

# MONSTER HOUSE

*"I think kids like to be scared, and going to see **Monster House** in the theater is going to be like entering a fun house in an amusement park."*

— Robert Zemeckis

In Columbia Pictures' comedy thrill-ride *Monster House*, three kids (newcomers Mitchel Musso, Sam Lerner and Spencer Locke) cross over to the other side of the street to unlock a mystery and experience the greatest adventure of their lives.

DJ (Musso), the kid across the street, has the plan. Jenny (Locke), the newcomer, has the brains. And Chowder (Lerner), DJ's best friend, doesn't have a clue.

*Monster House* is an utterly unique and cleverly conceived animated feature from visionary executive producers Robert Zemeckis and Steven Spielberg that brings together a stellar cast of actors including Steve Buscemi (*Monsters, Inc.*), Nick Cannon (*Drumline*), Maggie Gyllenhaal (*Secretary*), Kevin James (*The King of Queens*), Jason Lee (*The Incredibles*), Catherine O'Hara (*The Nightmare Before*

*Christmas*), Jon Heder (*Napoleon Dynamite*), Kathleen Turner (*Who Framed Roger Rabbit*) and Fred Willard (*Waiting for Guffman*). The film is directed by Gil Kenan, produced by Steve Starkey and Jack Rapke and executive produced by Jason Clark. The screenplay is by Dan Harmon & Rob Schrab and Pamela Pettler, from a story by Harmon & Schrab.

## Synopsis

Twelve-year-old DJ Walters, who is caught in that awkward moment between childhood and the onset of puberty, has too much time on his hands and has taken it into his head that there's something weird about old man Nebbercracker's house across the street. Things keep disappearing into the dilapidated structure: basketballs, tricycles, toys and pets. Come to think of it, whatever happened to Mrs. Nebbercracker?

It's the day before Halloween and DJ and his candy-friendly pal Chowder have a run-in with Mr. Nebbercracker after their basketball wanders onto his lawn and is mysteriously swept into the house. When the house tries to swallow their new friend Jenny and no one believes the frightened trio's claims that the house is up to no good, it's up to them to investigate.

They turn for advice to the only person on the planet who might even remotely understand what's going on, the wise one they call Skull, a 20-something slacker pizza chef and master of the arcade machine who once played a video game for four days straight on one single quarter, a gallon of chocolate milk and an adult diaper. "I have heard tell of man-made structures becoming possessed by a human soul," Skull tells them.

You mean the house is alive? Yikes!

Skull tells them the only way to stop the house from gulping down everything in

sight is by striking at its heart, which the kids figure out must be the perpetually-fueled furnace in the basement. They come up with what seems to be a foolproof plan — a vacuum cleaner disguised as a human dummy filled with cold medicine. The kids offer up their bait to the house, figuring that once it's asleep, they can sneak in and put out the furnace with their squirt guns.

Their little plan goes awry, though, and when the house starts chasing them down the street — that's right, chasing them down the street! — they must join forces to once again make the neighborhood safe for trick or treaters.

Columbia Pictures Presents in association with Relativity Media An ImageMovers/Amblin Production *Monster House* starring Steve Buscemi, Nick Cannon, Maggie Gyllenhaal, John Heder, Kevin James, Jason Lee, Catherine O'Hara, Kathleen Turner and Fred Willard. The film is directed by Gil Kenan. The screenplay is by Dan Harmon & Rob Schrab and Pamela Pettler, from a story by Dan Harmon & Rob Schrab. The producers are Steve Starkey and Jack Rapke, The executive producers are Robert Zemeckis, Steven Spielberg and Jason Clark. The director of photography is Xavier Perez Grobet. The production designer is Ed Verreaux. The film is edited by Adam P. Scott and Fabienne Rawley. Imagery and Animation is by Sony Pictures Imageworks Inc. The visual effects supervisor is Jay Redd. The costume design is by Ruth Myers. The music is by Douglas Pipes.

*Monster House* has been rated PG by the Motion Picture Association of America for Scary Images and Sequences, Thematic Elements, Some Crude Humor and Brief Language.

*Monster House* careens into theaters nationwide on July 21, 2006.

## **The *Monster House* Story**

*Monster House* brings together two seminal Oscar®-winning filmmakers — Robert Zemeckis and Steven Spielberg — who are joining forces with a talented newcomer, filmmaker Gil Kenan, and are pioneering another breakthrough in the art of moviemaking: The cutting-edge technology known as motion-capture animation. With the help of a cleverly funny and wonderfully scary script by Dan Harmon & Rob Schrab and Pamela Pettler, from a story by Dan Harmon & Rob Schrab, they have applied this magical new development to two beloved genres — comedy family film and scary movie — seamlessly combining them to entertain and jolt the imagination of their worldwide audience of admirers.

Motion pictures have a long, well-regarded tradition of highlighting scary/haunted houses — from the Gothic mansion in *Psycho* to Boo Radley’s eerie shack in *To Kill a Mockingbird* to the out-of-place suburban residence that housed *Edward Scissorhands* — and exploring kids’ fascination with these forbidding structures and their strange inhabitants. Given the genre’s enduring appeal, it’s no surprise that executives at Robert Zemeckis’ production company ImageMovers were immediately intrigued when writers Dan Harmon & Rob Schrab pitched their idea about a house that is alive.

“From the moment it went into development at ImageMovers,” says Zemeckis. “I thought it was an extremely clever and totally cool idea.”

Adds producer Steve Starkey: “This was something unique, family-friendly with a fresh, contemporary attitude. Our goal was not only to make a scary story, but one with a lot of humorous hip sensibility that would appeal to old and young audiences alike.”

However, the *Monster House* script presented the filmmakers with one seemingly insurmountable technical problem: At one climatic moment, the haunted house is supposed to break free of its foundations and roam the streets, terrorizing everyone in the neighborhood. “Since it was originally conceived of as a

conventional live-action film,” says Starkey, “the dilemma was always, ‘How do you blend a conventional film with a house that comes to life?’”

“We struggled with that problem for a long time,” adds producer Jack Rapke. “We were asking ourselves, ‘What will that world look like? Will it just end up looking goofy?’”

The problem was solved when Zemeckis discovered the groundbreaking motion-capture process, which was then honed and perfected by Sony Pictures Imageworks and applied to ImageMovers’ worldwide hit *The Polar Express* (which Zemeckis directed). “Motion-capture seemed to be the perfect way to best tell the *Monster House* story,” explains Zemeckis. “It’s the perfect blend of live-action cinema and computer-generated imagery. This way you have control over the images and, at the same time, get to work with skilled professional performers — which allows for the kinds of happy accidents you only get when you’re working with live actors.”

From the start, *Monster House* was conceived to be more stylized than *The Polar Express*. “While *Polar Express* was designed to be more photo-realistic, *Monster House* was different,” explains executive producer Jason Clark. “We felt comfortable taking liberties with the design of the characters in *Monster House* and using animation to enhance the performances. We hired a lot of the *Polar Express* crew, who not only taught us what worked, but also what we could improve on. The technology was constantly evolving. In the process, we’ve devised a kind of ‘bleeding edge’ technology of filmmaking – which is like the cutting edge, but a little more out there.”

