germany, and Las Vegas.

Prior to founding Tribeca, Rosenthal was an executive at CBS-TV and the Walt Disney Company. She is a Board Member of New York City Outward Bound, NYU Child Study Center and the American Museum of the Moving Image, as well as serving on the NYU Tisch School of the Arts Dean’s Council.

Rosenthal lives in New York City with her husband Craig Hatkoff and two daughters.

ROBERT DE NIRO (Producer) launched his prolific motion picture career in Brian De Palma's *The Wedding Party* in 1969. By 1973, De Niro had won two

New York Film Critics' awards for Best Supporting Actor in recognition of his critically acclaimed performances in *Bang the Drum Slowly* and Martin Scorsese's *Mean Streets*.

In 1974, De Niro received the Academy Award® for Best Supporting Actor for his portrayal of the young Vito Corleone in *The Godfather, Part II*. In 1980, he won a Best Actor Oscar® for his extraordinary portrayal of Jake La Motta in Scorsese's *Raging Bull*. De Niro has earned Academy Award® nominations in four additional films: As Travis Bickle in Scorsese's acclaimed *Taxi Driver*, as a Vietnam vet in Michael Cimino's *The Deer Hunter*, as a catatonic patient brought to life in Penny Marshall's *Awakenings* and as Max Cady, an ex-con looking for revenge, in Scorsese's remake of *Cape Fear*.

De Niro's distinguished body of work also includes performances in Elia Kazan's *The Last Tycoon*, Bernardo Bertolucci's *1900*, Ulu Grosbard's *True Confessions* and *Falling in Love*, Sergio Leone's *Once Upon a Time in America*, Scorsese's *King of Comedy*, *New York, New York*, *Goodfellas* and *Casino*, Terry Gilliam's *Brazil*, Roland Joffe's *The Mission*, Brian De Palma's *The Untouchables*, Alan Parker's *Angel Heart*, Martin Brest's *Midnight Run*, David Jones' *Jackknife*, Martin Ritt's *Stanley and Iris*, Neil Jordan's *We're No Angels*, Ron Howard's *Backdraft*, Michael Caton-Jones' *This Boy's Life*, John McNaughton's *Mad Dog and Glory*, Kenneth Branagh's *Mary Shelley's Frankenstein*, Michael Mann's *Heat*, Barry Levinson's *Sleepers* and *Wag the Dog*, Jerry Zaks' *Marvin's Room*, Tony Scott's *The Fan*, James Mangold's *Cop Land*, Alfonso Cuarón's *Great Expectations*, Quentin Tarantino's *Jackie Brown*, John Frankenheimer's *Ronin*, Harold Ramis' *Analyze This* and *Analyze That*, Joel Schumacher's *Flawless*, Des McNuff's *Rocky and Bullwinkle*, Jay Roach's *Meet The Parents*, George Tillman's *Men of Honor*, John Herzfeld's *Fifteen Minutes*, Frank Oz's *The Score*, Tom Dey's *Showtime*, Michael Caton-Jones' *City By The Sea* and Nick Hamm's *Godsend*.

His most recent works are John Polson's *Hide and Seek*, Mary McGuckian's *The Bridge of San Luis Rey*, DreamWorks's *Shark Tale* and the phenomenally successful comedy sequel *Meet the Fockers*.

De Niro takes pride in the development of his production company, Tribeca Productions, and the Tribeca Film Center, which he founded with Jane Rosenthal in 1988. Through Tribeca, he develops projects on which he serves in a combination of capacities, including producer, director and actor.

Tribeca's *A Bronx Tale* marked De Niro's directorial debut. Other Tribeca features include *Thunderheart*, *Cape Fear*, *Mistress*, *Night and the City*, *The Night We Never Met*, *Faithful*, *Panther*, *Marvin's Room*, *Wag the Dog*, *Analyze This*, *Flawless*, *Rocky and Bullwinkle*, *Meet the Parents*, *Fifteen Minutes*, *Showtime*, *Analyze That* and *Meet the Fockers*. In 1992, Tribeca TV was launched with the critically acclaimed series "Tribeca." De Niro served as one of the series' executive producers.

In 1998, Tribeca produced a miniseries for NBC, "Witness to the Mob," based on the life of Sammy 'The Bull' Gravano.

