

reign over me

PRODUCTION INFORMATION

In Columbia Pictures' new drama *Reign Over Me*, former college roommates Charlie Fineman (Adam Sandler) and Alan Johnson (Don Cheadle) meet up again by chance on a Manhattan street corner. Five years after losing his family on 9/11, Charlie – once a successful dentist – has retreated from his life, and Alan is stunned to see the changes in his formerly gregarious friend. At the same time, Alan – who should be enjoying his beautiful wife, children and career – is overwhelmed by his responsibilities. Their rekindled relationship becomes a lifeline for the two men, who are both in need of a trusted friend at this pivotal moment in their lives. *Reign Over Me* was written and directed by Mike Binder (*The Upside of Anger*).

Columbia Pictures presents, in association with Relativity Media, a Madison 23/Sunlight production, *Reign Over Me*. The film stars Adam Sandler, Don Cheadle, Jada Pinkett Smith, Liv Tyler, Saffron Burrows, Donald Sutherland, and Mike Binder. Written and Directed by Mike Binder, the film is produced by Jack Binder and Michael Rotenberg. Executive producers are Jack Giarraputo and Lynwood Spinks. Director of photography is Russ Alsobrook, ASC. Production designer is Pipo Wintter. Editors are Steve Edwards and Jeremy Roush. Costume designer is Deborah L. Scott. Music is by Rolfe Kent. Music supervision is by Dave Jordan.

Reign Over Me has been rated R by the Motion Picture Association of America for Language and Some Sexual References.

Reign Over Me will be released in North America on March 23, 2007.

ABOUT THE STORY

“I always wanted to write a story about friendship,” says Mike Binder, writer-director of Columbia Pictures’ new drama, *Reign Over Me*, which stars Adam Sandler and Don Cheadle as old friends who reconnect after years apart. The two become lifelines for each other as each experiences a difficult passage in his life. “Every one of us needs a friend to help us through the tough times. This whole movie is about communication – two men who, together, learn to start talking.”

At the center of *Reign Over Me* is the relationship between Charlie Fineman (Sandler) and Alan Johnson (Cheadle), former college roommates who meet again by chance after many years. Charlie has lost his entire family. He is a man whose grief is so great that he has isolated himself and withdrawn from his former life. While Alan’s life seems perfect in comparison, he is nevertheless overwhelmed by his family and professional responsibilities and needs support in order to learn to see the blessings he has. “One of the common denominators for people who have endured the loss of a loved one is that they are pulled out by their friends and family, and I wanted to show that,” says Binder. “Alan, on the other hand, feels he’s unable to communicate what he needs. He’s in a great marriage, but he’s not showing up for it. The soul of this movie is the story of two men who don’t have anyone to talk to but who, as the movie progresses, find they have each other.”

Around Sandler and Cheadle, Binder cast a group of veteran actors and rising stars. Jada Pinkett Smith stars as Janeane Johnson, Alan’s stalwart and beautiful wife, and Liv Tyler is Angela Oakhurst, a young therapist whose earnest desire to help people may just be the stepping stone Charlie needs to help him on his way to recovery. Saffron Burrows plays Donna Remar, a beautiful but troubled young woman who enters both Charlie’s and Alan’s lives in unexpected ways. Rounding out the cast is Donald Sutherland as Judge Raines. Binder, a critically praised actor in his own right, cast himself as Charlie’s business manager, Sugarman.

Attracting such an accomplished ensemble cast is a testament to the strength of Binder's story and rich characterizations. "Mike writes with a cast in mind," says Jack Binder, the writer-director's brother and the film's producer. "Once they're on board, he'll work with them to build their back story and tailor the material to their strengths. Initially, though, I think actors are simply attracted to the beauty of his writing."

As an actor, Mike Binder is sensitive to the acting process and creates a trusting, collaborative environment. Co-producer Rachel Zimmerman adds, "Mike doesn't like taking script notes from many people, but an actor he will always listen to."

The film's setting also becomes a character in the film. Many of the exterior shots take advantage of New York's restaurants and bars, cinemas and apartment buildings. Rather than the landmarks and vistas that make the city famous, Binder focuses his lens on the everyday places that give the city its character.

"All of those sequences where Charlie and Alan go scootering at night, eating Chinese at three in the morning – all of that is part of how a person would live in New York were they a little bit lonely and troubled or just wanting freedom. The city comes to represent a lot about the way they feel," says actress Saffron Burrows.

"It's a New York story," states Zimmerman. "The decision to film there was one of the most important creative decisions in pre-production. So much of the film is Adam Sandler's character riding around in the streets on his scooter in the cold. This character could only have been captured in New York itself."

The crew covered a lot of ground over nearly a month of shooting. "We used every opportunity to get as much of the exteriors, backgrounds and taste of New York as we could – everything up to the front door of the buildings," comments Jack Binder. Spending long nights in the East Village, where the bulk of the scooter action was filmed, the crew captured the soul of the city.

One of the reasons that the story is set in New York is that *Reign Over Me* was born out of Mike Binder's experiences and observances on a day of tragedy. The writer-director was in New York on September 11th, 2001. "I wandered the streets, seeing people who had lost their whole lives in one day," he recalls. "A year-and-a-half later, I was back in New York with my family, remembering all those people I had seen. I kept thinking that for a lot of them, that day never ended – their trauma was ongoing. That sparked the idea to do a story about a survivor, years on, and the people in his life who pull him through."

This nascent script idea resonated with Binder's longtime friend and producer Michael Rotenberg, who was with Binder on that fateful day in New York. "In one chilling moment, a person's whole life can change," he says. "Whether it's 9/11, the tsunami, or another calamitous event, the randomness of fate can leave a person stripped of all they love. Then, after a few weeks after a period of time during which it seems the whole world is standing by their side, these individuals are left on their own to make sense of their situation."

Reign Over Me takes its title from a song on The Who's landmark album, "Quadrophenia," which Mike Binder says he played incessantly as he wrote the script. Like Binder's film, the album deals with a fractured individual who is unable to communicate. "'Quadrophenia' was a really special album for me when I was growing up," he says. "I was a huge fan of The Who and I wanted the movie to have the same feeling as their work – a kind of joyous pain."

Binder has always written to music. His tastes are eclectic, but for this film he focused on a particular era he felt best represented Charlie Fineman. "People hold onto music from a certain part of their life and in Charlie's case he's holding on to an era that predates his wife. So he goes back to an earlier time and obsesses on music from the '70s and '80s as a way of avoiding everything he's endured since then. He's hiding in this era of music."