Finding the right director for the project presented ImageMovers with another challenge — until they met a young graduate student named Gil Kenan whose college senior year film, *The Lark*, won the UCLA Spotlight Awards in 2002. “*The*

*Lark* was interesting because it was so different," says Rapke. "Gil told his story utilizing techniques that really intrigued us."

"As soon as I saw Gil's reel, I had a sense he was the perfect choice for this movie, even though he'd never made a full length feature before," says Zemeckis. "When we discussed the project, he had such a clear and innovative vision, that I saw immediately my instincts were correct. He got that it should be funny and scary and how the balance of the two would make the story truly special."

"From the moment I saw his short film, *The Lark*, I recognized that Gil was a special talent," says executive producer Steven Spielberg. "He proved it every step of the way on *Monster House*, from his creativity in regards to the performance driven animation to his resourceful work with the actors. Gil allowed performances to sound almost improvisational when they were in fact carefully scripted."

Coincidentally, *The Lark* featured a house infested tears and anger. "I became infatuated a few years back with the idea of creating an emotional relationship between a person and an environment," explains Gil Kenan, "with making that relationship visual and dramatic, defining a personality and anthropomorphizing it. So when *Monster House* came my way, it was almost comically situated right in the bull's-eye of how I wanted to tell a story — how humans and their homes and environments can interact. In the end, the house has more than just a vengeful spirit, it has a soul."

## The Wish List

"Gil made a wish list of all the actors he wanted in *Monster House*," recalls Rapke. "We went to Sony with it and to our amazement and surprise, he got a yes from *everybody* he wanted. He got Maggie Gyllenhaal to play the babysitter,

Zee. He got Jason Lee to play Bones, Jon Heder to play Skull, Catherine O'Hara and Fred Willard to play DJ's parents. He got Kevin James as Officer Landers and Nick Cannon as Officer Lister. He even got Steve Buscemi to play Nebbercracker. It was amazing, and I assured Gil it would never happen in his life again. And to top it off, he got Kathleen Turner to play Constance."

With one of the greatest voices in the entertainment business, Kathleen Turner has always enjoyed enormous success with her vocal cords. "I got involved in *Monster House* through Bob Zemeckis," Kathleen Turner says. "He had cast me as the voice of Jessica in *Roger Rabbit*, so he called up and said, 'Would you be interested in a new technique?' because he knows that I'm always interested in any kind of new development that comes along. But the real hook was when he said, 'Well, you played the sexiest animated character in *Roger Rabbit*, now you can play the ugliest.' And I immediately said, 'Oh, okay.'"

Kenan admits that it was more than good luck that got him such a stellar cast. "I'm sure part of the casting is a testament to the respect my producers command in this industry," he says. "From the first time I read the script, I had a very clear sense of what the characters should look like. I felt like these actors were calling out and embodying the characters in my head as I read. "

"As with any project, it's all about what's on the page," says Starkey. "When we sent the script to actors, they were immediately taken with its originality, its humor and cleverness. Everyone wanted to be part of what they knew would be a special experience. We'd made them an offer they just couldn't refuse."

"I got a call saying that they were interested in having me," Steve Buscemi remembers, "and they showed me Gil's short film, which was different from other animated films I'd seen. It was a little bit dark. I liked his sensibility and his sense of humor, and I liked the script for *Monster House*, too."

To cast the three child actors featured in *Monster House*, a massive search was conducted throughout the United States and Canada. “We contacted agents, film commissions, acting schools and managers,” says casting director Victoria Burrows. “We saw children who had lots of professional experience and some who had none. Their ages ranged from ten to 20 years old. But in the end, we cast kids who were the ages specified in the original script.”

“It was a very grueling process,” Kenan confesses. “I probably saw every kid in America at least once, and almost half that number came in and read.” The three young actors he chose — Sam Lerner (Chowder), Mitchel Musso (DJ) and Spencer Locke (Jenny)] immediately became fast friends and their youthful chemistry proved to be an invaluable asset to the production.

## **“Black-Box Theater”**

After five days of rehearsal, blocking and line readings, principal photography commenced on *Monster House*. The 20’ x 20’ “volume” — the area in which the motion-capture equipment was set up and in which the actors performed — was constructed on Stage 6 at Culver Studios. For the most part, the film was shot in sequence over a relatively short production schedule. “A 42-day shoot is pretty quick,” says executive producer Clark, “especially compared to most live-action shoots, which often go more than a hundred days. And we had kids who had shortened working hours, so our days were very short.”

As refined for *Monster House*, Imageworks motion-capture process provided the filmmakers a creative instrument with which they could record the live-action performances in richly detailed data upon which the animation is then based.

The preparation for shooting a film in motion-capture was a lengthy daily ritual for the actors. At dawn every day, they had to don a special suit and shoes. In the makeup room, their hair was pulled back, a plastic cap was glued to their heads

and plastic reflective dots were glued to their faces.

“In makeup, Sam Lerner, who plays Chowder, and Mitchel Musso, who plays DJ, were just bouncing everywhere,” recalls Jon Heder. “They’d be singing into the microphones. I think they were just really excited to be part of such a big production.”

Since all of the acting took place inside the “volume,” careful consideration was given to the props that would eventually appear on screen. “We had to design the sets and props in software programs like Maya and Rhino with the design team, as if they were really going to be built on a stage,” explains production designer Ed Verreux. “We did construction drawings to build the wire-frame pieces that the actors could actually interact with. For instance, when the actors are sitting at a table, they need something to be leaning their elbows on and something to sit on — only it couldn’t be solid. A real table would prevent the digital cameras from seeing all the points of reference on the actors’ bodies. So it all had to be wire-framed. What they were doing essentially was living in a wire frame world, and then all that was transposed into computer geometry, which then became solid in the computer during postproduction.”

For the actors, working in the “volume” was more like acting on stage than performing in front of a movie camera. As Starkey points out, “You didn’t have the presence of a camera, or lights, or marks to hit. Your rhythm wasn’t broken when it came time to change the film in the camera. Once the actors hit the floor in motion-capture, they got to do their scenes without worrying about any of the numerous technicalities that are usually a part of the filmmaking process. I think that’s why they really enjoyed it.”

In addition, there was another aspect to working in this format that appealed to the actors. “To do it, you really had to use your imagination full time,” says

Buscemi.

According to Clark, "Shooting an entire movie in one 20' x 20' square was challenging for all of us. But I can only image what it must have been for a director to imagine sets he has never seen fully rendered and explain the scene to his actors. But Gil was very quick to adapt. He had a way of letting the fantasy take over and was able to put them at ease immediately. At one point, our three heroes are exploring Nebbercracker's basement and they were having some difficulty getting into the adventure and spookiness of it since they were walking around the well-lit stage, trying to act like they're exploring a spooky basement. So Gil had us dim the lights and suddenly, the stage got spooky and the kids totally got into the adventure."

As it turned out, that very element of imagination - on the part of the actors and the animators - is what made the experience so unique and creative. "The really beautiful hybrid that we're creating with 'mo-cap' and animation was based on actors," says visual effects supervisor Jay Redd. "All of it fused together to create something special that audiences have never seen before."