Tribeca Productions is headquartered at De Niro's Tribeca Film Center, in the TriBeCa district of New York. The Film Center is a state-of-the-art office building designed for the film and television industry. The eight-story facility features office space, a screening room, banquet hall and restaurant, in addition to a full range of services for entertainment industry professionals.

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

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

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

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

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

Prior to joining 1492 Pictures, Barnathan was senior vice president of production at Largo Entertainment for four years. His responsibilities included the supervision of development and production of Largo's films. Barnathan served as executive producer on *Used People* and supervised such productions as *Point Break*, *Dr. Giggles*, *Judgment Night* and *The Getaway*.

Before joining Largo, Barnathan spent seven years working for Edgar J. Scherick Associates. For his last two years with Scherick he served as executive vice

president of production. During his tenure, he produced and executive produced numerous cable movies, movies of the week and mini-series, including “The Kennedys of Massachusetts,” which received nine Emmy nominations.

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

JEFFREY SELLER (Executive Producer) is the winner of two Tony Awards for Best Musical: “Rent” (1996), which also won the Pulitzer Prize for Drama, and “Avenue Q” (2004). He also produced “De La Guarda” (1998) and Baz Luhrman’s production of Puccini’s “La Boheme” (2002).

Seller is a graduate of the University of Michigan.

KEVIN McCOLLUM (Executive Producer) co-founded The Producing Office with Jeffrey Seller in 1995. The Producing Office is represented on Broadway by “Avenue Q,” winner of the 2004 Tony Awards for Best Musical, Best Book and Best Score as well as “Rent,” which won the 1996 Pulitzer Prize for Drama and four Tony Awards, including Best Musical.

More recently, McCollum produced the debut stage production of “Irving Berlin’s White Christmas” at the Curran Theater in San Francisco. Off Broadway, Kevin produced “De La Guarda,” which has been produced in Las Vegas, Amsterdam, Tokyo, Tel Aviv and Seoul. In 2002, McCollum produced Baz Luhrmann’s Broadway production of Puccini’s “La Boheme,” which won two Tony awards.

McCollum is a managing partner in a new off-Broadway theater complex called 37 Arts where Mikhail Baryshnikov will be in residence with his new company. McCollum is also co-owner of The Booking Group, a pre-eminent theatrical booking agency currently handling the national tours of “The Producers,” “Mamma Mia” and “Rent.”

McCollum was the executive producer of the feature film *Jeffrey* and was the recipient of the Robert Whitehead Award for Outstanding Commercial Theatre Producing in 1995.

McCollum was trained at the Conservatory of Music in Cincinnati and earned his Masters' degree in film producing from the University of Southern California. He was the CEO and President of the Ordway Music Theatre in St. Paul Minnesota for seven years (1995 – 2002).

ALLAN S. GORDON (Executive Producer) received the 1996 Tony Award for Best Musical for "Rent." He also produced the original West End engagement as well as two recent revivals with Elan V. McAllister at the Prince of Wales in London. Gordon is currently represented on Broadway by two other Tony winning musical productions, "Spamalot" and "Hairspray." He received the 1999 Tony Award for Best Revival of a Play for Arthur Miller's "Death of a Salesman" and received a concurrent Tony nomination for the revival of Eugene O'Neill's "The Iceman Cometh."

In 2002, Gordon received a Tony nomination for the revival of Arthur Miller's "The Crucible" and a Tony nomination for Best Play for "Metamorphoses."

Gordon's career spans the fields of law, investment banking, real estate and venture capital. He is the chairman of the Allan S. Gordon Foundation, which among other things, grants awards to not-for-profit theaters for the development of new works. Gordon is a trustee of New York Theatre Workshop, a graduate of Harvard Law School and a member of The New York Stock Exchange.

LATA RYAN (Executive Producer) most recently executive produced Mike Figgis' *Cold Creek Manor* as well as *The One* with Jet Li and *Monkeybone* with Brendan Fraser. Other producing credits include *The X-Files*, *The Proposition*

and *Grosse Pointe Blank*. Ryan also produced *Fluke* and associate produced *Jurassic Park*.

TOM SHERAK (Co-Executive Producer) has enjoyed a remarkable career that has brought him to the pinnacle of motion picture production, distribution and marketing. He joined Revolution Studios in October 2000 as a partner in the company.