The eccentric music choices are just one mark of Mike Binder's voice as writer-director. As Zimmerman points out, Binder's sense of storytelling lends itself perfectly to *Reign Over Me*. "He comes from an independent filmmaking background," she says. "He focuses on story and the relationships between characters. Also, because he often takes a small role in his pictures, he's able to work very closely with the actors. The final result is that the actors trust him and rely on his instincts."

Another characteristic that marks Binder's voice is the subtle and delicate comedy woven into the screenplay. As he did in *The Upside of Anger* and other films, Binder's gently comic touch captures life's bittersweet moments. "We all tried to find the comedy as much as we could because it provided a good counterpoint to the tragedy that Charlie is dealing with," says Cheadle.

"Every script I write starts as a comedy, but my favorite comedies always come from a real place," says Binder. "As I strive for that, the stories just seem to come out with dramatic themes."

ABOUT THE CHARACTERS

For Mike Binder, the most important part of casting a film is finding actors whose response to the material stems from a deep emotional empathy with the characters. "I don't want somebody to do a movie because of the money or because it would be a good career move," he says. "I'm looking for actors who say, 'Something about this part is touching me.'"

Binder began the casting process by seeking out the actor who would play Charlie Fineman, the lost man at the center of the story. "Charlie's never been able to get off the couch," the writer-director continues. "He doesn't talk to anybody; he wanders the city late at night on his little motor scooter and has no relationships with anybody." To walk the fine line between Charlie's comic and heartbreaking moments, Binder cast

Adam Sandler.

For Binder, Sandler brought the character to life, making real a man who has experienced a great loss. “I love the character he created,” says Binder. “It’s original. I love the way he walks, I love the way he and Cheadle fight about who’s going to play drums and who’s going to play guitar. He’s the kind of friend you always wanted to have. There’s a humility about the character that makes me laugh.”

In creating the role, both Sandler and Binder researched the psychology of people who had experienced the loss of a loved one. “We both did a lot of reading and talking with as many people as we could,” says Binder. “We researched therapists and doctors and people who had lost their families, from people who lost spouses or parents to people whose loss was only tangential – third- and fourth-cousins.” Through this, the filmmakers and actors were able to see firsthand not only the effect of a terrible loss on a person like Charlie, but also how that person’s reaction affects those around him.

Gaining both perspectives was critical, of course, because the character of Charlie was just the starting point. The heart of the film would focus on the profound friendship between Charlie and his long-lost college roommate, Alan Johnson. “When I started to read about people in different scenarios who had suffered terrible loss, they all seemed to speak about the love of a person – friend or family member – who got them through and helped them move on,” says Binder.

Key to portraying that on screen was Sandler’s relationship with Don Cheadle. From the moment the actors first got together, Binder knew the relationship would work. “They were over at my house – hanging out in the backyard – and you could see these two guys just liked each other,” he says. “They have a lot of similar qualities and interests. They’re both athletic, both talented musicians, both intelligent and talented guys. They had chemistry.”

For Cheadle, that chemistry is replayed between the characters in the film. “My

character's a mess and Adam's character's a mess," he says. "It was interesting playing these two guys who need each other to figure things out, even if at the end of the film you're still not necessarily sure what it is they've figured out. It's not overly simplistic and that's interesting."

Though Charlie is the one with deep, profound issues, Alan is not without burdens of his own. "At the beginning of their relationship, Alan's not trying to help Charlie – Alan's trying to help Alan," Cheadle continues. "He's found an outlet, somebody he can kick it with – and he hasn't had that for a long time. He needs that. He plays on the fact that Charlie is sick in order to get permission from his wife to spend more time with Charlie, but that has the unintended consequence of giving him some perspective on his own life, gratitude for what he has, and a rekindled affection for the people in his life."

The problems that Alan faces are not the insurmountable, irreconcilable differences of two people who have grown apart, but merely a downturn in the cycle of a strong marriage. "Don's character is in a good marriage. He's just not showing up for it," says Binder. "He needs some air but isn't able to express this need. Inadvertently, his relationship with Charlie helps him do that. When Charlie and Alan go out at night, they're not looking for affairs, or to get drunk and cause trouble – they just want to have fun like two innocent kids. It's good to see adults just want to have a little fun and not looking for adult fixes."

Though the relationship between Charlie and Alan is at the center of the film, the characters surrounding them show how changes in one life can have rippling affects upon the people around them. Jada Pinkett Smith, who plays as Alan's wife, Janeane, understood that the character had to be strong, but not overbearing. "I thought it was important to show her inner strength, but still make the character a woman who needs Alan to return – and who Alan needs to return to," says Pinkett Smith. "It was an interesting balance. She's very patient, she knows and loves her husband, and she believes they will get to a resolution."

“Janeane has to be a strong woman – otherwise, you might ask, ‘Why is she letting him do all these things?’” says Binder. “But with the way they communicate, you get a better sense of what goes on at home. She’s not letting him get away with something. She’s enduring, tolerating as he goes through what he needs to go through.”

Liv Tyler takes on the role of Dr. Angela Oakhurst, the therapist who plays a key role in the lives of both Alan and Charlie. “My character works in the same building as Don’s character – he needs somebody to talk to, but won’t commit to making an appointment. He’ll wait for her, then pretend that it’s just coincidence that they’re always bumping into each other. She’s the person he thinks of when Charlie is ready to get the help he needs.”

The character of Donna Remar enters Alan’s and Charlie’s lives in an unusual way. To play the role, Binder sought an actress who could convincingly portray both ends of the role’s emotional shift. He found her in Saffron Burrows, who he first saw in a play in London. “I was blown away and knew she’d be right for the role,” he says. “I had her and Adam get together and you could see this tender awkwardness about her that really worked well. She’s a wonderful actress.”

The director describes Burrows’s character as a woman who is in as painful a place as Charlie and Alan are. “She’s a beautiful woman who’s been destroyed by a very tragic marital split,” he says. “She’s an odd creature who keeps coming into Alan’s dental office and propositioning him in a very odd way, but when we begin to know her, we realize how wounded she is.”

Of her character, Burrows says, “Donna is pretty troubled; I think of her as untethered. She doesn’t really have any guy ropes. She’s like a tent flapping in the wind. She was fun to play.”