## **Stretching Animation**

The endgame for production on *Monster House* was a complex, layered job involving the talent and teamwork at Imageworks, an award-winning digital production company. "Imageworks took the creative elements the director put together and amalgamated the art and performances into fully lit and precisely rendered images," explains executive producer Clark.

Imageworks animation supervisor Troy Saliba and lead character animator T. Dan Hofstedt worked closely with director Kenan and visual effects supervisor Redd on the final animation for the film. "We knew we were going to do motion-

capture, but we wanted to do something different," says Redd. "We knew our world was going to be more - to use an overused term - stylized. We have human beings, but we also have a house that walks around the neighborhood. It was my job to figure out how to do all of that in terms of dramatic visual effects and to assemble a team of experts to create everything from the models, textures, and motion-capture to the animation, lighting and composites."

"First we did drawings of all the characters," says Hofstedt. "We took the character designs that Chris Appelhans had done, and we did drawings to illustrate the physical and emotional range they needed to go through in the story. We weren't doing one-for-one actor-to-animated-character look-alikes. We had to interpret things to get the expressions to work, so we took emotional moments that we either made up or that came from the actors. We picked a frame where the actor was either angry, happy or scared. Then we tried to manually key-frame that expression. From there, we took our digital animation rigs and worked with the riggers and the CG modelers until they duplicated that emotional range."

"The 'mo-cap' performance lent itself well to what we were doing," adds Saliba, "but we were able to push it a bit farther. The first challenge was making sure the rigs we were using - that is, the actual CG puppets - could perform the way we needed them to. They had to work with 'mo-cap,' but also be pushed a little bit more graphically."

"That was the foundation of taking it a step beyond live-action — adding the caricaturing and animation sensibilities," according to Hofstedt.

"*Monster House* was conceived using motion-capture technology, because that enabled us to tell a story that lives in a parallel universe," says executive producer Clark. "The audience will recognize it as consistent with traditional suburban streets in an ordinary neighborhood, but will hopefully find it just unreal

enough to buy the third act — when the house crashes through the neighborhood chasing the kids.”

## The Sound and the Fury

From the very beginning, one of the central goals of the movie was to anthropomorphize the house, to give it expression and breathe life into the inanimate bricks and mortar structure. The cutting-edge technology used in *Monster House* enabled the filmmakers to realize this amazing central character. Designing the look of the house was a painstaking process. "It was hard to come up with a design for the house that was creepy and yet not so scary that the audience wouldn't accept that it could go unnoticed in the neighborhood," explains layout/concept artist Chris Appelhans. "It had to start out as just another old house that, when the light shifts a little, suddenly seems monstrous and foreboding."

“One of the benefits of the animation in *Monster House* is that you can construct the house so it looks like it has two eyes and a mouth,” says producer Starkey. “They were actually able to mimic human expression.”

And that task fell to Kathleen Turner. “The way an actor moves and how they carry themselves — all the invisible signals — whether they’re tentative or angry, all that reads in the body,” says Turner. “Having a camera translate that into a computer is an effective way of preserving that performance.”

In addition to capturing her character’s physical performance, Turner was instrumental in creating the furious sounds made by the house. Turner and director Kenan met at New York’s famed Brill Building to record her vocalizations as well as her non-verbal performance as the monstrous house. A tape of that vocal performance was sent to Skywalker Sound, which is part of George Lucas’s Skywalker Ranch in Northern California, and married to the natural

sounds of wood bending and house shifting. The film's sound team had located a rickety old wooden barn in the hills of nearby Marin country and they attached amplifiers to its inner walls. In this way they were able to capture the house's natural moans and groans and help shape them into sound for the *Monster House* that is appropriately ominous and surprisingly human.

## Final Words

Ultimately, all the hard work that went into making *Monster House* paid off for the dedicated cast and crew. "I think *Monster House* will be a powerful cinematic experience," promises producer Rapke. "It's a fun roller-coaster ride, visually different from anything ever seen on screen. We've used this medium to push it into an area where it's never been used before — the making of a scary movie for kids."

"Kids will go up and down the roller coaster and scream along the way," producer Starkey predicts. "But, in the end, they'll feel good. I'm thrilled by what *Monster House* has taught us about the flexibility of motion-capture. *Monster House* is going to wake people up to the realization that there are all kinds of movies that can be made this way."

"Motion-capture is not going to replace animation," says Zemeckis. "But one of the difficulties with traditional two-dimensional animation has always been in animating human characters, back to the early days of Disney. But I like to think that motion-capture had created an avenue to make movies that can't be made in live-action and shouldn't be made as animated cartoons. Now we have a place for stories that would not be able to realize their full potential in either of the other two art forms. Motion-capture fills a void in the medium of cinematic storytelling. It's a boundless technology. We're really only just scratching the surface."

"*Monster House* has a special place in my heart," says writer Rob Schrab. "It was

the beginning of my screenwriting career with Dan. We just wanted to make a movie we would go see — a kid’s movie that doesn’t talk down to kids and isn’t afraid to thrill them either. My dream is that *Monster House* will open the door to more creature features made especially with kids in mind.”

## **ABOUT SONY PICTURES IMAGEWORKS INC.**

Sony Pictures Imageworks Inc. is an Academy Award©-winning digital production company dedicated to the art and artistry of visual effects. Key members of the Imageworks *Monster House* visual effect team include visual effects supervisor Jay Redd, visual effects producer Crys Forsyth-Smith, animation supervisor Troy Saliba, and lead character animator T. Dan Hofstedt.

Imageworks has been recognized by the Academy of Motion Picture Arts and Sciences with nominations for its work on *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, *Spider-Man®*, *Hollow Man*, *Stuart Little* and *Starship Troopers*, and was awarded Oscars© for *Spider-Man® 2* and the CG animated short film *The ChubbChubbs!* Imageworks continues to raise the standards in the visual effects and character animation businesses, becoming a major force in the industry by providing leading-edge technologies to its world-class artists.

## **About the Cast**

### **STEVE BUSCEMI (Nebbercracker)**

By consistently portraying some of the most unique and unforgettable film characters in recent memory, Steve Buscemi has built a singular career in American movies.

In 2002, he won the Independent Spirit Award, The New York Film Critics Award and was nominated for a Golden Globe for his role in *Ghost World*. He was also nominated for an Emmy and a DGA Award for directing the "Pine Barrens" episode of *The Sopranos*. He has since directed four more episodes, and became a series acting regular in the fifth season of the show, receiving an Emmy nomination for his role.

He will next be seen in the Coen Brothers' portion of *Paris Je T'aime*, Tom Di Cillo's *Delirious*, and heard as the voice of Templeton the Rat in *Charlotte's Web*. He will next begin production as the lead in *We're the Millers*.

Born in Brooklyn, N.Y., Buscemi began to show an interest in drama while in his last year of high school. Soon after, he moved to Manhattan to study acting with John Strasberg. There he and a fellow actor/writer Mark Boone Junior began writing and performing their own theater pieces in performance spaces and downtown venues, which led to his being cast in his first lead role in Bill Sherwood's *Parting Glances* as a musician with AIDS.

