



FOX 2000 PICTURES Presents  
 A STATE STREET PICTURES Production  
 A MALCOLM D. LEE Film

**BOW WOW**  
**CHI McBRIDE**

# ROLL BOUNCE

MIKE EPPS  
 WESLEY JONATHAN  
 KELLITA SMITH  
 MEAGAN GOOD  
 KHLEO THOMAS  
 And NICK CANNON  
 RICK GONZALEZ  
 MARCUS T. PAULK  
 BRANDON T. JACKSON  
 JURNEE SMOLLETT  
 CHARLIE MURPHY  
 PAUL WESLEY  
 WAYNE BRADY  
 DARRYL DMC MCDANIELS

Directed by ..... MALCOLM D. LEE  
 Written by ..... NORMAN VANCE, JR.  
 Produced by ..... ROBERT TEITEL  
 ..... GEORGE TILLMAN, JR.  
 Executive Producers ..... ADAM ROBINSON  
 ..... DANA J. REID  
 ..... JEREMIAH SAMUELS  
 Director of Photography ..... J. MICHAEL MURO  
 Production Designer ..... WILLIAM ELLIOTT  
 Edited by ..... GEORGE BOWERS, A.C.E.  
 ..... PAUL MILLSPAUGH  
 Music Supervisor ..... BARRY COLE  
 Music by ..... STANLEY CLARKE  
 Costume Designer ..... DANIELLE HOLLOWELL  
 Casting by ..... MONICA SWANN, CSA

**Rated PG-13, Run Time 1 hour 47 minutes**

## GET READY TO ROLL BOUNCE

It's the summer of '78 and if you're looking for good times there is just one place to go: the local roller disco, where the music is hot, the girls are hotter, and the entire atmosphere is dynamite. It is here, under the swirling colored lights and the spinning disco ball that thousands will experience lessons in friendship and love...and sometimes life teaches that you have to really *get down* in order to get back up on your feet.

From director Malcolm D. Lee (UNDERCOVER BROTHER) comes a fresh – and undeniably funky – coming of age comedy on wheels: **ROLL BOUNCE**. Set at the height of the roller disco era, when “jam skating” was born, the film combines the retro thrills of 70s dance and music with the moving story of a family trying to find a way to roll through hard times to a better future. Filled with classic soul tunes, outrageous skating moves and the unforgettable romance of the “couples skate,” **ROLL BOUNCE** is an infectiously fun trip into a world where when the lights went low and the music came up, you could roll in to anything.

It all begins with Xavier Smith (Bow Wow), also known as X, a young roller wiz who, along with his crew, once ruled supreme at their South Side of Chicago rink, the Palisades Gardens. But when the doors of their favorite hangout close, it marks the end of an era and the beginning of another that sees the boys venturing into completely foreign territory: the North Side's swanky Sweetwater Roller Rink, with its sleek, well-to-do roller-boys and gorgeous girls in short-shorts.

For X and his friends, Sweetwater is a brave new world that gives way to an impossible dream: to win the rink's annual Roller Jam Skate-Off. It's more than just a chance to take home a trophy for X – it's his opportunity to fulfill the potential his mother always saw in him and prove his own self-worth. Now, as these spirited South Side skaters take on Sweetwater's greatest champ -- that superfine roller god named Sweetness (Wesley Jonathan) – they're going to have to rock, roll, bounce, boogie. . . and find their own true rhythm in the process.

**ROLL BOUNCE** is directed by Malcolm D. Lee from an original screenplay by Norman Vance, Jr. (BEAUTY SHOP, “Girlfriends”). It is produced by Robert Teitel and George Tillman, Jr., who previously partnered as producers on the blockbuster hits BARBERSHOP, BARBERSHOP 2 and BEAUTY SHOP, and as producer and director respectively for SOUL FOOD and MEN OF HONOR.

Joining Bow Wow in **ROLL BOUNCE** is an exciting cast of newcomers and rising stars. Playing X's beleaguered recently widowed dad, Curtis, is Chi McBride, who was nominated as AFI Actor of the Year for his role on “Boston Public” and has appeared in dozens of films including I,

ROBOT and UNDERCOVER BROTHER. X's skating rival Sweetness is played by Wesley Jonathan, who was nominated for a Breakout Star Teen Choice Award for his role on television's "What I Like About You." X's crew includes new talents Brandon T. Jackson, Rick Gonzalez, Khleo Thomas and Marcus T. Paulk. Meagan Good, who plays X's love interest Naomi, has been seen in the hit films YOU GOT SERVED and BIKER BOYZ; and Jurnee Smollett, who plays X's metal-mouthed, tag-along friend Tori, has credits that include EVE'S BAYOU, "Cosby" and "Wanda at Large." Also starring in the film are hot comics Nick Cannon (DRUMLINE, LOVE DON'T COST A THING, SHALL WE DANCE?) and Mike Epps (FRIDAY AFTER NEXT, THE BENJAMINS, HOW HIGH), as well as Charlie Murphy ("Chappelle's Show," KING'S RANSOM).

**ROLL BOUNCE** is executive produced by Dana J. Reid, Adam Robinson and Jeremiah Samuels (LOVE JONES). The director of photography is James Muro, who has served as camera operator on more than 50 films including X-MEN 2 and THE FAST AND THE FURIOUS. The production designer is William A. Elliott (SCARY MOVIE 3, UNDERCOVER BROTHER). The film was edited by George Bowers, A.C.E. (WALKING TALL, FROM HELL) and Paul Millspaugh (GHOSTS OF GENIUS, AMERICAN GUN). The film's music supervisor is Barry Cole (BEAUTY SHOP, DRUMLINE) and music was composed for the film by Stanley Clarke (UNDERCOVER BROTHER, ROMEO MUST DIE). The cast was selected by Monica Swann, CSA (FAT ALBERT, YOU GOT SERVED).

## LACING UP: ABOUT THE FILM'S ORIGINS

In 1978, when America was smack in the middle of the disco revolution, another sizzling new trend sprang up in urban centers. It was known as “roller disco” or “jam skating” with its wild, soulful moves performed on the traditional four-wheeled roller skates of the day. Suddenly, roller rinks were awash with the excitement and romantic potential of a dance floor, becoming cool hangouts – and for a lot of city teens on the cusp of adulthood, the ultimate way to spend Saturday night.

This world, largely unexplored on the movie screen except in a few cult films from the era, comes vividly to life in Noman Vance Jr.’s script for **ROLL BOUNCE**, which uses a 1970s Chicago roller rink as the backdrop for a spirited story about friendship, family and an epic roller competition that pits a slick, super-confident North Side hero against a struggling South Side skating prodigy with everything to prove.

When producers Robert Teitel and George Tillman, Jr. – who had recently won widespread critical and audience support for their ensemble comedy **BARBERSHOP**, read **ROLL BOUNCE**, they were immediately caught up in this fresh look back at a fun-loving time.

“When George and I read **ROLL BOUNCE**, we immediately found ourselves transported to another world – that of a 1978 roller rink,” explains Robert Teitel. “We felt right away that this was a great time and place to set a movie, and coupled with the story’s strong dramatic elements -- with these boys going through adolescence and dealing with substantial family issues -- it really struck a universal chord. It was uplifting, inspirational and had a lot of laughs; exactly the combination of elements we always look for.”

Adds George Tillman: “We felt there was something for everyone in this movie. You’ve got the exciting skating battles, the great music of the 70s and a very moving story about growing up. Best of all I think it really captures that feeling of being a kid again and all those things that make life so great when you’re young – your friends, your cool hangouts, your first kiss and that moment when you start to see your parents for who they really are.”

Teitel and Tillman also had a director in mind for the project: Malcolm D. Lee, a cousin of Spike Lee, who had made his film debut with **THE BEST MAN** and then had come to the fore with the stylishly side-splitting 70s-era spy comedy **UNDERCOVER BROTHER**, which won acclaim for its savvy and unique spoof on secret agents.

Like *UNDERCOVER BROTHER*, Lee felt that **ROLL BOUNCE** was a chance to take a new look at an ages-old genre – this time, the coming-of-age comedy – through an entirely different lens. He was also thrilled to return to an era with which he has always been fascinated.

“I loved that this story was set in a time when kids could still be kids, in the sense of real innocence, and I loved the storytelling style which had both humor and heart,” he says. “I’m also attracted to smart, funny stories about the African-American experience, and this really fit that bill. In addition to all that, I have always wanted to work with Bob Teitel and George Tillman.”

He continues: “With this film I felt we had a chance to tell a really great story about family, friendships, relationships and growing up, and at the same time reveal to audiences the world of roller skating in a way it had never been seen before.”

Lee further saw **ROLL BOUNCE** as an opportunity to go back to a recent past that the movies largely ignored. “I remember when I was a kid and there were all those teen movies about growing up, like *SIXTEEN CANDLES*, but there was always only the one black kid sitting in the corner. Those movies were part of the Americana story – and I think **ROLL BOUNCE** is as well, but it just happens to be about black kids,” he explains.

In preparing to shoot the film, Lee delved into the authentic history of roller disco culture – the music, the fashion, the moves -- but also focused intently on the story’s exploration of a father and son struggling to get to know one another in the wake of a family tragedy.

“It’s still rare in movies to see love expressed between black men and their sons and I was really glad to have the opportunity to do that inside the fun of **ROLL BOUNCE**,” the director notes. “One of the underlying themes of the movie is that a young man like X really needs his father’s love and support to strive and survive in the world.”

The film’s message is further deepened through Malcolm Lee’s deft weaving of drama against the sheer joy and thrills of the jam-style skating that lies at its heart. Lee especially hopes that the film will introduce a new generation to the pure pleasure of rolling around on 8 wheels. “A lot of kids today have never even been on four-wheeled skates so they just don’t know how much fun they are,” he says. “Skating is still around as an underground urban scene, but I think it would be great to see a serious roller revival.”

## OUT ON THE FLOOR: ABOUT THE MAIN CAST

With **ROLL BOUNCE** now rolling into action, the filmmakers knew their most important task would be finding a young star who could take on the role at the core of the film's fun and emotion: Xavier Smith – the talented but troubled South Side kid who faces off against the North Side's roller king while trying to get his family back on its feet. To play the multi-layered X, they knew they would need someone who could handle not only the role's dramatic depths but also its high-flying roller dance sequences with style and fearlessness.

They found that near-impossible combination in Bow Wow, the young hip-hop sensation and rising film star who has won over legions of kid and teen fans in his musical career as well as such movies as **LIKE MIKE** and **JOHNSON FAMILY VACATION**. Bow Wow had never attempted such a complex and poignant role before – but he immediately latched onto it as a real chance to grow as an actor.

“He showed tremendous commitment,” says director Malcolm D. Lee. “I was really proud of the work he put into this film. He had to completely drop his famous persona, get rid of all the hip-hop cadence and mannerisms, and jump into some real drama. This is not the kind of purely funny character Bow Wow is used to. There's a lot of humor to X, but he's also a kid who is holding in a lot, who is trying to understand his dad's sadness, who is trying to negotiate that territory between being a kid and being an adult, and who is even learning about the messiness of romantic love. There's a lot to it, and I really think that after this movie, people will no longer think of Bow Wow as a rapper first. He will be an actor-rapper.”