For one key role, Binder cast himself. As soon as she read the first draft, co-producer Rachel Zimmerman knew which role he’d be playing: the “unlikable” Sugarman. “Mike

would never say that Sugarman's a bad guy. He picks the unlikable characters because he's such a likable guy," she says. "He likes to act – I think it makes him feel like part of the team, and I think the rest of the cast feels that way, too. Besides, Sugarman's in a lot of great scenes."

ABOUT THE PRODUCTION

In assembling the technicians and creative team to work behind the camera, Mike Binder turned first to his producing partner and brother, Jack Binder. Having worked together on many films, the brothers communicate in an easy, shorthand way. When it comes to physical production, the brothers share a belief in the "run n' gun" philosophy. As Jack explains, "We're guerilla filmmakers at heart – we bring that into each movie we do. It helps us to achieve the type of films we make and it adds an energy to the filming process. Mike's a very fast-moving, quick shooter and he likes to keep that pace and speed going on the set."

With this philosophy as a starting point, the brothers needed to recruit a cinematographer who could keep pace. Russ Alsobrook, ASC, who previously photographed the director's HBO series "The Mind of the Married Man" as well as Binder's feature *Man About Town*, was familiar with Binder's directing style and accustomed to a quick pace from his extensive experience shooting episodic television. Alsobrook relished the opportunity to make use of cutting-edge digital technology to capture the gritty realism of Charlie Fineman's New York City.

While Binder explores certain universal themes in his script – friendship, communication, loss – *Reign Over Me* is also an intimate look at one man's very personal story. Conveying this visually was critical for the director. "I really wanted to tell the story from the point of view of a man on the streets and sidewalks," says Binder. "I didn't want big, sweeping helicopter shots of the city skyline. I wanted to be on the street with Charlie, reflecting his point of view. It gives the film a whole different look."

To achieve this, Binder and Alsobrook turned to Martin Scorsese's masterpiece, *Taxi Driver*, for its inspired take on this kind of visual storytelling.

In these scenes, the camera follows Adam Sandler's character on his motorized scooter through the strangely empty city. Panavision's high definition digital Genesis system helped the filmmakers create a moving setting within the city, while avoiding a postcard perfect, glossy glimpse of New York. "Our depth of field with these cameras was so much further than you could see – blocks and blocks in the distance and we didn't have to light the world to do it," recounts the director. "I hope that as they watch the film, audiences really feel as if they're inside the city, not merely outside looking in on a movie about New York."

As producer Jack Binder continues, "It's a terrific tool for filmmakers. The digital technology enables a production to move very quickly. It takes in a lot of existing light, limiting reliance on cumbersome and lengthy lighting set-ups."

"It was fantastic to work in New York first and absorb the atmosphere of the place while shooting on the streets," recalls Saffron Burrows. "It was good to have a feel of just how cold it is there in February. Each time we did a scene later in Los Angeles, I would remind myself how cold I had felt there. It was good to keep that New York weather going through the story."

Jada Pinkett Smith adds, "It was definitely a plus starting there. New York creates such a unique energy. It was helpful for me to meet women like my character and know what they're wearing, doing, saying, reading. It was good to have the New York state of mind in place."

Months in advance of filming, production designer Pipo Wintter searched up and down Manhattan with local location scouts to find the film's landscape. Securing sites from one end of the island to the other, Wintter sought to fulfill the director's vision. "Mike wanted to break from a more classic perspective of the city," describes Wintter. "He

wanted to stay clear of bird's-eye views of Central Park, the Chrysler Building and other defining landmarks, opting instead for a different look at the city – a more casual, day-to-day New York.”

An elegant pre-war building on Park Avenue on the Upper East Side served as the location for Alan Johnson's plush dental offices. Across Central Park, filming continued on the Upper West Side's Roosevelt Park, West End, and Columbus Avenues for the Johnsons' apartment and neighborhood. Sugarman's firm was found on the 30th floor of the Reuters Building near Times Square, and Grand Central Station's restaurant makes an appearance in a scene in which Alan meets with Charlie's in-laws. In keeping with Binder's attempt to depict a real New York, Wintter notes, “While Grand Central Station is an iconic building, Mike chose to film the scene from the restaurant, which is a more everyday perspective.” The Goldwater Hospital on Roosevelt Island, formerly known as Welfare Island, set the scene for Charlie's brief incarceration. A two mile long island in the East River between Queens and Manhattan and directly below the Queensboro bridge, Roosevelt Island looks out to the Manhattan skyline but, again, from a different point of view than the one most commonly seen in films.

Steve Kirshoff, the film's special effects coordinator in New York, designed many souped-up versions of Charlie's motorized scooter for the film. Beginning with the widely popular Go-Ped gas-powered classic, created by Patmont Motor Werks, Kirshoff and his team extended the length of the frame and widened the board in order to accommodate two actors at one time. Multiple Go-Peds were tricked out for various purposes and scenes in the film – for example, electric models were fitted with fake gas engines to lessen noise pollution for residents and make the recording of dialogue possible. “You can't drive those things around the city – I think they're largely illegal,” says Don Cheadle. “But we got away with it. It was definitely interesting zooming down those long boulevards and avenues. Adam's a decent driver, but I would've liked to have controlled it personally, rather than being on the back!” Adam was a seasoned Go-Peder, but driving in an open urban area with numerous paparazzi and chockablock traffic on his heels was a new experience.

In shifting gears and moving to Los Angeles, Pipo Wintter and his art department created a seamless visual transition for the camera. Actual New York facades blended effortlessly with movie-set interiors designed, built, and decorated in Los Angeles. Surrounding two principal sets were alternating 25x130 foot translights – one day and another night – showing views of NYC from Alan and Charlie’s apartments. Both apartments are designed to reflect the characters who occupy them. Alan’s is homey, warm, and filled with books, art, and signs of children and family life. Charlie’s apartment, on the other hand, mirrors his emptiness and isolation with its absence of decoration and color. Somewhat reminiscent of a college frat house, it’s also a showcase of escapist diversions with vinyl albums in abundance, a large screen dominating the living room, comics strewn about and Adam Sandler’s own life-sized Colonel Sanders as a humorous contrast to the sadness. Traces of a former life reveal themselves in the faded outlines on bare walls where pictures used to hang. Perhaps most heart-breaking, however, is the endless reconfiguration of Sub Zero refrigerators and Wolf stoves in country, modern, and other revolving stylistic kitchen designs, memorializing Charlie’s late wife, who never saw her dream kitchen come to light.