Since then, he has become the actor of choice for many of the best directors in the motion pictures. His resume includes Jim Jarmusch's *Mystery Train* for which he received an IFP Spirit Award Nomination, Alexandre Rockwell's 1992 Sundance Film Festival Jury Award-winner *In the Soup*, Martin Scorsese's *New York Stories*, the Coen brothers' *Miller's Crossing*, *Romance and Cigarettes*, *Barton Fink*, the Academy Award®-winning *Fargo*, *The Big Lebowski* and *Big Fish*, Stanley Tucci's *The Imposters*, the Jerry Bruckheimer productions *Con Air*, Michael Bay's *The Island* and *Armageddon*, Tom Di Cillo's Sundance Film Festival Award-winning *Living in Oblivion*, *Twenty Bucks*, John Carpenter's *Escape From L.A.*, *Desperado*, *Domestic Disturbance*, *Things to Do in Denver When You're Dead*, Alexandre Rockwell's *Somebody to Love*, an IFP Spirit Award-winning performance as Mr. Pink in Quentin Tarantino's *Reservoir Dogs*,

Robert Altman's *Kansas City*, *Deeds*, *Spy Kids 2: The Island of Lost Dreams*, *Spy Kids 3-D: Game Over*, *The Grey Zone*, *13 Moons*, *Double Whammy*, the HBO telefilm *The Laramie Project*, and numerous cameo appearances in films such as *Art School Confidential*, *Rising Sun*, *The Hudsucker Proxy*, *Big Daddy* and *The Wedding Singer*. He has also provided the voices for characters in the animated features *Monsters, Inc.*, and *Final Fantasy*.

In addition to his talents as an actor, Buscemi has proven to be a respected writer and a director as well. His first project was a short film *What Happened to Pete*, which was featured at several film festivals including Rotterdam and LoCarno and aired on the Bravo Network.

He marked his full-length feature film directorial debut with *Trees Lounge*, which he also wrote and starred in. Buscemi's second feature film as a director, *Animal Factory*, was based on a book by Edward Bunker. He most recently directed *Lonesome Jim* starring Liv Tyler and Casey Affleck, and is currently directing the remake of Director Theo Van Gogh's *Interview* in which he also stars alongside Sienna Miller.

## **NICK CANNON (Lister)**

From a distance, Nick Cannon's trajectory from child actor to writer/ creator of his own TV show — and most recently CEO of his own record label — might appear to mirror the “everything now” blueprint other teen phenomenon's have followed. But for the 25-year- old San Diego native, who burnishes a wit and wisdom equal to the hip-hop bravado that led him to forge his new label, Can I Ball Records, an engaging poise lies behind each of his recent power moves.

Already recognized as an ‘industry chameleon,’ Cannon has kept the slashes between monikers, but also strategically inhabits a disciplined business model that belies his age – a practice he slyly refers to as the ‘difference’ between being

a mogul-in-the-making and a wannabe on the make. And he'd be the first to admit he's seen one too many of the latter himself. Nick's influences include the Jay-Zs and Russell Simmons' of the world so much, because they knew a very important part of their success, however spontaneous, was using every resource available to them as their stature grew. When someone asks him what business role models he looks up to, he always mentions groundbreakers like Bill Cosby and Quincy Jones, who made a true mark in the culture and were able to attack every project from a foundation of knowledge.

A quick checklist of recent projects finds the tireless Cannon hitting his goals on all cylinders. Creator, director, host and the creative force behind the #1 rated show in cable television, the sketch-inspired MTV's "Nick Cannon Presents Wild'n Out," which was recently renewed for its third season and is now launching in the UK and Canada. He's also starring in the soon-to-be-released movies, the Emilio Estevez directed RFK assassination pic *Bobby* and the gritty indie release *Weapons*, as well as writing his own soon-to-be-produced boxing film. Adding to his growing empire, Nick is the purveyor of his own multi-million dollar clothing line, PNB Nation. With Quincy Jones, he's producing "The Giggle Club," a Nickelodeon reality show about talented young entertainers. And he recently signed a much-heralded deal with Motown Records to launch Can I Ball Records, aligning with storied executive and president of Motown, Sylvia Rhone, to deliver an arsenal of new artists, as well as his own albums.

Cannon is inaugurating the much anticipated imprint with his own solo release, (his second album to date), "Stages," a title chosen to reflect the multi-layered brush strokes the artist/executive applies to album and career. Working closely with Kanye West, who produced the up-tempo track, "My Wife," has influenced Cannon to take on a new philosophy towards producing the album: An understanding that an album is a great vehicle for you to reach out to your audience and give them an opportunity to get to know you. Cannon wanted to provide a glimpse of every stage of his life, thus treating his connection to his

audience with the utmost integrity throughout the album. "Stages" represents the various stages it took Cannon to get where he is today; the performance stage, the stages of his career, and now this new stage of controlling his business platforms so that his growth reflects every direction that he want to go in.

Nick's first big break came at the famed Comedy Store when he was 15, and a subsequent breakthrough role three years later on the hit Nickelodeon series "All That," cementing his rep as a rising star with an uncanny business sense. Before long, Cannon was holding down his own starring vehicle on the cable network, the award-winning "The Nick Cannon Show," directing and producing the lively showcase, as well. The acclaim Cannon received would eventually lead to his 2002 breakout movie, *Drumline*, and other key movie roles, including 2003's *Love Don't Cost A Thing*. That same year, Cannon released his debut solo album, collaborating with an in-demand lineup of superstars on his and other projects, including R. Kelly, Lil Romeo and B2K.

## **MAGGIE GYLLENHAAL (Zee)**

Maggie Gyllenhaal is one of the best young actresses of her generation. After receiving rave reviews at the 2002 Sundance Film Festival for her starring role opposite James Spader in Lion's Gate's *Secretary*, she went on to receive a Golden Globe nomination for Best Actress in a Comedy or Musical, an Independent Spirit Award nomination for Best Actress, a Chicago Film Critics' Award for Most Promising Performer, A Boston Film Critics' Award for Best Actress, a National Board of Review Award for Breakthrough Performance and an IFP/Gotham Breakthrough Performance award.

Gyllenhaal was nominated for a 2006 Independent Spirit Award for her role in Don Roos' *Happy Endings* opposite Lisa Kudrow and Tom Arnold. This summer she will be seen in *Trust the Man* with Julianne Moore, Billy Crudup and David Duchovny and Oliver Stone's *World Trade Center* with Maria Bello and Nicolas Cage. Later this year she'll star in Columbia Pictures and Mandate Pictures'

*Stranger Than Fiction* directed by Marc Foster and co-starring Will Ferrell, Dustin Hoffman, Queen Latifah and Emma Thompson. She will also be seen in the 2006 Sundance hit *Sherrybaby* as a female convict struggling to overcome her drug addiction and regain custody of her daughter.

In the past few years, Gyllenhaal has appeared in John Sayles' *Casa De Los Babys* with Daryl Hannah and Lili Taylor and Mike Newell's *Mona Lisa Smile* in which she co-starred with Julia Roberts, Julia Stiles and Kirsten Dunst. She was also seen in *Criminal* with Diego Luna and John C. Reilly and Spike Jonze's *Adaptation*.