Reading the script, Bow Wow was immediately drawn into the life of X and his crew as they rock their way around the Sweetwater Rink cracking jokes, making up dance moves and helping each other figure out life. “What attracted me to this film was the incredible storyline – and especially that it was something completely different than anything I've done before,” he says. “I really wanted to broaden my career as an actor and this role was a great way to take it further.”

Diving into the reality of X's life, Bow Wow immersed himself in 70s culture. “Malcolm gave me all kinds of movies and television shows from the 70s to get an idea of how people walked and talked back then,” he notes. “I felt like the more I learned, the more I grew into X. By the time we were shooting, it was just natural to me and everything just came.”

He also came to understand on a deeper level why X devotes so much of himself to skating. “To X, skating is freedom,” Bow Wow explains. “At home, he is in a very emotional place where he has just lost someone he loves and even though he loves his father, he's not

getting along with him – so when he goes to the rink and escapes from all that, it’s a kind of heaven. It’s his own thing, his own time and it’s the one place that he finds peace.”

In addition to acting the part, Bow Wow had much to learn in the rink. In an era where blades have replaced wheels, would Bow Wow be able to stand up, yet alone roll, bounce and boogie convincingly? Luckily, he turned out to be a roller skating natural. “Bow Wow did some great acting in this film and I think you really identify with his character and his journey,” says producer George Tillman, “but one of things that really excited us was how great a skater he turned out to be. People are going to be very surprised.”

With Bow Wow cast, the next major challenge was to pair him up with a father figure in the role of Curtis. A lonely widower still reeling from the loss of his wife and the struggles of raising two strong-willed children on his own, Curtis also has a devastating personal secret he’s keeping from his family. To capture both the ample humor and vulnerable humanity of the character, the filmmakers chose award-winning actor Chi McBride, best known to television viewers for his lauded role on “Boston Public,” who also previously worked with Malcolm Lee on UNDERCOVER BROTHER.

“Curtis has a lot of things going on with him, a lot of layers,” comments Lee, “and the role was clearly going to require both pathos and humor. That’s why I knew Chi McBride was a great choice, because he really understands how to mix comedy with emotional subtlety.”

Like Lee, McBride was intrigued by the script’s exploration of the tricky bonds between fathers and sons. “I see Curtis as this man who has just been widowed and needs his family, but he just doesn’t know how to show love to his son,” McBride explains. “He showers compassion and attention on his daughter because it comes naturally to him to do that with a little girl, but with X, he is stuck. Meanwhile, X is discovering a new world outside of his family, with girls and friends and this whole Skate Jam competition, which is drawing him further away. So a big part of the movie to me is Curtis and X’s road back to one another.”

He continues: “I think **ROLL BOUNCE** occupies a unique place as a fun comedy and great family film that also tells the truth about relationships, which I think is really going to hit home with people, even as they’re enjoying the skating and music.”

While Curtis might be blind to the thrills his son finds at the roller rink, McBride remembers the roller rink era with relish – and that was another reason he enthusiastically accepted the role. “I grew up in Chicago and I remember every Saturday night we would go to the roller rink, because it was always seen as a way to keep kids off the street,” he says. “I could even do some of those cool dance moves, but that was many years and many pounds ago!”

The filmmakers were especially excited to watch as Chi McBride developed a close relationship with Bow Wow that made their on-screen link even more rich. “I knew Bow Wow had a great performance in him, but also I think he needed the help of Chi McBride to pull it out,” observes Malcolm Lee. Adds Bow Wow: “Chi McBride helped me out a lot and taught me so much. He let me in on so many tricks. We had to really bond on the screen and getting his advice made that bond even tighter.”

“Bow Wow has really come a long way as an actor,” comments McBride in turn. “I think his performance is going to astonish a lot of people because he rose to the challenge of embodying this character that is very different from him.”

To play Bow Wow’s skating crew –AKA the Garden Boys, so named because their former roller rink was called the Palisades Gardens – the filmmakers now set out in search of an ensemble of funny, charismatic teens that could easily glide into the natural repartee that has developed among childhood friends Junior, Naps, Boo and Mixed Mike.

Newcomer Brandon T. Jackson, a rising young stand-up comic, was chosen for the role of Junior, X’s fast-talking, wise-cracking best friend who is never without something to say on any subject. Jackson immediately related to the role. “When I read the script I thought to myself: ‘this kid is just like me,’” recalls Jackson. “Coming from the world of stand-up comedy, playing a loud-mouthed kid like Junior fit really well.”

Rick Gonzalez, who has been seen in several films including *OLD SCHOOL*, *THE ROOKIE* and *COACH CARTER*, was chosen as Naps, the Puerto Rican who sports a gigantic afro and is perpetually on a search for the proper size rental skates. “Naps is the kid who moved into the neighborhood from New York,” explains Gonzalez. “Skating wasn’t Naps’ thing, but because the rest of the crew was into it, he grew to learn it. The guys love him anyway, because they know he always has their back.”

Like his character, Gonzalez didn’t previously know how to skate, but right away he understood its appeal to X’s crew. “I think skating in this movie can be a metaphor for anything a kid loves to do at that age. For me, it was baseball that became this big passion that built camaraderie among me and my friends,” he comments.

Taking the role of Boo, who loves the ladies but is far too shy to talk to them, is Marcus T. Paulk, who spent the majority of his youth playing Brandy’s younger brother on the hit television show “Moesha.” For Paulk, the relationship that developed between the actors on the set was key to making their friendship come alive on the screen. “We were always having fun – looking at chicks, ripping on each other, making jokes, and just having a blast -- and that’s how we bonded,” he says.

To complete the crew, 15 year-old Khleo Thomas, seen in HOLES and WALKING TALL, was brought aboard to play Mixed Mike, the baby of the group. Thomas describes his character this way: “His father is black and his mom is white, which stood out a lot in that time, so Junior’s always cracking on him because of it. Although Mike has a quick temper, he likes to have fun and is cool to hang out with.”

Thomas, too, was drawn to the film’s themes of friendship and striving. “I think one of the great things about the movie is that it reminds you that if you’re down at the moment, there is always something that can bring you back up – and for these guys it’s the friends they are close with and their skating. It means everything to them.”

Once on the set, the Garden Boys each developed their own style and place in the group, which the filmmakers encouraged. “Our main goal from the get-go was to have these five boys really become a unit,” explains producer Robert Teitel. “The more time they spent together, the more natural and real their chemistry was on screen.”

Continues Bow Wow: “The energy between us started to feel a lot like family. We talked about everything, we argued, we joked and we really got to know each other. We come from completely different backgrounds – but that was great because we each brought something unique and special to our roles.”

As important to the casting as X’s posse was his larger-than-life roller rink rival: the smooth-skating champ known as Sweetness. Rising teen star Wesley Jonathan had a blast in the role. “Sweetness is the top man in the skating world so he is very, very arrogant. He’s in love with himself and he has these really comical, over-the-top entrances. But I love it. I’m a ham and I was eating it up,” he says.

With the boys cast, the filmmakers turned to the feminine side of the equation, casting Meagan Good as the alluring Naomi and Jurnee Smollett as the Garden Boys’ metal-mouthed, tag-along Tori.

Meagan Good worked hard to win over director Malcolm Lee. “At first, I wasn’t sure if she was right for the role because she has played more mature, sexy, sassy young women in other films,” he notes. “But Meagan convinced me that she was really able to bring out Naomi’s innocence and depth and I think she really comes into her own in the role.”

Good also has the distinction of giving Bow Wow his very first on-screen kiss. “Bow Wow will tell you that it was nothing, just his ‘first kiss of the day,’ but it was a big thing,” says Malcolm Lee. “It’s a big move for him and part of a whole emotional spectrum he covers in this film, from first adolescent love to anger to tears.”

As for Junee Smollett, Lee was smitten. “If I could have a daughter like her, I’d be in seventh heaven,” he says. “She is so funny, so talented and so adorable and she always gives you her best. I was really pleased to be able to put both Meagan and Junee in a movie that I think really showcases their wonderful talents.”

Smollett had the challenge of having to wear a set of mega-braces which were Poligripped to her teeth. “It was pretty nasty” she says, “but the nice thing is that Tori really kind of blossoms in the film and figures out who she is. I think people will really relate to all of these characters and just have a great time.”

Also joining the film in smaller roles are comedians Mike Epps and Charlie Murphy, who play the two comical trashmen who shoot the breeze in front of X’s house every morning, and Nick Cannon.

Epps was drawn to the film’s youthful energy and comedy. “Kids will love it because it’s a real kid-driven movie,” he says, “with a lot of great characters, not to mention me and Charlie Murphy playing Byron and Victor, two joke-cracking trashmen. We put our own little stink on it.”

As soon as he heard about the roller skating theme of the film, Cannon wanted to be part of **ROLL BOUNCE**. “I’m a huge roller skating fan and a huge fan of the 70s,” he says. “The afros, the bell-bottoms, the four-wheeled skates – it was all so cool. Then on top of that, I discovered the film had this wonderful script and a fantastic young cast going for it. I knew it was going to be a real feel-good movie with a great vibe.”

Cannon had a blast pushing his portrait of roller maven Bernard, who he mirrored after the legendary Jimi Hendrix. “I just wanted him to be completely over-the-top so when I saw this picture of Hendrix with the bandanna and the big hair and the jumpsuits, I just knew that was Bernard,” he says.

As the production went on, Cannon found that the **ROLL BOUNCE** experience kept bringing him back to the pure pleasures of youth. “I think a lot of people, no matter what their age, are going to relate to these kids,” he says. “The film has that real feeling of summer-time, of that time period when you are really into something with your friends – whether it’s roller skating, or sports, or dancing or whatever – and it’s this whole universe for you. When you look back at your life, those are the times that really seem to matter.”

## DOING THE ROLL BOUNCE: ABOUT THE SKATING

In the 1970s Bill Butler, who was known as “godfather of roller disco” invented a new dance- influenced style of roller skating known as the Brooklyn Bounce. This style, with its funky up and down moves that matched the incessant beat of soul music hits, soon took off in rinks across the United States, sparking competitions and jams that rewarded the flashiest, most creative and most daring skaters.

From the beginning, director Malcolm D. Lee wanted **ROLL BOUNCE** to capture the excitement of the free-wheeling 1970s roller world with a dynamic authenticity. So, in order to nail the realism, he invited Bill Butler himself – now 70 years old -- to spend a couple of months intensively training the film’s young ensemble of actors to be able to boogie with the very best disco skaters of the 70s.

Butler set up a no-nonsense roller boot camp, putting the cast through its paces, and often sending them home with bruises as they went from flailing and falling to performing splits, turns, jumps and other competitive maneuvers.

Butler began by teaching the kids about the history of skate-dancing. “For a lot of kids in the 70s, the roller rink was just a place to hang out,” Butler explains. “They would go to rink to be with their friends, to be with girls, and skating was just a part of all that. But then there were the skaters that really got into it, who would be completely in sync with the DJ and really dancing to the rhythm, and that’s how it all started.”

Even today, there remains a hardcore roller culture in cities throughout the world, and there has recently been a resurgence in what is known as “jam skating,” an exciting young sport that combines roller dancing with more contemporary break-dancing moves.