The only cluttered room in Charlie’s apartment is a soundproofed music studio, kitted out with Fender guitars, a Gretsch drum kit, amplifiers, bongos, and many other instruments. Adam Sandler and Don Cheadle, both talented musicians, enjoyed spontaneous jam sessions on this set. Practicing on a drum kit installed in his home and another in his office at Happy Madison, Sandler learned to play the drums before production began. When the time came to film his accompaniment to the track “Out In The Street” from Bruce Springsteen’s album “The River,” he appeared a natural and had the crew rocking behind the camera, wanting an encore that a second take provided.

Although shooting in Los Angeles was done primarily on soundstages, a few practical locations took the production out on the road in Los Angeles. The Talmadge apartment building on Wilshire Blvd., a grand and beautifully maintained building built in 1926,

served as Miriam and William Johnson's home, while the lovely Immanuel Presbyterian Church across the street bore witness to the film's funeral sequence. An older building downtown that looked like it could have been built in New York was perfectly suited for the interiors of Alan's dental practice and Angela's wood panelled therapy office. A modern glass structure in Orange County set the scene for Charlie's emotional confrontation with his in-laws outside a courtroom.

Mike Binder describes Charlie Fineman in his script as "a nice looking man with wild hair and headsets on. Dressed loose in baggy clothes and a well worn pea-coat. Gym shoes." Finding this unique personal style – or absence thereof – evolved after much collaboration between the director, Adam Sandler, and costume designer Deborah L. Scott. Always dishevelled, Charlie's fragile emotional state makes such things as fashion and personal grooming inconsequential. Ease, comfort, and tuning the world out with music blaring on rarely-removed headphones are his top priority. In sharp contrast, Scott costumed the other cast members in poised and elegant clothing, perfectly befitting their professional, contemporary, and urban environment.

Ann Pala and Tomas Real, heads of the makeup and hair departments respectively, completed Adam Sandler's look. Just as Alan is taken aback in the film by his long-lost college buddy's appearance, so are audience members to find Sandler looking uncharacteristically aged. His sallow, tired complexion and long, graying, and unkempt hair reflect the physical changes brought on by sleepless nights, detachment from the world around them, and problems with identity.

His struggle with the enormity of his loss has led Charlie Fineman to seek people, situations, hobbies, and distractions that have little or nothing to do with the life he lived before losing his family. "Shadow of the Colossus," a computer game, is one such diversion. One of the film's editors brought the game to Binder's attention while he was writing the script. "It's an adventure game where the object is to rescue your wife or girlfriend, but there's really just you and these monsters that you have to kill," describes co-producer Zimmerman. "I think Mike felt Charlie would relate to these battles and he

could play the game for hours and hours and not know a day had passed. It's a huge escape and distraction for as long as you want it to be. It doesn't ever go away."

Producer Jack Binder adds, "Adam's character gets so involved in playing this game and entering its world. I suppose it's symbolic of the battles he takes on, or has to work his way through in life."

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ABOUT THE CAST

ADAM SANDLER (Charlie Fineman) has enjoyed phenomenal success in the entertainment industry as an actor, writer, producer, director, and musician. He first gained international recognition as a cast member of television's "Saturday Night Live."

Sandler was most recently seen in the box-office hits *Click* and *The Longest Yard*. He also starred in James L. Brooks' *Spanglish* opposite Tea Leoni, the romantic comedy *50 First Dates* with Drew Barrymore, *Anger Management* with Jack Nicholson, and Paul Thomas Anderson's *Punch-Drunk Love*, for which he received a Golden Globe nomination.

Sandler will next star with Kevin James in the comedy *I Now Pronounce You Chuck and Larry*.

Born in Brooklyn, New York and raised in Manchester, New Hampshire, Sandler's first brush with comedy came at age 17, with a performance at a Boston comedy club. From then on he was hooked, performing regularly in comedy clubs throughout the state, while earning a degree in Fine Arts from New York University.

Sandler made his motion picture debut in *Coneheads*, opposite Dan Aykroyd and Jane Curtin. He has gone on to become an almost self-contained mini-studio involved in all aspects of film production. *Happy Gilmore* was one of the most successful movies of

1996. With a budget of just \$12 million, it grossed more than \$40 million at the box office and \$35 million on home video. *The Wedding Singer*, in which he also starred with Barrymore, was the first box-office hit of 1998, with an opening weekend gross of more than \$22 million. His next film, *The Waterboy*, had an opening weekend of almost \$40 million.

Sandler collaborated with writer Tim Herlihy on the screenplays for *Happy Gilmore*, *Little Nicky*, *Billy Madison*, *Big Daddy*, and the smash hit, *The Waterboy*. *Billy Madison* has become a cult classic for college students across the country, with “Billy” nights and “Sandler” festivals.

Through his Happy Madison Productions, Sandler served as executive producer on *The Benchwarmers*, *Grandma’s Boy*, *Deuce Bigalow: Male Gigolo*, *Deuce Bigalow: European Gigolo*, *The Animal*, *Joe Dirt*, *The Master of Disguise*, *The Hot Chick*, and *Dickie Roberts: Former Child Star*.

Sandler’s production company, Happy Madison Productions, has a deal with Columbia Tri-Star Domestic Television to develop shows for the studio.

During breaks from his busy filming schedule, Sandler spends time in the recording studio. Several of his comedy albums on Warner Bros. Records have gone multi-platinum. Collectively, they have sold more than six million copies to date. Several years ago, Sandler launched AdamSandler.com. This site is updated weekly with mini-movies featuring Sandler, the staff of Happy Madison, and his dog Matzoball – all in their daily routines.

DON CHEADLE (Alan Johnson) was nominated for the Academy Award® as Best Actor for his performance as real-life Rwandan hero Paul Rusesabagina in Terry George's award-winning *Hotel Rwanda*. He also earned Golden Globe, Critics' Choice, NAACP Image, and Screen Actors Guild Award nominations for the portrayal.

He next starred in and produced Paul Haggis' independent feature *Crash*, which won three Academy Awards®, including Best Picture, among a host of honors.

This summer, Cheadle will star in Kasi Lemmons's *Talk to Me*, the story of Ralph "Petey" Greene, a popular Washington, DC radio host and community activist.

In 1995, Cheadle was named Best Supporting Actor by the Los Angeles Film Critics Association for his breakout film performance opposite Denzel Washington in Carl Franklin's *Devil in a Blue Dress*. The latter also earned him the first of his three NAACP Image Award nominations; he was also nominated for his portrayals in John Singleton's *Rosewood* and Warren Beatty's *Bulworth*.