Also accomplished on stage, Gyllenhaal starred as Alice in Patrick Mauber's award-winning "Closer" at the Mark Taper Forum in Los Angeles for director Robert Egan, and prior to that at the Berkeley Repertory Theatre. She has also appeared in "Antony and Cleopatra" at the Vanborough Theatre in London. In 2004, Maggie starred in Tony Kushner's play "Homebody/Kabul" both in Los Angeles and at B.A.M. in Brooklyn.

Gyllenhaal made her feature film debut in 1992 alongside Jeremy Irons and Ethan Hawke in *Waterland*. It was followed by a memorable performance as Raven, the Satan-worshipping make-up artist in John Waters' quirky Hollywood satire *Cecil B. Demented*, which led her to a co-starring role in *Donnie Darko*, a fantasy-thriller about disturbed adolescence.

Gyllenhaal is a 1999 graduate of Columbia University where she studied Literature and Eastern Religion.

## **JON HEDER (Skull – The Pizza Chef)**

Jon Heder is perhaps most widely recognized for his critically-acclaimed performance as the title character in the 2004 independent hit *Napoleon*

*Dynamite*. In the film, Heder portrayed an alienated teen helping his new friend win the class presidency in a small-town high school while also dealing with his bizarre family. Premiering at the 2004 Sundance Film Festival *Napoleon Dynamite* was nominated for the Grand Jury Prize. After a major bidding war, Fox Searchlight and MTV Films partnered up to distribute the film, which grossed more than \$40 million domestically, became a top-selling DVD and a pop culture phenomenon. At the 2004 U.S. Comedy Arts Festival, *Napoleon Dynamite* was named Best Feature Film and has also garnered several additional awards for Heder. At the 2005 MTV Movie Awards, Heder went home with the Best Musical Performance for his "Election Dance," as well as the award for Breakthrough Male. The film also won for Best Movie.

Heder was most recently seen in Revolution Studios' comedy *The Benchwarmers* with Rob Schneider and David Spade and *Just Like Heaven* with Reese Witherspoon and Mark Ruffalo. Upcoming for Heder are *School for Scoundrels* opposite Billy Bob Thornton, which was directed by Todd Phillips, *Blades of Glory* opposite Will Ferrell, *Mama's Boy* co-starring Diane Keaton and another animated project Columbia Pictures' *Surf's Up*.

Raised in Salem, Oregon, part of a family of six children, Heder recently relocated to Los Angeles with his wife. A graduate of Brigham Young University with a degree in 3-D Animation, Heder began his college career in the Film Studies program. There, he also acted in several student productions and was the lead in the award-winning short film *Peluca*, which was written and directed by *Napoleon Dynamite* helmer Jared Hess.

## **KEVIN JAMES (Landers)**

Comedian Kevin James stars as Doug Heffernan, the hard-working parcel deliveryman, on Sony Pictures Television's hit series "The King of Queens" on

CBS. James, who is also an Executive Producer on the series, transitioned into television after being discovered at the 1996 Montreal Comedy Festival.

James's first one-hour stand-up comedy special in 2001, "Sweat the Small Stuff," which aired on Comedy Central, was the first hour-long original stand-up special ever in the network's history. Entertainment Weekly magazine also took note of James' comedic talent, naming him one of "The 100 Most Creative People in Entertainment" in their 2001 "IT" issue.

Last year, James co-starred in Columbia Pictures worldwide hit comedy *Hitch* opposite Will Smith and Eva Mendes. He also lent his voice to the lead character, Otis, in the upcoming animated feature *Barnyard*.

## **JASON LEE (Bones)**

With a flourishing career that includes an Independent Spirit Award for his performance in writer-director Kevin Smith's *Chasing Amy*, memorable roles in multiple features for such directors as Smith, Cameron Crowe and Lawrence Kasdan, as well as SAG and Golden Globe nominations for his role in the hit TV series "My Name is Earl," Jason Lee has solidly established himself among critics, directors and his peers.

Born and raised in Huntington Beach, California, Lee turned a childhood pastime of skateboarding into a professional career. However, after moving to Los Angeles, he began developing an interest in acting. "After watching Steve Buscemi as the bellboy in *Barton Fink*, I knew I wanted to be in movies," Lee says.

Lee recently co-starred as the voice of 'Syndrome' in the award-winning animated blockbuster *The Incredibles*.

His big break came in 1995 with the lead role in Kevin Smith's comedy, *Mallrats*. Lee then went on to star in Smith's *Chasing Amy*, for which he won an Independent Spirit Award for Best Supporting Male Actor. He continued to star for Smith in his subsequent films *Dogma* and *Jay and Silent Bob Strike Back*. He also has a cameo in Smith's upcoming *Clerks II*.

Lee co-starred in Cameron Crowe's Golden Globe-winning ensemble feature *Almost Famous* in the role of Jeff Bebe, the lead singer of the fictional '70s rock band Stillwater. He then re-teamed with Crowe on the writer-director's *Vanilla Sky*.

After working in director Lawrence Kasdan's ensemble comedy *Mumford*, Lee reunited with Kasdan for the director's suspense thriller *Dreamcatcher*.

Additional film credits include *Drop Dead Sexy*, *The Ballad of Jack and Rose*, *Big Trouble*, *Enemy of the State* and *Kissing a Fool*.

Lee has several projects in the works with his production company, niva films, which he launched in 2003 with partners Beth Riesgraf, Scott Martin and Chris Pastras.

He is a photographer as well as an avid supporter and collector of the arts. He's also actively involved with his skateboard company Stereo Skateboards.

In his leisure time, Lee enjoys playing guitar, writing and recording music as well as listening to his classical and jazz favorites.

## **SAM LERNER (Chowder)**

Sam Lerner has already amassed several credits in film, television and theater, including a starring role in the feature film *Envy*.

Lerner's television credits include "My Life With Men," playing Wendy Malick's son, "The Untitled Diamond Weisman Pilot," playing John Leguizamo's son which Brett Ratner directed, "Malcolm in the Middle," "The King of Queens," "Oliver Beene" and "Two and a Half Men." He also has a recurring voiceover role on the Cartoon Network's "Whatever Happened to Robot Jones?"

His theater credits include "Aladdin," "Annie," "The Music Man," "Hercules Beatles" and "Insect Show."

### **SPENCER LOCKE (Jenny)**

Spencer Locke has successfully worked in film, television, live performance/theater and commercials during her burgeoning career. She made her feature film debut in James L. Brooks' *Spanglish*.

On television, she was cast as a series regular on the WB's 2005 "Untitled Camryn Manheim Pilot." Her guest star credits include "Without a Trace," "Ned's Declassified School Survival Guide," "Phil of the Future" and TBS's 2006 pilot "Boy's Life."

### **MITCHEL MUSSO (DJ)**

Mitchel Musso's feature film credits include *Secondhand Lions* with Robert Duvall, *Am I Cursed?* and *The Keyman*.

His television credits include the Disney Channel series "Hannah Montana" on which he is a regular, the animated pilot "Phineas and Ferb" (as the voice of "Ferb"), the movies of the week "Walker, Texas Ranger: Trial by Fire" and "Life is Ruff," as well as "Oliver Beene" and "Avatar: The Last Airbender."