But for most of the kids in the cast of **ROLL BOUNCE**, their first experiences on roller skates were on roller blades – which require a completely different kind of balance and movement than traditional roller skates.

Butler had his work cut out for him, helping the kids to learn the basics, then introducing harder tricks. As they became more skilled, Butler realized he was going to have to be very careful in teaching these young actors how to fly on four wheels. “Once you start really doing the moves, this is risky stuff, very risky stuff,” he notes. “We had to teach these kids how to really control their bodies while rolling safely and making sure they didn’t end up invalids!”

“It was fun but it was tough,” recalls Robert Teitel. “These kids were suddenly in rehearsals for six to seven hours a day -- and they continued to train even when we were in production to get all their routines down.”

“We would come home sore every day,” remembers Bow Wow, “but what they taught us in those weeks was incredible. Sometimes the moves seemed impossible but we knew we had to stop all the complaining and do our best to nail them. Bill was like the guy who brought Frankenstein back to life, because when I came to camp, I already knew how to skate, but I wasn’t accustomed to that specific style of skating. And now I’m crazy legging, turning around and doing all these tricks I thought I never would do. Bill is the man.”

Butler equally enjoyed the challenge of working with Bow Wow. “He can be very focused but then he can be a little mustang and you have to really work him sometimes,” Butler remembers fondly. “In the end I was proud of the hard work all the kids put into this and the skating that they accomplished.”

Brandon T. Jackson, who plays Junior, was astonished by how far the crew came in just a few weeks. “I had played roller blade hockey for awhile, but this was really different and very hard,” he says. “I was like ‘you want me to what?’ at first but I also think going through this hard training with each other really helped to pull all the actors together and I think it came out amazingly well.”

Adds Khleo Thomas, who plays Mixed Mike: “We really learned to support each other each and every step of the way. Everybody had their bad days, but we stood together and if someone needed a little more help that day, we were all behind him.”

In the middle of training, the boys even came up with a saying that summarized the unforgiving nature of roller skates and gravity. “Our motto was: ‘bones and wood don’t feel good,’” Marcus T. Paulk, who plays Boo, explains. “Falling on your skates is not so cool but we all had to learn to do it and to get back up, shake it off, and do it again.”

Perhaps the skater who fell the most and had the farthest to go in training was Rick Gonzalez, who plays Naps. Astonishingly, **ROLL BOUNCE** marked the very first time Gonzalez *ever* laced up a pair of skates. “I really barely knew skating existed,” Gonzalez says. “Growing up in Brooklyn, I knew of one rink but it was far away from my neighborhood and no one around me skated. So when I auditioned, I just kept telling myself ‘just don’t fall in front of Malcolm and act like you’re cool on skates.’”

Once Gonzalez got the part, however, and the filmmakers realized he was a total roller novice, he was in for a huge challenge – going from barely being able to stand up to being able to perform big-time tricks. “I knew it would be tough,” he admits. “I’ve had to learn other sports

before – motorcycle riding for BIKER BOYZ and baseball for THE ROOKIE but this was much harder than any of those. I was really surprised at what we did in just two months. I mean I can skate backwards now and do a lot of things I never imagined were possible.”

Adds choreographer Kishaya Dudley, who worked closely with Butler and the boys to create authentic 70s skating routines: “It was amazing how quickly Rick Gonzalez came along. He could not even make one move on those skates and now he’s dipping, he’s grooving and we would look at him and think ‘wow, is that the same Rick?’”

While the boys were training, the filmmakers were also busy consulting with Tyrone Dixon, an expert in the culture of roller skating. Dixon previously directed the film 8 WHEELS AND SOME SOUL BROTHA MUSIC, a documentary about the history of roller skating from an urban perspective, and had lots of connections inside the roller world. He helped to recruit some of the country’s best skaters to come aboard as stunt doubles and as the hundreds of extras needed for the rink scenes. Talented skaters drove to the set from all over the country – from Detroit, Washington D.C, Delaware, New York, even Kansas City and Wisconsin -- to skate in the film.

Dixon was thrilled to bring the tight-knit roller community into the film. “It made me feel good to be able to take what these skaters do so well and put them in a position where they could benefit from the project and at the same time make the film more authentic and real,” he explains. “The skaters were very excited because they wanted the movie be the best it could possibly be and to show the world how exciting great skating can be.”

For Malcolm Lee, the dedication of the pro skaters, the trainers and the actors were all key to bringing alive the kinetic energy and sense of uninhibited summer-time dance fun that he was seeking. “Without Bill Butler and Tyrone Dixon we would not have the authenticity and heart that the film needed,” says Lee. “From helping us to understand the big-picture culture of skating to figuring out the details of what kind of wheels we would need, both have been invaluable. We could not have made a true roller skating movie without their involvement.”

## LIGHTS DOWN LOW: ABOUT THE LOOK OF THE FILM

Malcolm D. Lee wanted **ROLL BOUNCE** to not only present teen comedy and family drama in a new multi-faceted way, but also to fully embrace the excitement, flash and athleticism that is roller skating. So from the beginning, the filmmakers recognized that the visual design of the film needed to be a priority.

“We knew that one of the great challenges of the film was going to be how to shoot the roller skating,” says producer Robert Teitel. “We wanted the skating to really jump out at the audience, to be full of the fast cuts and cool angles that younger kids really respond to, because we knew that a lot of the audience might never have skated before. We wanted to give them a really visceral experience of being out there on the wood floor, spinning at high speed.”

To achieve this heightened immediacy, the filmmakers brought in director of photography J. Michael Muro, a distinguished steady-cam operator whose work can be seen in **X-MEN**, **ANY GIVEN SUNDAY** and **THE FAST AND THE FURIOUS**, among others. Although **ROLL BOUNCE** marks only his third time as a director of photography, Muro brought an energy and innovation to his work that gives the film a visual style all its own.

“Jimmy Muro is the true all-star of this picture,” says Malcolm Lee. “He knows how to move the camera and how to tell a story in a highly visual way. In addition to having mastered how to light fast and make things really move, he knows how to make the ladies look beautiful and is also conscious of the story and where the characters are coming from. I think he is supremely talented.”

“Malcolm and I both agreed that we wanted to try and put something intelligent into the lensing and the lighting so that we could take this movie to the next level – and away from what you would expect to see in a teen comedy about skating,” recalls Muro. “I knew the skating was going to be a show in itself. My idea was to approach the skating scenes like an action movie...and that is what I do, so I was ready to take that different kind of approach.”

To create a distinction between X’s chaotic home life, the dilapidated Palisades Gardens Roller Rink and the flashy world of Sweetwater, Muro used different lighting and filters for each environment. “We put a great deal of effort into designing the color and lighting,” explains Muro. “We also used a kind of progression of the movement of the camera. At the Palisades Gardens Roller Rink there’s more use of a hand-held camera, and we pushed the processing of the film to create a more gritty urban vibe with the visuals. By contrast, at Sweetwater, we used the camera crane and far more elegant tools, and were able to take more time and get the camera very close to the actors to do super-special, glossier stuff.”

In shooting the skating scenes, Muro was constantly looking for ways to get inside the physical experience of the skaters, which also meant getting the camera extremely close as they rolled around the rink. This in turn required plenty of innovation with Muro not only using a crane that swung around the rink floor following the skaters, but also a 30-mile-an-hour golf cart used to follow or tow a skater and a small camera rigged to a skateboard that was manually run around the parameters of the rink.

“We used the lightest-weight 35-mm camera in the world – and then we rigged up our special little camera in a lot of places that you normally can’t put a camera to put the audience right smack in the middle of the action,” says Muro. “That little camera really let us get in there right next to the skaters and the actors faces to make it a much more exciting and emotional experience.”

Says Robert Teitel of Muro’s work: “Jimmy brought endless amounts of energy and incredible versatility to the film. In one shot he would be grabbing his steady-cam and in the next he’s operating the crane. He really captured the action of the skating, but he was also able to be very intimate in shooting the drama and he gave us a visual style that brings the whole story of the film together.”

## GET DOWN, BOOGIE: ABOUT THE 70s DESIGN

**ROLL BOUNCE** not only takes audiences into the energetic world of skate culture but also back to one of America's most fun-loving decades: the 1970s, era of bell bottoms, platform shoes, headbands, polyester jumpsuits, long sideburns, afros, disco balls, Donna Summer, and all the youthful innocence of a long, hot summer.

A huge fan of that colorful time, director Malcolm Lee quickly saw that another important element to bringing **ROLL BOUNCE** to life would be helping a cast who wasn't even born until the 80s and 90s to understand what the 1970s were all about. Lee even assigned "homework" that included watching such classic 70s sitcoms as "Good Times" and "What's Happening?"

"Our cast lives in a very different world from the characters in the film," observes Lee. "These kids have no idea what life was like without cable TV and BET, the Internet and fancy video games. So the first thing we had to do was really focus on taking the hip-hop cadence out of their speech – every time they said 'yo, what's up?' we had to cut -- and give them a real sense of the innocence of being a kid back then. Luckily, these kids are supremely talented and they were able to tap into the energy of being young and passionate about everything that they do."

Lee collaborated closely with production designer William Elliott to recreate a view of urban Chicago circa 1978. Both of them hoped to bring the era to the screen with plenty of amusingly authentic touches, while leaving behind the stereotypes.

"The idea was to capture the 70s without making fun of it or letting the design distract from the really strong story about X and his friends and family," explains William Elliott. "The comedy comes from inside these wonderful characters, so we didn't want the design to be comedic itself. I think part of what's great about this time period is that it was before video games and computers so kids really interacted with each other more, so you get this very smart, fun, honest dialogue that really drives the story."

He continues: "We used lots of 70s fashion and some afro wigs, but really we tried to stay fairly benign with the wardrobe, the color choices and with all the backgrounds so as to put the actors' performances front and center. The only time that we really wanted to splash color and get a little over-the-top was when X's crew goes to Sweetwater, where this whole new world just pops out at them."

Early on, the filmmakers scoured Chicago for a 70s-era rink to stand in for Sweetwater and they found it, ironically, in a far South suburb. There was nothing flashy about it – but it was just enough of a blank slate for William Elliott to work his magic.

“When we first entered the rink that was going to be Sweetwater, it was pretty anemic,” recalls Elliott. “It had very rustic old paneling, a white ceiling and painted floor, old dilapidated carpeting and that was pretty much it. Everything absorbed light and I determined that the most important thing was going to be making everything as reflective and bright as possible.”

He continues: “I felt that Sweetwater really had to represent the future – this entirely new environment where X suddenly has to really grow up. The Palisades Gardens Roller Rink was the past, and now at Sweetwater, he’s moving fast towards the 80s and adulthood.”

Elliott set to work redoing the rink from the ground up – literally importing new timbers for the floor, while covering the walls in reflective foil. After performing his transformation, the rink was a very different place. “When we saw what Bill had done with Sweetwater for the first time, we were blown away,” says Robert Teitel. “It exceeded our wildest expectations. He managed to make everything look like 1978 but at the same time there was a very contemporary, hip feel to the whole thing. It transports you back but keeps you in the moment.”