In its fifth year of operation, Revolution Studios has released 30 films, including *America's Sweethearts*, *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *Hellboy*, *13 Going On 30*, *White Chicks*, *The Forgotten*, *Christmas with the Kranks*, and *Are We There Yet?*

Prior to joining Revolution Studios, Sherak was Chairman of Twentieth Century Fox Domestic Film Group. In addition, Sherak served as Senior Executive Vice President of Fox Filmed Entertainment. Previously, he was Senior Executive Vice President of Twentieth Century Fox.

At Twentieth Century Fox, Sherak oversaw the distribution and post-production of such films as *Star Wars Trilogy Special Edition*, *Mrs. Doubtfire*, *True Lies*, *Speed*, *Independence Day*, *Broken Arrow*, *Dr. Dolittle*, *The X-Files* and *Star Wars: Episode 1 – The Phantom Menace*.

In 1990, Sherak was named Executive Vice President of Twentieth Century Fox. Previously, he was President of Domestic Distribution and Marketing for Twentieth Century Fox from May 1983 to September 1984, and again from June 1986 to July 1990. In that position, he supervised the company's domestic distribution, advertising/publicity/promotion operations and the non-theatrical film division. He has overseen the marketing and distribution of such films as *Romancing the Stone*, *Commando*, *Aliens*, *The Fly*, *Broadcast News*, *Predator*, *Wall Street*, *Die Hard*, *Working Girl*, *The War of the Roses*, *Die Hard 2*, *Home*

Alone, Edward Scissorhands and *Die Hard: With a Vengeance*. Sherak joined Fox from General Cinema, where he was Vice President and head film buyer.

Sherak began his career in the film industry at Paramount Pictures in 1970 where he worked in the New York, Washington, D.C. and St. Louis distribution offices.

He is an active board member of the Southern California Multiple Sclerosis Society, Fulfillment Fund of Southern California, Southern California Variety – the Children's Charity and a former Chairman of the Will Rogers Motion Picture Pioneers Foundation. Sherak was most recently elected to the Board of Directors for the Motion Picture and Television Fund as well as the Board of Governors of the Academy of Motion Pictures Arts and Sciences.

Sherak holds a degree in Marketing from New York City Community College and is on the faculty of the UCLA Producers Program.

JULIE LARSON (Co-Producer) along with her parents, is the founder and a member of the board of trustees of the Jonathan Larson Performing Arts Foundation. Named after her late brother, the foundation was created after his death in 1996 and provides funding and encouragement to promising composers/writers.

Larson previously served as producer with Propaganda Films/Commercial Division working with directors including David Fincher, Antoine Fuqua, Dominic Sena and Jeffrey Plasker and as head of production for LucasArts Commercial Division. Following that, she served as a producer and developer for commercial and feature director William Dear. She also produced a number of commercials for a variety of other directors.

Larson began her career at BBDO in New York.

Born and raised in New York, Larson now resides in Los Angeles.

STEPHEN GOLDBLATT, ASC, BSC (Director of Photography) began his career as a still photographer and documentarian in England before turning to feature films.

He recently earned his third ASC nomination for HBO's adaptation of "Angels in America," Tony Kushner's Tony Award-winning epic drama, as well as an Emmy nomination. Goldblatt earned ASC and Academy Award® nominations for his work on *Batman Forever* and *The Prince of Tides*. He earned two additional Emmy nominations for the HBO telefilms "Path to War" (2002) and "Conspiracy" (2001).

Goldblatt's most recent project was Mike Nichols' *Closer* starring Natalie Portman, Jude Law, Julia Roberts and Clive Owen.

Goldblatt's other credits include, *The Deep End of the Ocean*, *The Pelican Brief*, *Consenting Adults*, *For the Boys*, *Everybody's All American*, *Joe Versus the Volcano*, *Lethal Weapon*, *Lethal Weapon 2*, *The Cotton Club*, *The Hunger* and *Outland*.

HOWARD CUMMINGS (Production Designer) worked on David Koepp's *Secret Window* starring Johnny Depp and the thriller *Trigger Effect*. His other credits include *Death to Smoochy* starring Edward Norton and Robin Williams, John Schlesinger's comedy *The Next Best Thing* starring Madonna and Rupert Everett, Steven Soderbergh's *The Underneath*, Bruce Beresford's *Double Jeopardy*, Frances Ford Coppola's *The Rainmaker*, Bryan Singer's *The Usual Suspects*, *The Long Kiss Goodnight* and *The Spitfire Grill*, among others. Cummings' work will next be seen in Terry Zwigoff's *Art School Confidential*.