## **CATHERINE O'HARA (Mom)**

Catherine O'Hara first began making audiences laugh with the Second City Stage Troop in Toronto. She and fellow cast members co-created and co-starred in "SCTV," which earned her an Emmy Award for writing as well as several Emmy nominations.

Her film credits include *After Hours*, *Home Alone*, *A Simple Twist of Fate*, *Heartburn*, *Beetlejuice*, *The Last of the High Kings (Summer Fling)*, *Waiting for Guffman*, *Home Fries*, *Orange County*, *Surviving Christmas*, *Best in Show* and *A Mighty Wind*. She also provided the voice of Sally and Shock in *The Nightmare Before Christmas*.

For television, O'Hara directed episodes of "Dream On" and "The Outer Limits" and wrote and co-starred in "P.M.S." a short film for "Late Night with David Letterman." She also acted in four episodes of HBO's "Six Feet Under."

Most recently, O'Hara co-starred in *Lemony Snicket's A Series of Unfortunate Events* with Jim Carrey, lent her voice to the animated features *Cat Tale*, *Chicken Little* and *Over the Hedge*, and will soon be seen in *Penelope* and Christopher Guest's ensemble comedy *For Your Consideration*.

## **KATHLEEN TURNER (Constance)**

Screen veteran Kathleen Turner has garnered critical acclaim for her performances in a wide variety of films.

Turner made her film debut opposite William Hurt in Lawrence Kasdan's film-noir *Body Heat*, which earned her a Golden Globe nomination for New Star of the Year and a British Academy Award nomination for Best Actress. She followed

with starring roles in *The Man with Two Brains* with Steve Martin and *Crimes of Passion*.

It was not until her role as the spinster author who turns into a hardy adventurer in the extremely successful *Romancing the Stone* that Turner came to be known as one of the best romantic comediennees since the golden 30's and 40's. Her performance earned her the Golden Globe and the Los Angeles Film Critics Association Award for Best Actress. She reunited with her *Romancing the Stone* co-star Michael Douglas in a successful sequel *The Jewel of the Nile* and the equally popular *The War of the Roses*.

Turner continued to display her range and depth in Francis Ford Coppola's *Peggy Sue Got Married*, for which she received an Academy Award® nomination for Best Actress, a Golden Globe nomination for Best Actress and the National Board of Review award for Best Actress. Her starring role in John Huston's *Prizzi's Honor*, opposite Anjelica Huston and Jack Nicholson, earned her the Golden Globe Award for Best Actress.

Turner's extensive film credits also include *Switching Channels* opposite Burt Reynolds, the screen adaptation of Sara Paretsky's popular detective novels *V.I. Warshawski*, Herb Ross' *Undercover Blues*, Michael Lessac's *House of Cards*, John Waters' *Serial Mom*, David Anspaugh's *Moonlight and Valentino* and the film adaptation of Anne Tyler's best-selling novel *The Accidental Tourist*, which reunited her with director Lawrence Kasdan and William Hurt. It is also impossible to forget Turner's standout performance as the sultry voice of Jessica Rabbit in director Robert Zemeckis' *Who Framed Roger Rabbit*.

In addition to her thriving film career, Turner frequently returns to live theater. In the fall of 2000, she received rave reviews and broke box-office records starring in the West End in London in the stage production of "The Graduate" as Mrs. Robinson. Later that year, she took the play to Broadway. In 1998, she made

her British stage debut at the Chichester Festival Theater, which was founded by Sir Laurence Olivier. She worked with Michael Lessac in Sandra Ryan Heyward's one-woman show "Tallulah," which she toured in across the U.S.

Last year, Turner astounded audiences and critics alike as Martha in Edward Albee's classic drama "Who's Afraid of Virginia Woolf?" for which she received her second Tony nomination. Turner has also starred on Broadway in Jean Cocteau's "Indiscretions," and as Maggie the Cat in the 1989 Broadway revival of Tennessee Williams' "Cat on a Hot Tin Roof," which earned Turner her first Tony nomination as Best Actress. She also starred in productions of "Camille," "Travesties," "The Seagull" and "A Midsummer's Night's Dream" at prestigious regional theaters across America.

Recent film appearances include *The Virgin Suicides* directed by Sofia Coppola, *Baby Geniuses*, *Prince of Central Park* and *Beautiful*.

On television, Turner starred in the daytime soap opera "The Doctors," the hit series "Friends" and the television movie "Friends At Last." Turner provided the voice for Gloria Goode in Hallmark Entertainment's "Happy Ooobie Day" and made her directorial debut with Showtime's "Leslie's Folly" starring Anne Archer.

Turner was born in Missouri, but her father's career as a Foreign Service diplomat enabled her to live in Canada, Cuba, Venezuela and England. It was in England that Turner first became interested in acting. She went on to receive a Bachelor of Fine Arts degree from the University of Maryland and then moved to New York.

## **FRED WILLARD (Dad)**

Born and raised in Shaker Heights, Ohio, Fred Willard began his career by spending a year at Chicago's famed Second City.

Willard's improvisational performance as Buck Laughlin in *Best in Show* earned him the Boston Society of Film Critic's Award for Best Supporting Actor, and an American Comedy Award for funniest performance by a supporting actor as well as nominations for Best Supporting Actor from the New York Film Critics and The National Film Critic's Society and a Official Selection Award from AFI.

Willard had appeared in the previous Christopher Guest film *Waiting for Guffman*, which earned him an American Comedy Award nomination and a Screen Actor's Guild nomination for Funniest Supporting Actor. He will also appear in Guest's upcoming *For Your Consideration*. Additional film credits include *This Is Spinal Tap*, *Roxanne*, *The Wedding Planner*, *How High*, *American Pie 3*, Guest's *A Mighty Wind*, *Date Movie* and *Anchorman: The Legend of Ron Burgundy*. He will soon be seen in *Church Ball*, *Ira and Abby*, *I Could Never Be Your Woman* and *First Time Caller*.

Willard received three Emmy nominations for his recurring role on "Everybody Loves Raymond" and played Martin Mull's gay lover on the popular comedy series "Roseanne"

Willard also co-starred with Martin Mull in Norman Lear's innovative cult classic talk show satire, "Fernwood 2-Nite." He has also had recurring roles on "Ally McBeal," "The Simpsons" and "Mad About You." In addition, he has made more than 50 appearances on the "Tonight Show with Jay Leno."

Willard has numerous stage roles to his credit, including off-Broadway performances in "Little Murders" directed by Alan Arkin and "Arf" directed by Richard Benjamin. Some of his regional roles include "Call Me Madam" in Chicago and the musicals "Promises, Promises" with Jason Alexander and "Anything Goes" with Rachel York for the in Los Angeles' Reprise! Series. He

starred in Wendy Wasserstein's "Isn't It Romantic?" and "Elvis and Juliet," which was written by his wife, Mary.

## About the Filmmakers

### **GIL KENAN (Director)**

Gil Kenan won the UCLA Spotlight Award for his short film *The Lark*. This live-action/animation horror-fantasy film was screened around the world and at numerous festivals. He was signed by CAA right out of UCLA film school on the basis of this award-winning film and was hired to direct *Monster House* shortly thereafter.