Elliott’s hard work in creating the Sweetwater surroundings really paid off in the climactic scenes at the Roller Jam Skate-Off, as different skating crews battle against one another, move for move, in one grooving dance routine after another. Here, equally key to setting up the atmosphere, was the film’s music.

“Music was always a strong part of the vision for this movie,” notes Malcolm Lee. “There’s just such great music from the 70s and in 1978, it was like there was one great song after another. What’s amazing is that people still can’t resist this music today and we wanted to really take advantage of that energy.”

For the kids in the cast, the fun of these scenes completely changed their ideas about roller skating – as a cool pursuit no matter what era.

“Something interesting that I found out while shooting this movie was that when skating rinks are shut down in certain neighborhoods, the crime rates go up,” notes Bow Wow. “I think people need something like skating to turn to in hard times. So, hopefully people will start skating again and more rinks will be built to give kids something to do. I think **ROLL BOUNCE** will definitely remind people of the importance of going out, having fun and enjoying themselves.”

## **ABOUT THE CAST**

### **BOW WOW (X)**

Bow Wow, who made his motion picture debut in the hit family feature LIKE MIKE, is also one of the most successful teen musical sensations in American history. He most recently starred alongside Cedric the Entertainer, Vanessa Williams and Steve Harvey in the comedy JOHNSON FAMILY VACATION.

Bow Wow's debut album, "Beware of Dog" sold over 3 million copies worldwide and the album's first single, "Bounce With Me," hit number one on both the Rap and R&B charts. On his sophomore release, "Doggy Bag," Bow Wow again collaborated with So So Def CEO, Jermaine Dupri, and the first single from that CD, "Thank You," was dedicated to his many fans. His new album, "Wanted," will be released on July 19 and features the hit single "Let Me Hold You" featuring Omarion.

Bow Wow's 2001 Scream Tour sold out across the country, and he opened the 2001 Grammy Awards, performing with Madonna. In addition, he is listed in the Guinness Book of World Records as the "youngest solo rapper to ever hit #1." Expanding upon his amazing career as a recording artist and motion picture star, Bow Wow is an entrepreneur whose empire has included a clothing line (Shago) and various other business ventures.

### **CHI McBRIDE (Curtis Smith)**

Chi McBride stars in Fox's new fall drama "Deviant Behavior," following up a five-episode arc on Fox's hit series "House." Previously, McBride had a four-year run on the critically acclaimed David E. Kelley series "BOSTON PUBLIC," starring as Principal Steven Harper.

In 2005, McBride is starring in three films in addition to ROLL BOUNCE: Bob Odenkirk's YOU ARE GOING TO PRISON, where he stars opposite Dax Shepard and Will Arnett; Lions Gate's WAITING opposite Ryan Reynolds; and the Touchstone film ANNAPOLIS, starring opposite James Franco and Tyrese.

In 2004, McBride starred in two of the summer's biggest films: first in Steven Spielberg's THE TERMINAL, starring opposite Tom Hanks, followed by the action thriller I, ROBOT, starring opposite Will Smith. He appeared in the highly praised film NARC, as well as PAID IN FULL, and starred opposite Eddie Griffin in Universal's UNDERCOVER BROTHER. He also made a cameo appearance in the DMX/ Jet Li film CRADLE 2 THE GRAVE. In

addition, McBride starred opposite Nicholas Cage in Jerry Bruckheimer's GONE IN 60 SECONDS, and co-starred opposite Bruce Willis in DISNEY'S: THE KID.

McBride's other feature film credits include starring roles in Peter Jackson's THE FRIGHTENERS, HOODLUM and MERCURY RISING. He received critical acclaim for his starring role in the Hudlin Brothers' production TANG, a segment of HBO's COSMIC SLOP TRILOGY.

McBride made his feature film debut in THE DISTINGUISHED GENTLEMAN, starring opposite Eddie Murphy, and followed with roles in the Oscar-nominated WHAT'S LOVE GOT TO DO WITH IT and THE GREAT WHITE HYPE.

McBride is well known for his role as the wisecracking, philosophical janitor on the NBC television series "The John Larroquette Show." He also starred as Bundini Brown in the ABC movie of the week "Muhammad Ali: King of the World."

### **MIKE EPPS (Byron)**

Mike Epps' was most recently seen opposite Ashton Kutcher and Bernie Mac in the springtime box office hit GUESS WHO. He will next be seen in THE HONEYMOONERS, in which Epps plays comedic legend Ed Norton alongside Cedric the Entertainer. He is currently in production on Focus Features' 42.4 PERCENT, in which he will star opposite Sanaa Lathan and Simon Baker.

Epps starred alongside Cuba Gooding Jr. and Beyonce Knowles in the comedy THE FIGHTING TEMPTATIONS and opposite Milla Jovovich in the blockbuster sequel RESIDENT EVIL: APOCALYPSE. His feature filmography also includes a starring role opposite Ice Cube in "All About the Benjamins" and a reprisal of his role as Day-Day in FRIDAY AFTER NEXT, the third installment of the "Friday" series.

Epps has been mastering and performing his comedy act "The Mike Epps Show" to sold-out theatres and clubs around the country.

A native of Indiana who has steadily climbed his way up the stand-up comedy ranks for the last seven years, Epps' comedic talent was recognized by a national audience in 1995 when he appeared on the Def Comedy Jam tour and appeared on HBO's "Def Comedy Jam" broadcasts. Epps moved to Los Angeles after his successful performance at the 1999 Laffapalooza festival in Atlanta. During his performance at LA's Comedy Store, Epps caught the attention of Ice Cube. This led to him being cast in the co-starring role of Day-Day in his feature film debut, 2000's hit comedy NEXT FRIDAY. Epps has also appeared in BAIT with Jamie Foxx, HOW HIGH with Method Man and Redman, and was the voice of Sonny in DR. DOLITTLE 2.

**WESLEY JONATHAN (Sweetness)**

Best known to audiences for his lead role as Jamal on the Saturday morning series “City Guys,” Wesley Jonathan will soon begin work on the fourth season of the WB hit show “What I Like About You” that will return to the network this fall.

Jonathan’s big screen credits include the comedy HIGH SCHOOL HIGH, the crime-thriller UNLAWFUL ENTRY with Ray Liotta, and PANTHER, which was directed by Mario Van Peebles. Jonathan reunited with Van Peebles in the feature BAADASSSSS!, which premiered at Sundance in 2004. He also appeared alongside Kevin Spacey and Don Cheadle in the crime drama THE UNITED STATES OF LELAND, which debuted at Sundance 2003.

Jonathan booked his first job at age 7 in a Melissa Manchester music video and by age 8 made a guest appearance on the series “21 Jump Street.” From that point on, he has worked consistently, appearing on several television series including “Boston Public,” “Felicity” and “NYPD Blue.”

**KELLITA SMITH (Vivian)**

Kellita Smith co-stars as Wanda McCullough, the independent, career-savvy yet loving and charming wife of comedian/actor Bernie Mac on the award-winning Fox Television series THE BERNIE MAC SHOW. She has received three consecutive NAACP Image Award nominations for Outstanding Actress in a Comedy Series (2003-2005) for her work on the series.

This spring, Smith stars opposite Anthony Anderson in the New Line Cinema feature “King’s Ransom.” She will also be seen in the independent comedy feature “Hair Show,” opposite Mo’Nique.

Her television credits include recurring roles on CBS’s “Nash Bridges,” UPN’s “Malcolm & Eddie,” Fox Television’s “Martin” and The WB’s “The Jamie Foxx Show” and “Sister, Sister.”

Smith co-starred in Fox Searchlight’s “Kingdom Come” starring Whoopi Goldberg, Miramax’s “The Crossing Guard” with Jack Nicholson directed by Sean Penn, and New Line Cinema’s “House Party III.”

Smith’s career began with a chance-casting in the play “Tell It Like It Tiz,” which toured the U.S. for two years. Other theatrical credits include the Los Angeles productions of “No Place To Be Somebody” at the K.C. Theatre Company, “Feelings” (The Hudson Theatre), for which she won an NAACP Theatre Award for Best Supporting Actress, and “The Thirteenth Thorn” (Complex Theatre), for which she was nominated for an NAACP Theatre Award for Best Actress.

### **MEAGAN GOOD (Naomi)**

Meagan Good was most recently seen on the big screen in D.E.B.S. and the drama/mystery BRICK, which premiered at Sundance 2005 to an overwhelmingly positive response. She will next be seen in the horror film BACKWATER opposite Agnes Bruckner and Jonathan Jackson. She is perhaps most recognized for her acclaimed performance opposite Samuel L. Jackson in the eerie family drama EVE'S BAYOU, for which she received an NAACP Image Award and a Hollywood Reporter Award Nomination.

Good's credits also include: Queen Latifah's THE COOKOUT; YOU GOT SERVED; BIKER BOYZ; the romantic comedy DELIVER US FROM EVA; FRIDAY, opposite Ice Cube; Holly Goldberg Sloan's THE SECRET LIFE OF GIRLS; Chris Stokes' HOUSE PARTY 4 and D.J. Pooh's 3 STRIKES.

Good began starring in commercials at age 4, and to date has completed over 60 national television commercials. She made her prime-time television debut starring as Sarah's best friend Katie on "Raising Dad." Good's first major television role was as a series regular on the TV hit "Cousin Skeeter." She also guest starred on various shows including "Moesha," "Touched By An Angel," "The Steve Harvey Show," "The Famous Jett Jackson," "The Division," and "The Parenthood" to name a few.

### **KHLEO THOMAS (Mixed Mike)**

Since the summer 2003 release of the Disney feature film HOLES, young actor Khleo Thomas has gone on to star as a young "Mario" in Mario VanPeebles film BADASSSSS! and most recently starred opposite The Rock in WALKING TALL. He also completed a John Singleton short film TIME OUT in which he plays the role of "Khalid," a bully that gets it in the end; and took a major role in the Disney Channel Original Film GOING TO THE MAT with Wayne Brady. Earlier, Thomas starred as a bad boy in the hit FRIDAY AFTER NEXT with Ice Cube. He will next be seen opposite Cuba Gooding, Jr. and Wyclef Jean in the feature film DIRTY.

Khleo's television credits include the popular shows "ER," "City Guys," "Family Law," "Kids Say the Darndest Things" with Bill Cosby and "Wait Till You Have Kids." Khleo's theatrical resume is just as impressive with roles including Victor in "Danny & The Golden Millennium Seed," Ralphy in "The Desperate Hours," and as Little Jimmy in "Call for Peace.

A multi-talent, Thomas also co-wrote and sang on the "Dig It" song, which was featured on the HOLES soundtrack. The song was #1 for 12 consecutive weeks on Radio Disney, which

has given him the motivation to pursue a career in the music industry in addition to his acting career. Summer 2005 he will tour with Bow Wow as part of the Scram Tour.

### **NICK CANNON (Bernard)**

Nick Cannon's forthcoming films include the comedy *THE UNDERCLASSMAN* (which Cannon also wrote and executive produced); Mark Rydell's *JUMP SHOT* with Kim Basinger, Danny DeVito, Kelsey Grammer, Ray Liotta and Forrest Whitaker; and the family adventure *MONSTER HOUSE*. He originally came to the fore as the star of the sleeper hit *DRUMLINE*, and most recently starred in *SHALL WE DANCE* with Richard Gere; the romantic comedy *LOVE DON'T COST A THING*; and played the voice of "Louis," a city mouse, in *GARFIELD* opposite Bill Murray and Alan Cumming.