Cummings' television work includes the telefilms "Indictment: The McMartin Trial" starring James Woods, Mercedes Ruehl, Lolita Davidovich and Sada Thompson, "A Dangerous Affair," "Assault at Westpoint: The Court-Martial of Johnson Whittaker" starring Samuel L. Jackson and Sam Waterston, "Strapped" directed by Forest Whitaker and "Lemon Sky" starring Kevin Bacon, Kyra Sedgwick, Casey Affleck and Lindsay Crouse.

RICHARD PEARSON's (Editor) work was most recently seen in Paul Greengrass' *The Bourne Supremacy* starring Matt Damon. His other film credits include *The Rundown* starring The Rock and Seann William Scott, the hit sequel *Men in Black™ II*, *The Score* and *Bowfinger*. Prior to *Rent* he edited the independent film *A Little Trip to Heaven*.

Among Pearson's television credits are four episodes of the HBO series, "From the Earth to the Moon" for which he received both an Emmy and an American Cinema Editor's nomination. His other television credits include three seasons of "New York Undercover," "South Beach," "Mann and Machine" and the pilot "The Invisible Man."

After attending the London International Film School, Pearson began his career working on commercials and music videos. He has worked with many top directors including Spike Jonze, Antoine Fuqua, Michael Bay and served as editor on music videos for such artists as Michael Jackson, Melissa Etheridge, Paul Simon and Madonna.

AGGIE GUERARD RODGERS (Costume Designer) was honored with an Academy Award® nomination for her costumes in Steven Spielberg's *The Color Purple*. She also worked repeatedly with such noted directors as Norman Jewison on *The Hurricane* and *In Country*, Francis Ford Coppola on *The Rainmaker*, *Jack* and *The Conversation*, and Lawrence Kasdan on *I Love You to Death* and *Grand Canyon*.

She began her career as a costume designer on George Lucas' *American Graffiti*, and later collaborated with Lucas on his blockbuster *Return of the Jedi*. Rodgers' many other film credits include Milos Forman's *One Flew Over the Cuckoo's Nest*, Philip Kaufman's *Invasion of the Body Snatchers*, Ron Howard's *Cocoon*, George Miller's *The Witches of Eastwick*, Tim Burton's *Beetlejuice*, Steve Miner's *Forever Young*, Jerimiah Chechik's *Benny & Joon*, Andrew Davis' *The Fugitive*, Lasse Hallström's *Something to Talk About*, Jean-Jacques Annaud's *Wings of Courage* and Stephen Herek's *Mr. Holland's Opus* and *Holy Man*.

Most recently, Rodgers worked on *Raise Your Voice*, *Rock Star*, *Evolution*, *Life or Something Like It*, *Holes*, *The Assassination of Richard Nixon* and *Believe in Me*.

KEITH YOUNG's (Choreographer) most recent credits include *Son of the Mask* with Jamie Kennedy, Columbia Pictures' *Something's Gotta Give* starring Jack Nicholson and Diane Keaton, Jerry Zucker's *Rat Race* and *What Women Want* starring Mel Gibson.

Young choreographed the #1 video "Roses" from the acclaimed group Outkast and worked on "Bette Midler's Kiss My Brass Tour." He also directed and choreographed Gladys Knight's show, currently running in Las Vegas.

Young is a multiple American Choreography Award nominee and winner for his film, television and commercial choreography, and was also nominated for an Emmy Award for his work on "The Drew Carey Show."

Young received a Bachelor of Science degree in Arts Education from Miami University in Oxford, Ohio. Although his primary focus was on painting and sculpture, Young was drawn to the all-encompassing expression that dance

allows. Following college, he danced with numerous notable dance companies in New York and then joined Twyla Tharp's company as a principal dancer. He later became her assistant on Milos Forman's acclaimed *Amadeus*. He also served as rehearsal director in the staging of the "Sinatra Suite" featuring Mikhail Baryshnikov and Twyla Tharp for American Ballet Theatre. Young has taught at California Institute of the Arts in Los Angeles.