He has collaborated multiple times with directors Steven Soderbergh and Brett Ratner. For the former, he starred in the multi-Academy Award®-winning *Traffic*, the acclaimed *Out of Sight*, and the trio of *Ocean's* movies (numbering *Eleven*, *Twelve*, and the upcoming *Thirteen*, set for release this summer). For Ratner, he starred in *After the Sunset*, *Rush Hour 2*, and *The Family Man*.

Among Cheadle's other features are Niels Mueller's *The Assassination of Richard Nixon*; Jordan Melamed's *Manic*; Dominic Sena's *Swordfish*; Allison Anders' *Things Behind the Sun* (for which he earned both Emmy and Independent Spirit Award nominations); Brian De Palma's *Mission to Mars*; Paul Thomas Anderson's *Boogie Nights*; Mick Jackson's *Volcano*; Robert Townsend's *The Meteor Man*; Dennis Hopper's *Colors*; and John Irvin's *Hamburger Hill*.

The Kansas City native received his Bachelor's Degree in Fine Arts from the prestigious California School of the Arts in Valencia, California. While attending Cal Arts, he auditioned for film and television roles and landed a recurring role on the hit syndicated series "Fame." His subsequent television series credits included a recurring role on "The Fresh Prince of Bel-Air" and a two-year stint on "Picket Fences."

Cheadle has starred in several notable telefilms, including Eriq La Salle's "Rebound: The Legend of Earl 'The Goat' Manigault"; Joseph Sargent's "A Lesson Before Dying" (for which he earned an Emmy Award nomination); Stephen Frears' live broadcast of "Fail-Safe"; and Rob Cohen's "The Rat Pack." For the latter, in which he portrayed legendary entertainer Sammy Davis, Jr., Cheadle won a Golden Globe Award and was an Emmy Award nominee.

His stage work includes originating the role of Booth in Suzan-Lori Parks' Pulitzer Prize-winning play "Top Dog/Underdog" at New York's Public Theater under the direction of George C. Wolfe. His other stage credits include "Leon, Lena and Lenz" at the Guthrie Theater in Minneapolis; "The Grapes of Wrath" and "Liquid Skin" at the Mixed Blood Theater in Minneapolis; "Cymbeline" at The New York Shakespeare Festival; "'Tis a Pity She's a Whore" at Chicago's Goodman Theater; and "Blood Knot" at Hollywood's Complex Theater. Cheadle has also directed West Coast stage productions of "Groomed," "Cincinnati Man," "The Trip," and "Three, True, One," among other plays.

Cheadle is also a writer, singer and musician. He was nominated for a Grammy Award in 2004 for Best Spoken Word Album for his narration/dramatization of the Walter Mosley novel Fear Itself.

With human rights activist John Prendergast, he has co-authored a new book, Not on Our Watch, due out in mid-2007. The nonfiction book contains the first-person accounts of extraordinary individuals among us who have mobilized others with an effective unified response to the atrocities in the Darfur region and offers practical strategies for taking further action.

In an effort to further raise awareness about the latter, as producer, Cheadle is currently in post-production on a documentary about the Sudan.

JADA PINKETT SMITH (Janeane Johnson) is a versatile actress whose film career has been on the fast track since her debut in *Menace II Society*. She most recently provided the voice of Gloria in the animated comedy *Madagascar* and co-starred with Tom Cruise and Jamie Foxx in the dramatic thriller *Collateral*, for which she earned her sixth NAACP Image Award nomination for Outstanding Supporting Actress in a Motion Picture. She also starred in *The Matrix Reloaded* and *The Matrix Revolutions*, the back-to-back sequels to the original blockbuster *The Matrix*.

In 2002, she played the role of Muhammad Ali's first wife, Sonji, co-starring opposite her real-life husband, Will Smith, in the biopic *Ali*. Pinkett Smith had earlier been recognized by critics for her work in *Bamboozled*, for director Spike Lee.

In 1996, she earned two Image Award nominations – one for Outstanding Actress in a Motion Picture for her work in *Set It Off*, in which she starred with Queen Latifah and Vivica A. Fox, and another for Outstanding Actress in a Television Movie for her role in the acclaimed drama "If These Walls Could Talk." That same year, she received praise for holding her own against Eddie Murphy when she starred in Tom Shadyac's smash hit comedy *The Nutty Professor*.

A native of Maryland, Pinkett Smith studied dance and acting at the Baltimore School of Arts and the North Carolina School of the Arts. Her big break came in 1991 when she landed a regular role on the long-running NBC series "A Different World." After two seasons on the show, she made her feature film debut in 1993's acclaimed urban drama *Menace II Society*, which also marked the directorial debut of Allen and Albert Hughes.

The following year, Pinkett Smith starred in three feature films: *The Inkwell*, Doug McHenry's *Jason's Lyric*, and Keenen Ivory Wayans' comedy *A Low Down Dirty Shame*. Her additional film credits include the horror film *Demon Night*, Wes Craven's hit horror sequel *Scream 2*, the title role in the independent film *Woo*, and the comedy *Kingdom Come*, with LL Cool J and Whoopi Goldberg, which reunited her with Doug McHenry.

Pinkett Smith also had a cameo role as a young journalist in the harrowing drama *Return to Paradise*, starring Vince Vaughn, Anne Heche, and Joaquin Phoenix.

Pinkett Smith is currently in development on two half-hour comedies, one for the CW and the other for ABC. Also in development is a medical drama set at the Centers for Disease Control and Prevention for CBS. Previously, Pinkett Smith served as the co-creator and executive producer on the UPN series "All of Us." Pinkett Smith can next be heard on the big screen reprising the role of Gloria in *Madagascar 2*.

On stage and in the recording studio, Pinkett Smith fronts the rock band Wicked Wisdom.

LIV TYLER (Angela Oakhurst) starred as Arwen in the Academy Award®-winning, blockbuster-hit trilogy *Lord of the Rings*. She was most recently seen in *Lonesome Jim*, a film starring and directed by Steve Buscemi and Casey Affleck.

Tyler recently completed work on *Strangers*, a suspense thriller about a couple forced to defend themselves from three masked intruders. The film is slated for an October 2007 release and co-stars Scott Speedman. She is currently in Los Angeles filming *Smother* with Diane Keaton.