On the small screen Cannon is best known for being the co-creator, executive producer and star of his own sketch-comedy, variety show "The Nick Cannon Show" on Nickelodeon. He won the 2002 Nickelodeon Kid's Choice Award for "Favorite Male TV Actor." He also created and executive produced the television show "Wild'n Out."

On the music front, Cannon's first rap album was released on Jive Records in the winter of 2003. The album had two hit songs: "Feelin Freaky," a collaboration with B2K, and "Gigolo" with R. Kelly. Cannon's second album features the song "Can I Live," the video for which is currently getting air time on BET and MTV and was directed by Cannon.

He began his career doing stand-up at Los Angeles' The Improv and The Comedy Story at age 12.

### **RICK GONZALEZ (Naps)**

Rick Gonzalez is best known for his role as a member of Dennis Quaid's struggling baseball team in Disney's hit family feature *THE ROOKIE* – but he has gone on to star opposite Laurence Fishburne in the motorcycle action film *BIKER BOYZ* and most recently in *COACH CARTER* with Samuel L. Jackson.

Gonzalez's credits also include the hit comedy *OLD SCHOOL* and *LAUREL CANYON* with Frances McDormand and Kate Beckinsale. He most recently was seen in Steven Spielberg's *WAR OF THE WORLDS*. He will next be seen in *PULSE*, produced by Wes Craven, starring opposite Ian Somerhalder and Kristen Bell.

### **MARCUS T. PAULK (Boo)**

18-year-old Marcus T. Paulk entertained viewers as Myles Mitchell, the precocious little brother of Moesha Mitchell, in UPN's popular comedy series "Moesha." His work on "Moesha" brought him three nominations for a Hollywood Reporter Young Star Award, a Young Artist Award from the Academy for Professional Entertainers, and three NAACP Image Award nominations.

Paulk starred as Martin Lawrence's son in the feature film NOTHING TO LOSE and as Wesley Snipes' son in ONE NIGHT STAND.

He was a regular on the series "Hammerman," M.C. Hammer's series combining live action and animation. He has also recurred on "Me and the Boys," had featured roles on "Thea" and "Grace Under Fire" and guest starred on "Family Affair," "The Hughley's," "The Parkers," "City Guys," "The Fresh Prince of Bel Air;" the children's series "Storytime;" "The Sinbad Show;" and "Martin," to name a few. In addition, he had a supporting role in the Disney TV movie "Going to the Mat" and "Safety Patrol," as well as the children's series "Happily Ever After," "Proud Family," "Fatherhood," and "Fillmore." Additionally Paulk served as correspondent host for "Vibe" and was a spokesperson for "Kids R Paramount."

#### **BRANDON T. JACKSON (Junior)**

Brandon T. Jackson recent film and stage credits include an appearance in Eminem's motion picture debut 8 MILE as well as a role in the feature NIKITA BLUES. Next up for Jackson is a role in the thriller HOUSE OF GRIMM.

He has also performed at the Second City Detroit and Royal Oak's Comedy Castle and has won several talent competitions.

#### **JURNEE SMOLLETT (Tori)**

A native New Yorker, Jurnee Smollett started her career on the sit-coms "Full House" and "On Our Own," also appearing in the feature film JACK. In 1997, she was cast by director Kasi Lemmons opposite Samuel L. Jackson in Lemmons' critically admired film EVE'S BAYOU. Smollett went on to star on the sitcom "Cosby" and most recently on "Wanda At Large." Her additional credits include SELMA LORD SELMA, BEAUTIFUL JOE and RUBY'S BUCKET OF BLOOD.

She is currently shooting Sony Films THE GRIDIRON GANG opposite The Rock.

**CHARLIE MURPHY (Victor)**

Charlie Murphy is perhaps best known for his recurring skit “Charlie Murphy’s True Hollywood Stories – Rick James” on the three-time Emmy nominated “Chappelle’s Show.” During his time on the show, it experienced record-high ratings and surpassed both “Friends” and “Sex and the City” to become the top-selling TV title of the year with \$4.5 million in DVD sales.

In his 16-year entertainment career, Murphy has worked with actors such as Eddie Murphy, Danny Aiello, Halle Berry, Denzel Washington, Vanessa Williams, and Angela Basset. He has been featured in several films, including New Line Cinema’s KING’S RANSOM, Chris Rock’s Hip Hop Parody CB4, Spike Lee’s JUNGLE FEVER and MO’ BETTA BLUES, Eddie Murphy’s HARLEM NIGHTS and VAMPIRE IN BROOKLYN, for which Charlie was also credited as a writer. Murphy’s other writing credits include a remake of THE INCREDIBLE SHRINKING MAN for Imagine and PAPER SOLDIERS for Rockafella Films (JAY-Z). He recently completed writing DEATH DO US PART for Eddie Murphy and Dreamworks, which Steven Spielberg bought upon first sight.

Murphy has just finished a successful national comedy tour (The “I’m Rich Bitch” comedy tour featuring Chappelle’s Show cast members Donell Rawlings and Bill Burr). He is continuing his stand-up career with the follow up tour “Charlie Murphy and Friends” covering over 35 cities. Additionally, this past holiday season Murphy was immortalized in the new GRAND THEFT AUTO “SAN ANDREAS” video game.

**PAUL WESLEY (Troy)**

In addition to starring in television’s “The Edge,” “Wolf Lake” and “Day One,” Paul Wesley has had recurring roles on several television programs including “Everwood,” “Eight Simple Rules” and “American Dreams” and guest starring roles in “CSI: Miami,” “The O.C.,” “Law & Order: SVU,” “Smallville” and “The Education of Max Bickford.”

Wesley’s feature filmography includes: LENEXA, 1 MILE, PEACEFUL WARRIOR, CLOUD 9, SHOT IN THE HEART.

**WAYNE BRADY (D.J. Johnny)**

Three-time Emmy Award winner Wayne Brady is currently shooting the independent feature I'M PERFECT, a romantic comedy in which he stars alongside Sydney Tamiia Poitier. Brady recently wrapped playing Billy Flynn in the Broadway production of "Chicago."

Brady earned his first Emmy and two additional nominations for his improvisational skills on ABC's "Whose Line Is It Anyway?". He won his second and third Emmys for hosting "The Wayne Brady Show" and presided as host over the 2003 Daytime Emmy Awards at which his show won the Emmy for Outstanding Talk Show.

Brady received critical accolades when he guest-starred on the hit series "American Dreams," portraying the legendary Jackie Wilson. He was a series regular on the syndicated sketch comedy show "Kwik Witz" for two seasons, hosted the VH-1 comedy series "Vinyl Justice," and was seen opposite Drew Carey in ABC's "Gepetto." He performed on VH1's "Big in 2002" and brought down the house in an appearance at the 2<sup>nd</sup> Annual TV Guide Awards. It was that appearance that garnered him the invitation to perform solo at the 52<sup>nd</sup> Annual Emmy Awards in 2000.

Brady has received many accolades for his work in theater including Best Actor in a Musical for "Cotton Patch Gospel" at the distinguished Edyth Bush Theatre. In addition to producing television programs, he has produced theater productions including "Only Game In Town" with his wife Mandie. He continues to tour the country with "Wayne Brady & Friends," which incorporates singing, improv and a musical homage to some of Brady's biggest inspirations.

#### **DARRYL DMC MCDANIELS (**

Darryl McDaniels, or "DMC" as most of the world knows him, first made his start in the music business as one third of the groundbreaking rap group Run-DMC. He has been in the public eye for the past 20 years since forming the now-legendary, defunct group Run-DMC with Joseph (Rev. Run) Simmons and the late Jason (Jam Master Jay) Mizell. As one of the founding members of this multi-platinum music group, selling over 30 million singles and albums worldwide, he helped transform rap and hip-hop into the most popular music in the world while building a fan base that rivals the biggest acts in rock'n'roll. Run-DMC was the first rap group to earn a gold album, the first to earn a platinum album, the first to go multi-platinum, the first to have their videos played on MTV, the first to appear on "American Bandstand" and "Saturday Night Live" and the first rap group to grace the cover of "Rolling Stone" and "Spin."

DMC recently added another list of firsts to his life: his first book entitled King of Rock: Respect, Responsibility and My Life with Run-DMC. Additionally, he is finishing a musical

project entitled “Checks, Thugs, Rock N Roll,” that will be released later this year on Arista Records.

DMC has made many television and feature film appearances including a recent spot on the “Jamie Kennedy Experiment.” He made his big-screen debut in TOUGHER THAN LEATHER. He has also composed songs for film including DIE HARD, CHASING AMY and GRAND THEFT AUTO: VICE CITY.

## **ABOUT THE FILMMAKERS**

### **MALCOLM D. LEE (Director)**

Malcolm D. Lee made his directorial debut with *THE BEST MAN*, which he also penned. The film, which starred Taye Diggs, Nia Long and Sanaa Lathan, opened to rave reviews from critics and audiences alike and scored a No. 1 ranking at the box office in October of 1999. It was followed by the equally admired action comedy *UNDERCOVER BROTHER* starring Eddie Griffin and Chris Kattan.

Making films since the age of 12, Lee's professional career in the entertainment industry began at 17 in a variety of capacities including production assistant, apprentice film editor, casting associate, assistant director and director's assistant. After completing his undergraduate studies at Georgetown University in 1992 with a BA in English and Fine Arts minor, Lee accepted a year-long fellowship in screenwriting from Disney Studios where he completed two screenplays, including *MORNINGSIDE PREP*, a semi-autobiographical account of his experiences at predominately white prep-schools.

Following his early Hollywood experience he entered New York University's Tisch School Of The Arts, honed his craft as a director and writer, and went on to make a short film version of *MORNINGSIDE PREP* that garnered several awards (including 2 from the Black Filmmaker's Hall Of Fame) and made its television debut on Showtime Networks in 1997.

### **NORMAN VANCE, JR. (Written by)**

Norman Vance, Jr.'s first official feature film screenwriting credit was for *BEAUTY SHOP*, the audience favorite directed by Bille Woodruff and starring Queen Latifah, Alicia Silverstone, Djimon Hounsou, Mena Suvari, Kevin Bacon, Andie MacDowell, Alfre Woodard and Bryce Wilson. Vance currently has two projects in development with Fox 2000.

For television, Vance spent three seasons as Supervising Producer and series writer of "Girlfriends," starring Tracee Ellis Ross, Golden Brooks, Persia White and Jill Marie Jones. Previously he spent two seasons as a writer on "Moesha," which earned him a Shine Award in 2000, and two seasons as a story editor on "The Parent 'Hood." Additionally, Vance has penned numerous pilots and feature film script re-writes.

### **ROBERT TEITEL (Producer)**

Robert Teitel's producing credits include *BARBERSHOP*, the most profitable African-American themed film of all time, which earned a domestic gross of more than \$75 million.