In addition to the UCLA Spotlight Award, Kenan is also the recipient of the 2001/02 British Academy Fellowship and the 2001/02 Lew Wasserman Fellowship in Film Production.

Kenan is currently developing *City of Ember* with Walden Media and Playtone, which Caroline Thompson is adapting.

### **DAN HARMON (Screenplay by, Story by)**

Dan Harmon was the co-writer and co-executive producer on "Heat Vision and Jack." The telefilm was directed by Ben Stiller and starred Jack Black.

### **ROB SCHRAB (Screenplay by, Story by)**

In addition to collaborating with Dan Harmon as writer and executive producer on "Heat Vision and Jack," Rob Schrab was the writer-director of the short film *Robot Bastard!*

Other credits include serving as the designer for the brainwashing sequence for *Zoolander* and as a graphic designer on *Kill the Man* starring Luke Wilson.

### **PAMELA PETTLER (Screenplay by)**

Pamela Pettler's screenwriting credits include *Tim Burton's Corpse Bride* directed by Tim Burton and starring Johnny Depp and Helena Bonham Carter. Other projects are scripts for *Molly Moon's Incredible Book of Hypnosis* and a remake of *Bedknobs and Broomsticks*.

### **STEVE STARKEY (Producer)**

Steve Starkey earned an Academy Award® as one of the producers of Best Picture-winner *Forrest Gump*. The film, directed by Robert Zemeckis and starring Tom Hanks, became one of the highest grossing movies of all time, and collected six Oscars®, including Best Director and Best Actor, as well as three Golden Globe Awards, the National Board of Review's highest honor in 1994, two People's Choice Awards, the Producers Guild Golden Laurel Award and a BAFTA nomination for Best Picture.

In 1998 Starkey, along with Zemeckis and Jack Rapke, formed ImageMovers, a company primarily focused on motion picture production. He then re-teamed with Zemeckis and Hanks on the epic drama *Cast Away* and produced the psychological thriller *What Lies Beneath* starring Harrison Ford and Michelle Pfeiffer, which was also directed by Zemeckis.

Starkey, Zemeckis and Hanks collaborated again in 2004 on *The Polar Express*, the first motion picture that utilized the motion capture process.

Starkey's professional association with Zemeckis began in 1986 when he served as associate producer on *Who Framed Roger Rabbit* and went on to work in a similar capacity on the second and third installments of the *Back to the Future* trilogy. Their collaboration continued when Starkey and Zemeckis produced the black comedy *Death Becomes Her* starring Goldie Hawn, Meryl Streep and Bruce Willis, followed by *Forrest Gump* and *Contact* starring Jodie Foster and based on the best-selling novel by Carl Sagan.

Starkey also co-produced the feature comedy farce *Noises Off* and produced the Showtime feature-length documentary "The 20<sup>th</sup> Century: The Pursuit of Happiness" exploring drug and alcohol addiction. It was also directed and executive produced by Robert Zemeckis.

He is currently developing several projects for ImageMovers.

Early in his career, Starkey worked with George Lucas at Lucasfilm, Ltd., where he was an assistant film editor on *The Empire Strikes Back* and *Return of the Jedi*. He later edited documentary films for Steven Spielberg's Amblin Entertainment, was associate producer of Spielberg's "Amazing Stories" television anthology series and was executive producer on the 1993 CBS series "Johnny Bago."

### **JACK RAPKE (Producer)**

A graduate of NYU film school, Jack Rapke moved to Los Angeles in 1975 and started in the mailroom at the William Morris Agency. Four years later, he joined Creative Artists Agency (CAA) and began his 17-year association with the company. In addition to representing director/writer/producer Robert Zemeckis, Rapke's CAA clients included Jerry Bruckheimer, Ridley Scott, Imagine Entertainment partners Ron Howard and Brian Grazer, Michael Mann, Harold Ramis, Michael Bay, Terry Gilliam, Bob Gale, Bo Goldman, Steve Kloves,

Howard Franklin, Scott Frank, Robert Kamen, John Hughes, Joel Schumacher, Marty Brest, Chris Columbus and Ezra Sacks.

Rapke departed CAA as one of Hollywood's most accomplished and admired agents. He had overseen the company's motion picture department as co-chairman for seven years and was instrumental in building production companies around his high-profile client list.

Rapke left to go into business with Robert Zemeckis and producer Steve Starkey. In 1998, they formed ImageMovers whose primary focus is the production of theatrical motion pictures. The company's first feature was *Cast Away* directed by Zemeckis and starring Tom Hanks. ImageMovers went on to produce the Zemeckis-helmed *What Lies Beneath* starring Harrison Ford and Michelle Pfeiffer and *Matchstick Men* directed by Ridley Scott and starring Nicolas Cage.

In 2004, Zemeckis, Hanks, Starkey and Rapke re-teamed for *The Polar Express*, the first motion picture to utilize the motion capture process.

Other recent producing projects for the company include *The Prize Winner of Defiance, Ohio* starring Julianne Moore and Woody Harrelson and directed by Jane Anderson and *Last Holiday* starring Queen Latifah and directed by Wayne Wang.

## **ROBERT ZEMECKIS (Executive Producer)**

Robert Zemeckis won an Academy Award®, a Golden Globe and a Director's Guild of America Award for Best Director for the hugely successful *Forrest Gump*. The film's numerous honors also included Oscars® for Best Actor (Tom Hanks) and Best Picture. Zemeckis re-teamed with Hanks on the contemporary drama *Cast Away* and the classic children's book *The Polar Express*.

Earlier in his career, Zemeckis co-wrote (with Bob Gale) and directed *Back to the Future*, which was the top-grossing release of 1985, and for which Zemeckis shared Oscar® and Golden Globe nominations for Best Original Screenplay. He went on to helm *Back to the Future, Part II* and *Part III*, completing one of the most successful film franchises ever.

In addition, he directed and produced *Contact* starring Jodie Foster, based on the best-selling novel by Carl Sagan, and the macabre comedy hit *Death Becomes Her* starring Meryl Streep, Goldie Hawn and Bruce Willis. He also directed the box office smash *Who Framed Roger Rabbit*, cleverly blending live action and animation. He then directed the romantic adventure hit *Romancing the Stone* pairing Michael Douglas and Kathleen Turner, and co-wrote (with Gale) and directed the comedies *Used Cars* and *I Wanna Hold Your Hand*.

Zemeckis also produced *House on Haunted Hill* and executive produced such films as *The Frighteners*, *The Public Eye* and *Trespass*, which he also co-wrote with Gale. He and Gale previously wrote *1941*, which began Zemeckis' association with Steven Spielberg.

For the small screen, Zemeckis has directed several projects including the Showtime feature-length documentary "The 20<sup>th</sup> Century: The Pursuit of Happiness," which explored the effect of drugs and alcohol on 20<sup>th</sup> century society. His additional television credits include episodes of Spielberg's "Amazing Stories" and HBO's "Tales of the Crypt."