Among the talent that Young has had the pleasure to work with are Babyface, Madonna, Red Hot Chili Peppers, Brian Boitano, Hillary Swank, Phillip Seymour Hoffman, Jamie Lee Curtis, Cuba Gooding Jr., Jonathan Pryce, Christopher Walken, Whoopi Goldberg, Earth, Wind & Fire and Natalie Cole.

Young's work on "The Drew Carey Show" (including the show's weekly opening, "Cleveland Rocks") began a resurgence in dance on television, inspiring sitcoms and dramas alike to feature dance elements.

Additionally, Young choreographed the blues/musical "Thunder Knocking at the Door" for the San Jose Repertory Theatre and the Broadway revival of "On the Town" for director George C. Wolfe and New York City's Public Theatre.

TIM WEIL (Vocal Conductor and Additional Arrangements by) is the original music director, co-arranger, and current music supervisor of the Broadway and touring productions of Jonathan Larson's Pulitzer Prize and Tony Award winning musical "Rent." He also served as music director, arranger and music producer for the critically acclaimed film *Camp* and wrote an original song for the film.

Weil has been a music director, composer and orchestrator on more than 100 different productions worldwide. His New York credits include "Sally Marr And Her Escorts" starring Joan Rivers (Tony Award nominee), "Jumpers" by Tom Stoppard (Tony Award Nominee) and "Fucking A" by Suzan-Lori Parks (Obie Award nominee).

Weil has written, recorded and performed original songs for “Sheep in the Big City” for the Cartoon Network and “Bear in the Big Blue House” for Nickelodeon. Additional television credits include “The Tonight Show,” “The Late Show with David Letterman,” “The Rosie O’Donnell Show,” “CNN Presents,” “CBS This Morning” and “The Today Show.”

He has numerous recording credits as a keyboardist, arranger and producer, including Adam Pascal’s debut CD “Model Prison.”

ROB CAVALLO (Songs and Music Produced & Arranged by) is a senior executive in A&R for Warner Bros. Records. Cavallo has worked closely with some of today’s most successful recording artists, including Green Day, the Goo Goo Dolls, John Rzeznik, Phil Collins, Eric Clapton, BBMak, Alanis Morissette, Chris Isaak, Kiss, Chrissie Hynde and Fleetwood Mac/Lindsey Buckingham.

Cavallo began his stint at Warner Bros. as an A&R representative in August 1987. Early successes as a rep include the discovery of multi-platinum artists the Goo Goo Dolls. Although he signed them in 1991, he first produced their landmark song “Iris,” which was No. 1 for 12 weeks and won numerous Grammy Awards. He also produced Alanis Morissette’s “Uninvited,” went to No. 1 and won several Grammys. These songs were the driving force behind the *City of Angels* No. 1 soundtrack, the best in Warner Bros.’ history — approaching 8 million units in total world-wide sales.

In 1993, the year he signed Green Day (and produced their Warner/Reprise debut “Dookie”), Cavallo was promoted to vice-president of A&R. “Dookie” was released the following year and has sold upwards of 16 million albums to date. This was the second album he had ever produced. Cavallo was named senior vice-president of A&R and staff producer in 1994. In 1998, he moved to Hollywood Records where he was senior vice-president of A&R and responsible

for the overall development of the Hollywood Records artist roster where he signed, developed and produced the platinum-selling act BBMak.

Cavallo also formed a close relationship with Phil Collins after working on the multi-platinum soundtrack album "Tarzan." He cut the lead single, "You'll Be in My Heart", which set records in AC radio history (the fastest rising and longest single on AC radio — No. 1 for 19 weeks). The song also won numerous Grammy Awards and an Oscar® for best original song written for a movie.

In 1998, Cavallo won a Grammy for Producer of the Year and was nominated for the same award in 1999 and 2004.

Cavallo was instrumental in reuniting the members of Fleetwood Mac and creating the reunion album and DVD video and TV special "The Dance," which has sold upward of 6 million records.

Prior to joining Warner Bros. Records, Cavallo was a recording engineer at the Complex in Los Angeles where he worked with George Massenburg. He attended the Dick Grove School of Music in Los Angeles, where his studies focused on recording engineering and guitar. He graduated from the University of Southern California where he majored in English and Communications.

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