Widely praised by moviegoers and critics alike, BARBERSHOP opened to record-breaking box office success. It was soon followed by the sequel BARBERSHOP 2: BACK IN BUSINESS, which was number one in an opening weekend that was even bigger than its predecessor, raking in more than \$24.2 million. 2005 saw the release of BEAUTY SHOP, directed by Bille Woodruff and starring Queen Latifah, Alicia Silverstone, Djimon Hounsou, Mena Suvari, Kevin Bacon, Andie MacDowell, Alfre Woodard and Bryce Wilson.

Previously Teitel produced MEN OF HONOR, which grossed \$50 million domestically and over \$100 million worldwide. His first major film as a producer was SOUL FOOD, which was made for \$7 million and earned an impressive \$43 million. Directed by George Tillman, Jr., the film featured an ensemble cast that included Vanessa Williams, Vivica Fox, Brandon Hammond, Nia Long, Mekhi Phifer, Irma P. Hall, Michael Beach, and Jeffrey Sams.

Teitel majored in Film and Marketing at Columbia College where he and Director George Tillman formed a production company called Menagerie Films. While there, he produced PAULA a 30-minute short, which won several awards including the Student Academy Award. Teitel also produced several music videos under the Menagerie umbrella.

Teitel's first feature as a producer was SCENES FOR THE SOUL, which was written and directed by George Tillman, for which he raised \$150,000 and upon completion sold to Savoy Pictures for \$1 million.

### **GEORGE TILLMAN, JR. (Producer)**

After seeing the film COOLEY HIGH, George Tillman became inspired to make films of his own. In 1994, George wrote and directed his first feature film, SCENES FOR THE SOUL. It was shot entirely in Chicago, using local talent and resources. The film, which cost \$150,000 to make, caught the attention of Doug McHenry and George Jackson who acquired it for Savoy Pictures for \$1 million. Following on the momentum of this success, George began to write a script, loosely based on his own life: SOUL FOOD.

SOUL FOOD would go on to assemble a cast that included Vanessa Williams, Vivica A. Fox, Nia Long, Mekhi Phifer, Michael Beach, Irma P. Hall and Brandon Hammond. Modestly budgeted at \$7 million, SOUL FOOD opened to critical and financial success, grossing over \$43 million domestically. As a result, George and his producing partner, Robert Teitel, landed a two-year, first look deal at Fox 2000. State Street Pictures became their company's new name—a reference to their earlier years as a filmmaking team in Chicago.

George's next directorial effort was MEN OF HONOR, an epic story inspired by the life of Carl Brashear, a man who battled the obstacles of racism, a lack of education and the loss of

his leg to become the United States Navy's first African-American Master deep sea diver. The film starred Oscar winning actors Cuba Gooding, Jr. and Robert De Niro with an ensemble cast that included Charlize Theron, Michael Rapaport, Lonette McKee, Glynn Turman, and Hal Holbrook. The film opened nationwide on November 10<sup>th</sup> 2000 and grossed \$85 million worldwide.

After the success of MEN OF HONOR, George ventured into producing. In addition to his role as Executive Producer of the beloved SOUL FOOD: The Series for Showtime Networks, George co-produced with partner, Bob Teitel the MGM film BARBERSHOP, about a day in the life of a Southside Chicago barbershop. The film starred Ice Cube, Anthony Anderson, Sean Patrick Thomas, Eve and Cedric the Entertainer. Widely praised by moviegoers and critics alike, BARBERSHOP opened on September 13<sup>th</sup> to record-breaking box office success. With a domestic gross upwards of \$75 million, BARBERSHOP has become the most profitable African-American themed film of all time.

Hot on the heels of BARBERSHOP, came the sequel BARBERSHOP 2: BACK IN BUSINESS. It was released February 6<sup>th</sup>, 2004. The film, directed by Kevin Rodney Sullivan, was number one in an opening weekend that was even bigger than its predecessor, raking in more than \$24.2 million. This was followed in 2005 by BEAUTY SHOP, directed by Bille Woodruff and starring Queen Latifah, Alicia Silverstone, Djimon Hounsou, Mena Suvari, Kevin Bacon, Andie MacDowell, Alfre Woodard and Bryce Wilson.

#### **ADAM ROBINSON (Executive Producer)**

Adam Robinson has spent the last decade working on numerous films that have achieved critical and commercial success.

After graduating from Northwestern University with a TV-Film degree, he entered the executive training program for Walt Disney Pictures. Robinson was responsible for finding new material, developing new talent, and doing research for the head of the division. He worked on MIGHTY DUCKS 3 as well as TOM AND HUCK.

He then moved to Miramax Films, where he was an executive responsible for shaping RHYME AND REASON, IN TOO DEEP, SHE'S ALL THAT, 54, and Best Picture nominee CIDER HOUSE RULES. Robinson left Miramax to go work with actor Patrick Stewart (X-MEN, STAR TREK: NEXT GENERATION), who was starting a production deal at Paramount. He was the primary liaison to the studio and was responsible for running day-to-day operations. During that time, he also oversaw the development of TNT's BOSS LEAR and Showtime's LION IN WINTER.

**DANA J. REID (Executive Producer)**

Formerly a Vice President of Production at Artisan Entertainment, Dana J. Reid developed low-budget genre films including the Jet Li starrer BLACK MASK, as well as BELLY, directed by Hype Williams and starring DMX; FOOLISH, starring Master P and Eddie Griffin; CANDYMAN: DAY OF THE DEAD; WISHMASTER 2: EVIL NEVER DIES; and television's "The Substitute 3: Winner Takes It All."

**JEREMIAH SAMUELS (Executive Producer)**

In addition to ROLL BOUNCE, Jeremiah Samuels most recently produced BICKFORD SHMECKLER'S COOL IDEAS, executive produced and unit production managed the comedy SLEEPOVER, starring Alexa Vega and Jeff Garlin; and was unit production manager on VIEW FROM THE TOP, starring Gwyneth Paltrow and Mike Myers.

His other feature production credits include the posts of producer and unit production manager on LOVE JONES, which won the Audience Award at the Sundance Film Festival; co-producer and unit production manager on THE WASH, starring Snoop Dogg, Dr. Dre and Eminem; production supervisor on Danny DeVito's MATILDA; production manager on Walter Hill's LAST MAN STANDING; and executive producer and unit production manager on Roger Avary's THE RULES OF ATTRACTION.

For the small screen, Samuels was a co-producer on the Showtime presentation of Jason Miller's Pulitzer Prize-winning play "That Championship Season," directed by Paul Sorvino. His other television credits include the MTV series "Undressed."

**J. MICHAEL MURO (Director of Photography)**

Director of Photography J. Michael Muro made his feature film debut with Kevin Costner's Western OPEN RANGE. Previously, he had made a name for himself as a much sought after cameraman and steadicam operator. Muro has worked repeatedly with many of Hollywood's top directors including Oliver Stone on JFK, ANY GIVEN SUNDAY, HEAVEN AND EARTH and THE DOORS; James Cameron on THE ABYSS, TERMINATOR 2, TRUE LIES and TITANIC; Martin Scorsese on "CASINO; Michael Mann on HEAT and THE INSIDER; Garry Marshall on RUNAWAY BRIDE and THE OTHER SISTER; and Brett Ratner on RED DRAGON, RUSH HOUR 2 and FAMILY MAN.

Other recent projects include THE FAST AND THE FURIOUS, SWORDFISH, GONE IN SIXTY SECONDS and X-MEN 2.

**WILLIAM ELLIOTT (Production Designer)**

Production designer William Elliott's previously collaborated with Malcolm D. Lee on UNDERCOVER BROTHER. His extensive feature film credits also include SCARY MOVIE 3, MALIBU'S MOST WANTED, GHOST OF MARS, NUTTY PROFESSOR and NUTTY PROFESSOR II: THE KLUMPS, JANE AUSTEN'S MAFIA!, DOCTOR DOOLITTLE, METRO, FOR BETTER OR WORSE, ANDRE, ACE VENTURA: PET DETECTIVE, HONEYMOON IN VEGAS, HOT SHOTS! and HOT SHOTS: PART DEUX and IMPULSE.

**GEORGE BOWERS, A.C.E. (Edited by)**

Editor **GEORGE BOWERS, A.C.E.** has an extensive list of credits that include WALKING TALL, FROM HELL, DEUCE BIGALOW: MALE GIGOLO, HOW STELLA GOT HER GROOVE BACK, THE PREACHER'S WIFE, RENAISSANCE MAN, A LEAGUE OF THEIR OWN, SLEEPING WITH THE ENEMY, TRUE BELIEVER, HARLEM NIGHTS, SHOOT TO KILL, ADVENTURES OF BUCKAROO BANZAI and A FABLE.

Bowers has also directed four films, including MY TUTOR and BODY AND SOUL and Soul," and he was associate producer of JUMPIN' JACK FLASH. For television he served as editor on the long-running series "The Dukes of Hazzard."

**PAUL MILLSPAUGH (Edited by)**

Paul Millspaugh and his ROLL BOUNCE co-editor George Bowers first worked together on WALKING TALL, on which Millspaugh served as First Assistant Editor. Additionally, Millspaugh edited GHOSTS OF GENIUS, AMERICAN GUN and LYCANTHROPHOBIA, was First Assistant Editor on LOVE AND A BULLET and TINSELTOWN, Associate Editor on BOOK OF LOVE, and Assistant Editor on ON THE BORDERLINE, LOOKING FOR AN ECHO, JUST ONE NIGHT, HAPPY, TEXAS, IVORY TOWER, ROUGH DRAFT and MELTING POT.

In 2002, he served as cinematographer on UNTIL MORNING.

**BARRY COLE (Music Supervisor)**

Barry Cole is President of SPOT Music. He has served as music supervisor and consultant on over 50 films and produced 20 soundtrack albums. Cole's first foray into supervision started at The Shooting Gallery with NEW JERSEY DRIVE. While there he ran their music department and music supervised a variety of films including the Oscar winning SLING

BLADE. Other film credits include BEAUTY SHOP, YOU GOT SERVED, ALL THE PRETTY HORSES, AMERICAN PSYCHO, DRUMLINE, SUPER TROOPERS and BROWN SUGAR.

Cole partnered with Gwen Bethel-Riley to create Clear Music, specializing in music supervision, consulting, clearance, and soundtrack distribution. When Bethel-Riley took over as head of the music department for Artisan, Cole renamed the company SPOT Music and brought along Jim Black and Christopher Covert from The Shooting Gallery. The company now has 2 distinct departments - SPOT music (supervision) and Clearsongs (clearance).

When not working on films, Cole is likely found DJ'ing with the bands Wax Poetic and Love Trio at Nublu in New York City's East Village. Cole's DJ skills can be heard on recordings from artists ranging from Killah Priest to Norah Jones. Cole is also a frequent speaker on panels for such organizations as CMJ, Film Music Network, IFP, BMI, IFFM (US and Tokyo).

### **STANLEY CLARKE (Music by)**

Stanley Clarke has served as composer on more than 50 films and television shows since beginning his career in the mid-1980s. He was nominated in 1989 and 1991 for Emmys for "Hull High" and "Knightwatch" and won the BMI Film Music Award in 1992 for BOYZ IN THE HOOD.