Tyler's other film credits include Kevin Smith's *Jersey Girl*, co-starring Ben Affleck and Jennifer Lopez; a starring role in the Bernardo Bertolucci film *Stealing Beauty*, opposite Jeremy Irons; Pat O'Connor's *Inventing the Abbotts*, with Joaquin Phoenix and Billy Crudup; and Michael Bay's *Armageddon*, opposite Bruce Willis and Ben Affleck. More recently, she was seen in Robert Altman's *Cookie's Fortune*, alongside Glenn Close, Julianne Moore, and Charles Dutton; the Jake Scott-directed *Plunkett & Maclean*; *Onegin*, co-starring Ralph Fiennes; and *One Night at McCool's*, opposite Matt Dillon, Paul Reiser and John Goodman.

Tyler made her film debut opposite Richard Dreyfuss with the leading role in *Silent Fall*, directed by Bruce Beresford. After another lead in *Empire Records*, Tyler portrayed a waitress in a local diner in James Mangold's *Heavy*, a favorite at the 1995 Sundance Film Festival.

Tyler is the face for Parfums Givenchy, the first celebrity to be connected to the designer since Audrey Hepburn more than 40 years ago. She also serves as National Ambassador for the US Fund for UNICEF.

Born in New York, Tyler was raised in Portland, Maine until the sixth grade, when her family returned to Manhattan. She began modeling at age 14 and was seen in numerous print ads and television commercials before moving into acting. Tyler recently gave birth to her first child, a son, Milo. Tyler and her family currently reside in New York City.

Perhaps best known for her work in critically acclaimed foreign films, **SAFFRON BURROWS** (Donna Remar) is set to gain the attention of American audiences once again with a string of eclectic roles in her upcoming feature films.

She is currently in production on Amy Redford's directorial debut *The Guitar*. The story revolves around a woman (Burrows) who, after being diagnosed as having one month to live, decides to max out her credit cards and start living beyond her wildest dreams. The film is currently shooting in New York.

Following production on *The Guitar*, she will join the cast of Roger Donalson's *Baker Street*, which is currently shooting in London. She will star opposite Jason Statham. The story is a re-creation of the famous 1970s Baker St. heist in London. Burrows plays Martine, the lead instigator of the heist. *Baker Street* is produced by Myriad Pictures and Chuck Roven.

In addition, she can be seen in Hal Hartley's *Fay Grim*, which premiered at the 2007 Sundance Film Festival.

In 2005, Burrows completed production on *Klimt* and *Perfect Creature*. Produced by Tim Sanders (*Lord of the Rings*, *Whale Rider*), *Perfect Creature* centers on a human cop (Dougray Scott) and a vampire who team up to stop a rogue vampire intent on creating a war between the two races. Twentieth Century Fox is set to release the film.

In Raoul Ruiz's *Klimt*, Burrows appears opposite John Malkovich. *Klimt* is a portrait of Austrian artist Gustav Klimt, whose lavish, sexual paintings came to exemplify the Art Nouveau style of the late 19th and early 20th centuries. Outsider Pictures will release the film this spring.

Burrows was last seen in Wolfgang Petersen's *Troy* with Brad Pitt, Eric Bana, and Orlando Bloom. Burrows played Andromache, wife of the Trojan hero Hector (Bana). She also appeared in Mike Figgis's *Hotel* as part of an ensemble of forty actors including David Schwimmer, Salma Hayek, and Burt Reynolds.

Additional recent films include *Enigma*, *Gangster No. 1*, Mike Figgis' film adaptation of *Miss Julie*, *Timecode*, *One Night Stand*, the Australian romantic comedy *Hotel De Love*, Renny Harlin's *Deep Blue Sea*, Mark Joffe's *The Matchmaker*, Pat O'Connor's *Circle of Friends*, Jim Sheridan's *In the Name of the Father*, and Ngozicah Onwurah's *Welcome to the Terra Dome*.

For television, her credits include the acclaimed productions of Dennis Potter's ("Pennies from Heaven") "Karaoke" for the BBC and "Cold Lazarus" for Channel 4 Britain. She also appeared in Antonia Bird's "Full Stretch," Simon Cellan-Jones' "Rik Mayall Presents: The Big One," and Gerard Verges' "Meutre en Ardeche."

A native of Great Britain, Burrows speaks fluent French and Italian. She currently divides her time between London and Los Angeles.

DONALD SUTHERLAND (Judge Raines) is one of the most prolific and versatile of motion picture actors, with an astonishing resume of well over one hundred films, ranging from the biting political satire of Robert Altman's *M*A*S*H* to the intimate drama of Robert Redford's *Ordinary People* to the subtle intricacy of Alan Pakula's *Klute* to the eccentric romanticism of Fellini's *Casanova*.

Sutherland has made films with Bernardo Bertolucci (*1900*), Nicolas Roeg (*Don't Look Now*), John Schlesinger (*The Day of the Locust*), Brian Hutton (*Kelly's Heroes*), Paul Mazursky (*Alex in Wonderland*), Robert Aldrich (*The Dirty Dozen*), John Sturges (*The Eagle Has Landed*), Herbert Ross (*Max Dugan Returns*), Louis Malle (*Crackers*), Philip Borsos (*Bethune*), Ron Howard (*Backdraft*), Richard Marquand (*Eye of the Needle*), Euzhan Palcy (*A Dry White Season*), Richard Pearce (*Threshold*, for which he won the 1983 Genie Award as Best Actor), Oliver Stone (*JFK*), Fred Schepisi (his adaptation of John Guare's *Six Degrees of Separation*), Robert Towne (*Without Limits*), Clint Eastwood (*Space Cowboys*), and John Landis (a memorable cameo in *National Lampoon's Animal House*).

Sutherland has recently appeared as Nicole Kidman's father in Anthony Minghella's *Cold Mountain*, as Charlize Theron's father in F. Gary Gray's *The Italian Job* and as Mr. Bennett, Keira Knightley's father, in *Pride and Prejudice*. For the latter, he received a Chicago Film Critics Association Award nomination. In the past two years, he has starred in Griffin Dunne's *Fierce People* with Diane Lane; in Robert Towne's *Ask the Dust* with Salma Hayek and Colin Farrell; in *American Gun* with Forrest Whitaker; in *An American Haunting* with Sissy Spacek; in *Land of the Blind* with Ralph Fiennes; and in *Aurora Borealis* with Louise Fletcher and Juliette Lewis. He is currently on location in Australia, filming *Fool's Gold* with Kate Hudson and Matthew McConaughey for director Andy Tennant.