Amongst the many feature films for which he's composed are: UNDERCOVER BROTHER, ROMEO MUST DIE, B.A.P.S., THE BEST MAN, SPRUNG, DANGEROUS GROUND, EDDIE, HIGHER LEARNING, WHAT'S LOVE GOT TO DO WITH IT.

An accomplished jazz musician in both the acoustic and electric bass, Clarke was in the 1970s a member of Chick Corea's band Return to Forever.

### **DANIELLE HOLLOWELL (Costume Designer)**

Danielle Hollowell began her film career as a wardrobe production assistant on Spike Lee's CLOCKERS. She quickly moved on to costume design roles for features such as MONEY TRAIN, SHAFT, BAMBOOZLED and the Academy Award-nominated film AMISTAD. She has been nominated for several awards including the Costume Designers Guild's Award for best fantasy costume design for UNDERCOVER BROTHER.

Hollowell has worked with many acclaimed directors including Steven Spielberg, John Singleton, Spike Lee and Joe Ruben. **ROLL BOUNCE** marks her fourth collaboration with Director Malcolm Lee, with whom she previously worked on THE BEST MAN and UNDERCOVER BROTHER as well as Spike Lee's CLOCKERS. Hollowell has also spent multiple seasons outfitting the Emmy-nominated "Chappelle's Show."

**MONICA SWANN, CSA (Casting by)**

Monica Swann has cast more than 40 feature films and television programs in the last 20 years. Her feature film credits include: CHEAPER BY THE DOZEN 2, GET RICH OR DIE TRYIN', FAT ALBERT, HAIR SHOW, YOU GOT SERVED, NEW JACK CITY, and THE YEAR OF LIVING DANGEROUSLY. For television she has cast "All About the Andersons," "Wanda at Large," "Soul Food," "The Parkers," "The Steve Harvey Show," "Sister, Sister," "The Sinbad Show," "The Fresh Prince of Bel-Air" and "In Living Color."

Unit Production Manager ..... JEREMIAH SAMUELS  
 First Assistant Director ..... CARA GIALLANZA  
 Second Assistant Director ..... RICHARD LEDERER  
 Associate Producer ..... TYRONE D. DIXON

**CAST:**

Xavier "X" ..... BOW WOW  
 Junior ..... BRANDON T. JACKSON  
 Boo ..... MARCUS T. PAULK  
 Naps ..... RICK GONZALEZ  
 Mixed Mike ..... KHLEO THOMAS  
 Curtis ..... CHI McBRIDE  
 Sonya ..... BUSISIWE IRVIN  
 Tori ..... JURNEE SMOLLETT  
 Vivian ..... KELLITA SMITH  
 Byron ..... MIKE EPPS  
 Victor ..... CHARLIE MURPHY  
 Naomi Phillips ..... MEAGAN GOOD  
 Bernard ..... NICK CANNON  
 Sweetness ..... WESLEY JONATHAN  
 Troy ..... PAUL WESLEY  
 Roy ..... DANIEL YABUT  
 D.J. Johnny Feelgood ..... WAYNE BRADY  
 Garden D.J. Smooth Dee ..... DARRYL "DMC" McDANIELS  
 Mervyn Rosenfeld ..... JOSEPH HANSA  
 Donna ..... KAT TUOHY  
 Rhonda King ..... MARCIA WRIGHT  
 Party Woman #1 ..... CASSANDRA LEWIS  
 Party Woman #2 ..... DEANNA K. REED  
 Guest #1 ..... MARK SIMMONS  
 Donald Robinson ..... ERNEST PERRY, JR.  
 Car Salesman ..... TIM KAZURINSKY  
 Receptionist #1 ..... HEATHER O'BRIEN  
 Cute Girl ..... KELLY JENKINS  
 Girl Skater ..... SAMIRAH GARNETT  
 Ambush Kid #1 ..... DAMON WILLIAMS  
 Ambush Kid #2 ..... NORMAN VANCE III  
 Candy Girls ..... TAMMY FEY  
 ..... TAI'SHA DAVIS  
 ..... TINA AU  
 Baseball Announcer (Voice) ..... TODD DONOHO  
 DJ Background Voice (Sweetwater) ..... BOOKER T. MATTISON  
 Stunt Coordinator ..... RICK LEFEVOUR  
 Stunts By: ..... NATALIE MEYER  
 SAM D. CONNERS ..... BOB STUART  
 ERICA GRACE ..... RICH WILKIE  
 ..... ALICIA SKIRBALL  
 Stunt Safety ..... TOM LOWELL  
 ..... TOBIASZ DASZKIEWICZ

Garden Boys Stunt Skaters  
 MICHAEL JOHNSON  
 MICHAEL GILES  
 MICHELLE BARNES  
 ANTHONY CAMACHO  
 LEROY COLEMAN  
 Sweetwater Rollers Stunt Skaters

MAHAJJAH TURNER  
 MICHAEL WILLIAMS  
 ANTHONY ZANE  
 JD BALLEW  
 JASON THORDARSON

Music Editor..... E. GEDNEY WEBB  
 Production Supervisor..... DEMETRA DIAMANTOPOULOS  
 Art Director ..... GARY BAUGH  
 Set Decorator ..... PATRICIA SCHNEIDER  
 Set Designers..... TIM MANN  
 ..... DAVID TENNENBAUM  
 Art Department Coordinator..... KRISTIN HANSON  
 Leadman ..... JOEL PRIHODA  
 Second Second Assistant Director..... JENNIFER DEIGL  
 ..... RUSSELL A. GREEN  
 Swing Gang..... TOM GAGNON  
 ..... CHRISTOPHER HUDECEK  
 ..... DARYL ZIEMKE  
 Buyer ..... ALEV YASATAN  
 On-Set Dresser ..... MATTHEW TUFANO  
 A Camera Operator..... JOE "JODY" WILLIAMS  
 First Assistant Camera..... DON CARLSON  
 Second Assistant Camera..... JEFF MIHOVLOVICH  
 Camera Loader ..... THOMAS S. CICIURA  
 Still Photographer..... CHUCK HODES  
 Additional Camera Operator ..... GEORGE KOHURT  
 Additional Camera 1<sup>st</sup> Assistants ..... ROBERT C. CARLSON  
 ..... LINDA GACSKO  
 Additional Camera 2<sup>nd</sup> Assistant ..... GREGORY A. JACKSON  
 Sound Mixer ..... SCOTT D. SMITH, C.A.S.  
 Boom Person..... JASON JOHNSTON  
 Cable Person..... JIM GAUDIO  
 Property Master..... BILL DAMBRA  
 Assistant Property Masters ..... AARON HOLDEN, JR.  
 ..... SHAWN BATEY  
 Script Supervisors ..... AMY SOBIN  
 ..... SARAH SCHOOLEY  
 Gaffer ..... JAMES A. MILLER  
 Best Boys Electrician ..... ROBERT S. SWANDER  
 Electricians ..... PETER MILLER  
 ..... TYREE P. MILLER  
 ..... JOHN SWANDER  
 ..... JAMES TOPEL  
 Key Rigging Electrician ..... RON LEAHY  
 Rigging Electricians..... JOHN P. FRIDAY  
 ..... MARK A. HOGAN  
 ..... DENNIS J. LEAHY  
 ..... ROBERT J. ROCCO  
 Key Grip ..... ART BARTELS  
 Best Boy Grip ..... JAMES F. ROORDA  
 Dolly Grip..... DON MILLER  
 Company Grips ..... DARRYL B. MILLER  
 ..... TIM JIPPING  
 ..... RON J. FORSYTHE  
 Key Rigging Grip ..... RICHARD BROWN  
 Rigging Grips ..... CORTLAND BOYD  
 ..... JOSEPH P. CONNELLY  
 Assistant Costume Designer..... WHITNEY KYLES  
 Costume Supervisor..... EILEEN McCAHILL  
 Set Costumers ..... SUKARI McCAHILL  
 ..... KARAN DOHERTY

.....	LIZZIE COOK
Extras Costumer .....	ANDREW STEIN
Seamstress .....	MARGUERITE SCOTT
Costume PA .....	RACHAEL OHMAN
Hair / Makeup Department Head .....	BEVERLY JO PRYOR
Key Makeup Artist .....	KAREN LYNN ACCATTATO
Additional Makeup .....	CHELO ONTIVERS
Key Hair Stylists .....	PEYTYN WILLBORN
.....	CHERYL PICKENPACK
Hair .....	TELONA WILSON
Additional Hair .....	MARCUS DAVIS
Location Manager .....	MONOLETO R. WILBORN
Assistant Location Managers .....	NOEL OLKEN
.....	MARIA C. ROXAS
Location Scouts .....	KWAME AMOAKU
.....	STEPHAN ENDICOTT
Production Coordinators .....	MARGARET A. THOMAS
.....	JENNIFER BYRNE
Assistant Coordinator .....	SARA ELLINGEN
Stage Office Coordinator .....	SHARI LYNN HIMES
Special Effects Coordinator .....	BRUCE STRONG
Special Effects .....	ROGER DOHERTY
Construction Coordinator .....	JOHN P. KENNY, III
Construction Foreman .....	KEVIN M. KENNY, SR.
.....	WHITEY CRISMAN
Carpenters .....	BRUCE AHLFELD
.....	GREGORY CRISMAN
.....	WILL KENNY
Labor Foreman .....	FRANK BATTAGLIA
Laborer .....	KATHLEEN KENNY
Paint Foreman .....	ALAN BROADBENT
Head Painter .....	JOHN H. SCHULTZ
Painters .....	PAUL STEVEN SCHULZ
.....	DAVID SCHULZ
.....	RON O. COY
.....	BRIAN McKINLEY
Greens Foreman .....	JEFF DIETER
Greens .....	PHILLIP ELLMAN
.....	LAWRENCE HAMMER
Set Medic .....	ROSS L. KULMA
Construction Medic .....	THOMAS P. SULLIVAN III
Assistants to Mr. Lee .....	BOOKER T. MATTISON
.....	SAHAR SIMMONS
Assistant to Mr. Teitel .....	AMON McCALL
Assistant to Mr. Tillman .....	GEORGE TARRANT
Assistant to Mr. Samuels .....	DEVIN ARBITER
Production Accountant .....	MICHAEL D. DE SANTIS
1 <sup>st</sup> Assistant Accountant .....	MICHELLE STEVENS
2 <sup>nd</sup> Assistant Accountant .....	RENEE KITTERMAN
Payroll Accountant .....	HAROLD R. CALDWELL
Accounting Clerk .....	CYNTHIA D. CEGLAREK
Production Secretary .....	HEATHER E. SHARPE
Key Set PA .....	TOM NICOLL
Set Production Assistants .....	ADAM DAVENPORT
.....	ORLANDO FERNANDEZ
.....	TYRONE THOMPSON
.....	JOSIAH VILMIN
.....	MAHOGANY WALKER
Office Production Assistants .....	NICHOLAS CARRANZA
.....	JOSEPH R. FITZGERALD
.....	VALENCIA GADDIS
Casting Associate .....	BRIDGETTE GLOVER WHITE

Casting Assistant .....	NATASHA WARD
Chicago Casting by .....	SHARON D. KING
Chicago Casting Associate .....	MARVIN NELSON
Unit Publicist .....	HEIDI FALCONER
Editorial Assistant .....	DAX BROOKS
Choreographer .....	KISHAYA DUDLEY
Skate Technician .....	BILL BUTLER
Assistant Skate Technician .....	MICHAEL JOHNSON
Assistant Choreographer .....	TAMMY FEY
Animal Wrangler .....	BILL CASEY, JR.
Studio Teachers .....	LISA NICHOLS
.....	TERRIE QUINLAN
Transportation Coordinator .....	BILLY HOGAN
Transportation Captain .....	DANNY MAXWELL
.....	JOSEPH VANIS
Caterer .....	HAT TRICK CATERING
Craft Service .....	DARRYL JOHNSON
.....	ASSATA AMOAKU
Visual Effects by .....	DIGITAL FILMWORKS
Video Playback .....	FRANK YARIO, JR.
Video Playback Assistants .....	MAALIK ARMOUR
.....	GLEN WEINBERG
Post Production Supervisor .....	BRUCE SZELES
Sound Design and Editorial by .....	DANETRACKS, INC.
Supervising Sound Editors .....	GREGORY HEDGEPTH, M.P.S.E.
.....	RICHARD E. YAWN, M.P.S.E.
Sound Effects Editors .....	DON L. WARNER, M.P.S.E.
.....	MARK LARRY
.....	BRYAN WATKINS
.....	EDDIE KIM
.....	JUSSI TEGELMAN
.....	ERIC WARREN LINDEMANN
.....	MARK MANGINO
.....	BERNARD WEISER
.....	JAMES AZIZ PENNY BRIAN JENNINGS
.....	SIMON COKE
Supervising ADR Editor .....	BOBBI BANKS, M.P.S.E.
ADR Editor .....	FRED STAFFORD
Dialogue Editors .....	KIMBERLY LOWE VOIGT GEORGE BERNDT
.....	SUSAN KURTZ
.....	DAVE WILLIAMS
.....	STEPHANIE FLACK, M.P.S.E.
.....	PAUL HACKNER
1st Assistant Sound Editor .....	NANCY BARKER, M.P.S.E.
Assistant Sound Editor .....	JOHN CANNON
Digital Engineers .....	DAVID McRELL
.....	DEL MARTIN
Foley Mixer .....	CAREY MILBRADT
Foley Artist .....	MONIQUE REYMOND
Re-recording Mixing provided by .....	WILSHIRE STAGES, LOS ANGELES, CA
Re-recording Mixers .....	MATTHEW IADAROLA, C.A.S.
.....	GARY GEGAN
Additional Re-recording Mixers .....	CHRIS DAVID
.....	MARSHALL GARLINGTON
Score Recorded & Mixed by .....	BOBBY FERNANDEZ
Orchestra Contracted by .....	SIMON JAMES
Score Recorded at .....	BASTRYR UNIVERSITY
Score Mixed at .....	SIGNET SOUND STUDIOS
Score Coordinated by .....	ROSS DEROCHE
Music Clearance .....	JIM BLACK
Voice Casting .....	BARBARA HARRIS
Voice Actors .....	KIMBERLY BAILEY

.....	CHANTE CARMEL
.....	LANAI CHAPMAN
.....	DJANGO CRAIG
.....	JEFF T. FISCHER
.....	KHAMANI GRIFFIN
.....	J.D. HALL
.....	TERRENCE HARDY
.....	AMAD JACKSON
.....	ELIJAH KELLEY
.....	MIKEY KELLEY
.....	TERENCE MATHEWS
.....	TRACY METRO
.....	DAVID MICHIE
.....	KHANYA MKHIZE
.....	LEVI NUNEZ
.....	MICHAEL RALPH
.....	DAVID J. RANDOLPH
.....	DAMANI ROBERTS
.....	TANYA VIDAL
.....	ANDREANA WEINER
.....	RUTH ZALDUONDO
Negative Cutter .....	GARY BURRITT
Color Timer.....	KENNY BECKER
Preview Engineer .....	LEE TUCKER
Titles by.....	RIGHT LOBE DESIGN GROUP
Visual Effects and Optical by.....	CUSTOM FILM EFFECTS
Filmed with Remote Cranes and Heads from .....	PANAVISION REMOTE SYSTEMS
Supertechno Crane Operator .....	MARK N. WOODS
Crane Technician .....	WILSON MYLANDER
Remote Head Technician.....	DANIEL URBAIN

**SONGS**

**FLASHLIGHT**

*Written by George Clinton Jr., Bernard S. Worrell and William Earl Collins*  
*Performed by Parliament*  
*Courtesy of The Island Def Jam Music Group*  
*Under license from Universal Music Enterprises*

**I WANNA KNOW YOUR NAME**

*Written by Kenneth Gamble and Leon Huff*  
*Performed by Keith Sweat*  
*Courtesy of Sanctuary Urban Records*

**EMOTION**

*Written by Barry Gibb and Robin Gibb*  
*Performed by Samantha Sang*  
*Courtesy of Private Stock Records*  
*By arrangement with Nola Leone/Ace Music Services*

**LOVE TO LOVE YOU BABY**

*Written by Pete Bellotte, Giorgio Moroder and Donna Summer*  
*Performed by Donna Summer*  
*Courtesy of The Island Def Jam Music Group*  
*Under license from Universal Music Enterprises*

**I'LL KEEP LOVING YOU**

*Written and Performed by Carl Douglas*

**BOUNCE, ROCK, SKATE, ROLL**

*Written by Jerome Andrew Bell, Gregory Bufford and Vaughan Carrington Mason Jr.*  
*Performed by Vaughan Mason & Crew*  
*Courtesy of Brunswick Record Corporation*

**LOVELY DAY**

*Written by Bill Withers and Skip Scarborough*  
*Performed by Bill Withers*  
*Courtesy of Columbia Records*  
*By arrangement with Sony Music Licensing*

**CAN YOU FEEL THE FORCE**

*Written by Christopher Amoo and Edward Amoo*  
*Performed by The Real Thing*  
*Courtesy of Sanctuary Records Group*

**SUPERMAN LOVER**

*Words and Music by Johnny "Guitar" Watson and Reynaldo Rey*  
*Performed by Johnny "Guitar" Watson*  
*Courtesy of Spirit Music Group o/b/o Wilma Records*

**BARRACUDA**

*Written by Ann Dustin Wilson,*  
*Nancy Lamoureux Wilson, Michael Joseph Derosier and Roger Fisher*  
*Performed by Heart*  
*Courtesy of Epic Records*

*Courtesy of Sanctuary Records Group*

**ROCK THE BOAT**

*Written by Waldo Holmes  
Performed by Hues Corporation  
Courtesy of The RCA Records Label  
By arrangement with SONY BMG Music Licensing*

**ON THE BEAUTIFUL BLUE DANUBE**

*Written by Johann Strauss  
Performed by The Royal Philharmonic Orchestra  
Courtesy of Extreme Production Music*

**I'M YOUR BOOGIE MAN**

*Written by Harry Wayne Casey and  
Richard Raymond Finch  
Performed by K.C. & The Sunshine Band  
Courtesy of Rhino Entertainment Company  
By arrangement with Warner Strategic Marketing*

**LET'S ROLL**

*Written by Ira Schick(man) Gary Brown,  
and Chaka Kahn  
Performed by Chaka Khan  
Produced by Ira Schick(man) for Funktional Productions  
Courtesy of Chaka Khan Enterprises*

**FOR ALL WE KNOW**

*Written by J. Fred Coots and Sam M. Lewis  
Performed by Donny Hathaway  
Courtesy of Atlantic Recording Corp.  
By arrangement with Warner Strategic Marketing*

**PICK UP THE PIECES**

*Written by Roger Ball, Allan Gorrie, Owen McIntyre, Malcolm  
Duncan, Robbie McIntosh and Hamish Stuart  
Performed by The Average White Band  
Courtesy of Atlantic Recording Corp.  
By arrangement with Warner Strategic Marketing*

**HOLLYWOOD SWINGING**

*Written by Richard Westfield, Claydes Smith,  
Robert Bell, George Brown, Robert Mickens, Dennis Thomas  
and Ronald Bell  
Performed by Kool & The Gang  
Courtesy of The Island Def Jam Music Group  
Under license from Universal Music Group*

**GET OFF**

*Written by Carl Driggs and Ismael Angel Ledesma  
Performed by Foxy  
Courtesy of Rhino Entertainment Company  
By arrangement with Warner Strategic Marketing*

**BOOGIE OOGIE OOGIE**

*Words and Music by Janice Marie Johnson and Percy Kibble  
Performed by Keyshia Cole featuring Fabolous  
Produced by Jazze Pha  
Vocals Produced by Ron Fair  
Engineered & Pro Tools by Tal Herzberg  
Keyshia Cole performs courtesy of A&M Records  
Fabolous performs courtesy of Atlantic Records*

*By arrangement with Sony Music Licensing*

**BABY HOLD ON**

*Written by Eddie Money and James Lyon  
Performed by Eddie Money  
Courtesy of Columbia Records  
By arrangement with SONY BMG Music Licensing*

**KUNG FU FIGHTING**

*Written and Performed by Carl Douglas  
Courtesy of Sanctuary Records Group*

**PURE GOLD**

*Written by James Harris III, Terry Lewis,  
Tony Tolbert, Bobby Ross Avila and  
Issiah J. Avila  
Performed by Earth, Wind & Fire  
Courtesy of Sanctuary Urban Records Group*

**EASY**

*Written by Lionel Richie  
Performed by The Commodores  
Courtesy of Motown Records  
Under license from Universal Music Enterprises*

**BOOGIE FEVER**

*Written by Frederick Perren and Kenny St. Lewis  
Performed by The Sylvers  
Courtesy of Capitol Records  
Under license from EMI Film & Television Music*

**LE FREAK**

*Written by Bernard Edwards and Nile Rodgers  
Performed by Chic  
Courtesy of Atlantic Recording Corp.  
By arrangement with Warner Strategic Marketing*

**FIRE**

*Written by Willie Beck, James Williams,  
Marshall Jones, Leroy Bonner, Marvin Pierce, Ralph  
Middlebrooks and Clarence Satchell  
Performed by Ohio Players  
Courtesy of The Island Def Jam Music Group  
Under license from Universal Music Enterprises*

**HE'S THE GREATEST DANCER**

*Written by Bernard Edwards and Nile Rodgers  
Performed by Sister Sledge  
Courtesy of Atlantic Recording Corp.  
By arrangement with Warner Strategic Marketing*



THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:

LUMBER LIQUIDATORS  
ILLINOIS FILM COMMISSION  
CHICAGO FILM COMMISSION  
THE NEIGHBORHOOD OF AVALON  
LYNWOOD SPORTS CENTER  
THE RINK  
SKATEGROOVE.COM

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PANAVISION® Cameras & Lenses



DTS

Approved No 41369



IATSE BUG

PRODUCED IN ASSOCIATION WITH DRAKE ENTERTAINMENT, LLC

(Placement to be determined by Fox in its sole discretion)

American Humane Association monitored the animal action.  
No animal was harmed in the making of this film

[AHA Logo] AHA 00785

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