On television, Sutherland co-starred with Geena Davis in the ABC drama series "Commander-in-Chief," for which he was nominated for a Golden Globe as Best Supporting Actor for his portrayal of House Speaker Nathan Templeton. That same

year, he was nominated for a Golden Globe as Best Actor for his performance opposite Mira Sorvino in Lifetime Television's much-lauded miniseries, "Human Trafficking." He won Emmy and Golden Globe awards as Best Supporting Actor for his performance in the HBO film "Citizen X" and he won a Golden Globe for his portrayal of Clark Clifford, advisor to President Lyndon B. Johnson, in the HBO historical drama, "Path to War," directed by the late John Frankenheimer.

On stage, Sutherland starred with Justin Kirk and Julianna Margulies in the sold-out, critically acclaimed, Lincoln Center engagement of Jon Robin Baitz's "Ten Unknowns." For that performance he received an Outer Critics Circle Award nomination for Best Actor. He also starred in the London, Toronto and Los Angeles productions of "Enigmatic Variations," an English language translation (by his son Roeg Sutherland) of Eric-Emmanuel Schmitt's French play.

ABOUT THE FILMMAKERS

MIKE BINDER (Sugarman/writer/director) began his career as a stand-up comedian in his hometown of Detroit, Michigan. This path eventually led to his own HBO "One Night Stand" special, HBO's "Detroit Comedy Jam," and "The Comedy Store's 11th Anniversary Show" on HBO with Robin Williams, Richard Pryor, and Jim Carrey.

His years of stand-up also yielded a secondary benefit: developing a point of view as a writer. His first screenplay, *Coupe De Ville*, caught the attention of director Joe Roth, who helmed the film for Universal. That soon led to another feature, *Crossing the Bridge*, which marked Binder's directorial debut. From there, he wrote and directed the poignant *Indian Summer* for Touchstone Pictures.

With HBO's critically acclaimed hit series, "The Mind of the Married Man," Binder created a true water cooler show that pushed buttons, provoked thought, and, most importantly, made people laugh.

Binder wrote, directed, and starred in the feature *The Search for John Gissing* with Alan Rickman and Janeane Garofalo, which won the Critics Award at the 2002 Sarasota Film Festival. He also wrote, directed, and starred in *Londinium*, with Stephen Fry and Colin Firth, and *The Sex Monster*, for which Binder received both the Best Film and Best Actor nods from the U.S. Comedy Arts Festival in Aspen. In addition, Binder co-starred in *The Contender* with Joan Allen, Jeff Bridges, and Gary Oldman, and in Steven Spielberg's futuristic thriller *Minority Report* opposite Tom Cruise.

The Upside of Anger, written and directed by Binder, premiered in 2005 at the Sundance Film Festival. With an ensemble cast including Joan Allen, Kevin Costner, Alicia Witt, Erika Christensen, Keri Russell, and Evan Rachel Wood, it was widely received to rave reviews. The film was released by New Line Cinema and Media Eight Entertainment.

JACK BINDER (Producer) has been producing quality feature films and television with his brother, writer/director/actor Mike Binder, since 1985, beginning with HBO's *The Detroit Comedy Jam*, and culminating with *Reign Over Me* (Columbia Pictures), starring Adam Sandler and Don Cheadle.

After joining up to produce live and filmed comedy programming with then-stand-up comic and writer Mike Binder, Jack moved to Los Angeles and worked his way through the production ranks via HBO Original Programming Series and Comedy Specials and feature films with Michael Phillips Productions and Mercury/Douglas Films.

Joining back up with his brother Mike, Jack worked on *Coupe de Ville* (Universal), directed by Joe Roth and written by Mike Binder. He also co-produced both *Crossing The Bridge* (Touchstone) and *Indian Summer* (Touchstone), both written and directed by Mike Binder.

The two then formed Sunlight Productions in order to make independent comedy films, including *The Sex Monster* (starring Mike Binder and Mariel Hemingway), *Londinium*

(starring Colin Firth, Mariel Hemingway, Mike Binder, Irene Jacob, and Stephen Fry), and *The Search For John Gissing* (starring Alan Rickman, Janeane Garofalo, Mike Binder, Alan Corduner, and Juliet Stevenson).

Sunlight Productions continued television and filmmaking with Jack producing the HBO television series “The Mind of The Married Man” as well as the feature films *The Upside of Anger* (New Line Cinema), starring Joan Allen, Kevin Costner, Mike Binder, Erika Christensen, Keri Russell, Evan Rachel Wood, and Alicia Witt, and *Man About Town* (Lionsgate Films), starring Ben Affleck, Rebecca Romijn, John Cleese, Mike Binder, Gena Gershon, Kal Penn and Adam Goldberg. All were written and directed by Mike Binder.

Many projects are underway in development.

MICHAEL ROTENBERG (Producer), manager, producer and partner at 3 Arts Entertainment, plays an integral role in the development and production of both television and film properties while shepherding the careers of some of today's top performers, writers and directors.

Rotenberg has produced such feature films as *Office Space*, *Head of State*, *Down to Earth*, *Son-in-Law*, and *Encino Man*.

In television, Rotenberg, a multiple Emmy Award winner, is currently executive producing the Emmy Award-winning “King of the Hill,” “Everybody Hates Chris,” and “It's Always Sunny in Philadelphia.” His credits include the Emmy Award-winning “The Chris Rock Show” (HBO), Mike Binder’s Emmy-nominated series “The Mind of the Married Man” (HBO), “The Hughleys” (ABC/UPN), and “The Howie Mandel Show.” He also produced the Emmy and Ace Award-winning comedy specials “Bring the Pain,” “Bigger and Blacker,” and “Never Scared,” all starring Chris Rock; “Hooray for Howiewood,” with

Howie Mandel; "Killin' Them Softly," starring Dave Chappelle; and "Going Home," starring DL Hughley.

Over the past several years, 3 Arts Entertainment has produced such features as *The Matrix*, *Austin Powers: The Spy Who Shagged Me*, *Sweet November*, *The Replacements*, *The Devil's Advocate*, and *Hardball*. Also, 3 Arts has produced such television series as "Carnivàle," "The Bernie Mac Show," and, most recently, the Emmy-winning "The Office."

JACK GIARRAPUTO (Executive Producer) began his film career as associate producer on *Heavyweights*, directed by Steven Brill. He then teamed up with his college buddy Adam Sandler to associate produce *Billy Madison* and the hit comedy *Happy Gilmore*.

He later went on to produce such Sandler hits as *The Wedding Singer*, *The Waterboy*, *Big Daddy*, *Mr. Deeds*, *Anger Management*, *50 First Dates*. With Sandler, his *Happy Madison* producing partner, he executive produced *Deuce Bigalow: Male Gigolo*, as well as *The Hot Chick* and *Joe Dirt*. Giarraputo also produced *Dickie Roberts: Former Child Star*, *Deuce Bigalow: European Gigolo*, and *Adam Sandler's Eight Crazy Nights*.

Most recently, he and Sandler produced *The Benchwarmers* starring Rob Schneider, David Spade and Jon Heder, *The Longest Yard* starring Sandler, Chris Rock and Burt Reynolds, and *Click*. He also executive produced *Grandma's Boy* starring Allen Covert, Linda Cardellini, Doris Roberts, Shirley Jones, and Shirley Knight.

Giarraputo grew up on Long Island. He attended New York University before graduating from the Fordham University School of Law.

LYNWOOD SPINKS (Executive Producer) is a 25-year veteran of Hollywood, having served in a number of senior executive positions. Spinks' expertise spans production,

finance, international sales, business and legal affairs, and familiarity with the studio system, as well as the world of independent-film financing and distribution.

From 1986 to 1996, he served in various positions at Carolco Pictures, including COO, Director, and President of Production. Working with legendary producer Mario Kassar, he oversaw production, financing, and licensing of such films as *Terminator 2*, *Basic Instinct*, *Chaplin*, *Cliffhanger*, *Stargate*, and many others, as well as the operations of Carolco Studios, a North Carolina production facility. He worked closely with talent such as Arnold Schwarzenegger, Michael Douglas, James Cameron, Roland Emmerich (his first two films in the U.S.), Oliver Stone, Adrian Lyne, Renny Harlin, Quentin Tarantino, and others.

In addition, Spinks served on the board of directors of LIVE Entertainment (subsequently Artisan Entertainment, now part of Lionsgate), the leading U.S. independent home video distributor, built by Carolco. Spinks left Carolco to become Executive Vice President of MCA Motion Picture Group (now Universal Studios). He was responsible for the studio's international theatrical distribution, exhibition, and co-financing matters, and served on the boards of United International Pictures, United Cinemas International, and Cineplex-Odeon Theaters.

Spinks has extensive experience in all aspects of the film industry, with a primary focus on film financing and talent deal-making for major studios and independent production companies. In 2004, Spinks and Ryan Kavanaugh formed Relativity Media LLC. Relativity has since raised capital to finance over \$3 billion in film production costs for Marvel Entertainment, Warner Bros., Sony, Universal, Exception Wild Bunch S.A. (a French distribution and sales company owned and run by the founders of Studio Canal), and others.

Spinks received his B.A. from Auburn University and his J.D. from Harvard Law School.

RUSS ALSOBROOK, ASC (Director of Photography) previously teamed with director Mike Binder for the film *Man About Town*.

Later this year, Alsobrook's work will be seen in the Columbia Pictures feature *Superbad*, produced by Judd Apatow. Alsobrook first crossed paths with Apatow when he shot several episodes of the critically acclaimed "The Ben Stiller Show" in the early '90s. The two teamed again for Apatow's "Freaks and Geeks" and "Undeclared."

Other television series credits include the ABC one-hour drama "Dragnet," starring Ed O'Neill; Alicia Silverstone's series "Miss Match"; the Disney Channel hit "Lizzie Maguire"; HBO's current hit "Big Love," starring Bill Paxton and Jeanne Tripplehorn; and ABC's "What About Brian?."

Alsobrook also lensed several movies for television, including "The Shaggy Dog," "The Computer Wore Tennis Shoes," "Escape to Witch Mountain," and "Freaky Friday."

PIPO WINTTER (Production Designer) serves as production designer of the upcoming HBO series "Tell Me You Love Me." He previously teamed with Mike Binder on *Man About Town* and "The Mind of the Married Man." As an art director, his many credits include *Lucky 13*, *Scooby-Doo*, and *Zoolander*.

Born in Atlanta, Georgia, **STEVE EDWARDS** (Editor) received his bachelor's degree in English Literature from the University of Georgia. He worked in post-production on such projects as "The Sopranos," "NYPD Blue," "Philly," and "Arli\$\$" before teaming with Mike Binder on HBO's "The Mind of the Married Man." He also edited Binder's *The Upside of Anger*.

JEREMY ROUSH (Editor) makes his feature film editing debut with *Reign Over Me*.

DEBORAH L. SCOTT (Costume Designer) won the Academy Award® for Best Costume Design for her work on *Titanic*. She most recently teamed with director Mike Binder on *The Upside of Anger*. She has also provided the costumes for *Seraphim Falls*, *The Island*, *Bad Boys II*, *The Patriot*, *Minority Report*, *Wild Wild West*, *To Gillian on Her 37th Birthday*, *Heat*, *The Indian in the Cupboard*, *Legends of the Fall*, *Sliver*, *Jack the Bear*, *Hoffa*, *Defending Your Life*, *Coupe de Ville*, *Who's That Girl*, *About Last Night...*, *Back to the Future*, *E.T.*, *The Twilight Zone* and *Never Cry Wolf*. Her work will next be seen in *Transformers*.

ROLFE KENT (Composer) most recently composed the music for *Thank You for Smoking*, *Failure to Launch*, *Just Like Heaven*, *Wedding Crashers*, and *Someone Like You*.

A collaborator with director Alexander Payne, Kent composed the music for *Sideways*, *About Schmidt*, *Election*, and *Citizen Ruth*. His other credits include *Mean Girls*, *Freaky Friday*, *The Matador*, *The Last Shot*, *Kate & Leopold*, *Nurse Betty*, both *Legally Blonde* films, *The Theory of Flight*, *The House of Yes*, *The Slums of Beverly Hills*, and *Town & Country*, among many others.

He has also composed for television and stage.

DAVE JORDAN (music supervisor) most recently served as music supervisor on *Ghost Rider*, *Black Christmas*, *Garfield: A Tail of Two Kitties*, *Date Movie*, *Man About Town*, *Fantastic Four*, *Kicking & Screaming*, *The Upside of Anger*, and *Elektra*. His other credits include *Dude*, *Where's My Car?*, *The Fast and the Furious*, *Daredevil*, *Cheaper by the Dozen*, and *The Punisher*.

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