In 1998, Zemeckis, Steve Starkey and Jack Rapke partnered to form the film and television production company, ImageMovers. *What Lies Beneath* was the first film to be released under the ImageMovers banner, followed by *Cast Away*, which opened to critical and audience acclaim fall 2000, and *Matchstick Men*.

In March 2001, the USC School of Cinema-Television celebrated the opening of the Robert Zemeckis Center for Digital Arts. This state-of-the-art center is the country's first and only fully digital training center and houses the latest in non-linear production and post-production equipment as well as stages, a 50-seat screening room and USC student-run television station, Trojan Vision.

## **STEVEN SPIELBERG (Executive Producer)**

Steven Spielberg is one of the entertainment industry's most successful and influential filmmakers and has directed, produced, or executive produced some of the top-grossing films of all time, including *Jurassic Park* and *E.T. The Extra-Terrestrial*. Among his myriad honors, he is a three-time Academy Award® winner, earning Oscars® for Best Director and Best Picture for *Schindler's List*, and a third Oscar® for Best Director for *Saving Private Ryan*.

Spielberg won his first DGA Award for his work on *The Color Purple*, and won again for *Schindler's List* and *Saving Private Ryan*. He has also been honored with Academy Award® nominations for Best Director for *E.T. The Extra-Terrestrial*, *Raiders of the Lost Ark*, *Close Encounters of the Third Kind* and *Munich*. Additionally, he earned DGA Award nominations for those films, as well as for *Empire of the Sun*, *Jaws* and *Amistad*. With ten in all, Spielberg has received more DGA Award nominations than any director in history, and in 2000, he received the DGA's Lifetime Achievement Award. He is also the recipient of the Lifetime Achievement Award from the American Film Institute and the prestigious Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences.

Last year, Spielberg directed two films, the tense action drama *Munich*, which received five Academy Award® nominations including Best Picture, and the blockbuster modern version of H.G. Wells' science fiction thriller *War of the Worlds* starring Tom Cruise, Dakota Fanning, Miranda Otto and Tim Robbins.

Prior to that he directed *The Terminal*, *Catch Me If You Can*, and *Minority Report*. Spielberg also wrote, directed and produced *A.I.: Artificial Intelligence*, which was realized from the vision of the late Stanley Kubrick. In 2000, Spielberg won the Stanley Kubrick Britannia Award for Excellence in Film, presented by BAFTA - Los Angeles.

Born on December 18, 1946, in Cincinnati, Ohio, Spielberg was raised in the suburbs of Haddonfield, New Jersey and Scottsdale, Arizona. He started making amateur films while still in his teens, later studying film at California State University, Long Beach. In 1969, his 22-minute short *Amblin* was shown at the Atlanta Film Festival, which led to his becoming the youngest director ever to be signed to a long-term deal with a major Hollywood studio.

Four years later, he directed the suspenseful telefilm *Duel*, which garnered both critical and audience attention. He made his feature film directorial debut on *The Sugarland Express* from a screenplay he co-wrote. His other earlier film credits as director include *Always*, *Hook*, and the *Raiders of the Lost Ark* sequels *Indiana Jones and the Temple of Doom* and *Indiana Jones and the Last Crusade*.

In 1984, Spielberg formed his own production company, Amblin Entertainment. Under the Amblin banner, he has served as producer or executive producer on more than a dozen films, including such successes as *Gremlins*, *Goonies*, *Back to the Future I, II, and III*, *Who Framed Roger Rabbit?*, *An American Tail*, *The Land Before Time*, *The Flintstones*, *Casper*, *Twister*, *The Mask of Zorro*, *Men in Black* and *Men in Black II*. Amblin Entertainment also produces the hit series *ER* with Warner Bros. TV.

Spielberg's other TV endeavors include executive producing with Tom Hanks the award-winning miniseries "Band of Brothers" for HBO and DreamWorks Television. Based on the book of the same name by the late Stephen Ambrose,

the fact-based World War II project won both Emmy and Golden Globe Awards for Best Miniseries. Also an Emmy winner for Best Miniseries was 2002's "Taken" which Spielberg executive produced for DreamWorks Television and The Sci-Fi Channel. In 2005, Spielberg and DreamWorks Television partnered with TNT to executive produce the 12-hour limited series "Into the West" which followed two multi-generational American and Native American families with each telling the dramatic stories of the development of the West from their distinct points of view. Coming in 2007 is "On the Lot," an unscripted series which will allow aspiring director/filmmakers to vie for a studio development deal at DreamWorks. "On the Lot" is produced by Mark Burnett Productions, DreamWorks Television and Amblin Television. The reality series, which will air on Fox, was created by Spielberg and Mark Burnett, who will also serve as executive producers.

Spielberg is a principal partner of DreamWorks SKG, which he co-founded with Jeffrey Katzenberg and David Geffen in October 1994 and which was sold to Paramount Pictures in early 2006. Under their leadership, the studio enjoyed critical and commercial success, and was responsible for some of the most honored films in recent years, including three consecutive Best Picture Academy Award<sup>®</sup> winners: *American Beauty*, *Gladiator* and *A Beautiful Mind* (the latter two co-productions with Universal).

Spielberg has also devoted his time and resources to many philanthropic causes. The impact of his experience making *Schindler's List*, led him to establish the Righteous Persons Foundation using all his profits from the film. He also founded Survivors of the Shoah Visual History Foundation, which has recorded more than 50,000 Holocaust survivor testimonies. More recently, Spielberg executive produced *The Last Days*, the Shoah Foundation's third documentary, which won the Academy Award<sup>®</sup> for Best Documentary Feature. In 2005, the Foundation's repository of testimonies were transferred to the University of Southern California. The new USC Shoah Foundation Institute for Visual History and

Education will be dedicated to research and scholarship in the humanities and social sciences. In addition, Spielberg is the chairman emeritus of the Starlight Starbright Children's Foundation, which combines the efforts of pediatric health care, technology and entertainment to empower seriously ill children.

### **JASON CLARK (Executive Producer)**

Jason Clark has worked on a wide range of film projects, including both blockbusters and independent features. Clark was the executive producer on *Stuart Little* and *Stuart Little 2* for Columbia Pictures. *Stuart Little* grossed over \$300 million worldwide while the sequel grossed \$180 million around the world.

He was the executive producer on *Happy Texas*, an award-winning festival favorite at the 1999 Sundance Film Festival. Other producing credits include *Killer Diller*, *Homegrown* and *Sink or Swim*.

Clark also produced several action films starring Jean-Claude Van Damme including *Maximum Risk*, *Sudden Death* and *The Quest*.

After receiving an economics degree from UCLA, Clark began working in production for director Walter Hill.

### **XAVIER PEREZ GROBET (Director of Photography)**

Since moving to the United States from his native Mexico, Xavier Perez Grobet has worked as Cinematographer on a variety of film and television film and series projects.

Some of his credits include the ensemble drama *Nine Lives* for director Rodrigo Garcia, *Before Night Falls* for director Julian Schnabel starring Javier Bardem, *Cavedweller* for director Lisa Cholodenko starring Kyra Sedgwick, *The*

*Woodsman* for director Nicole Kassell starring Kevin Bacon, as well as several episodes of HBO's "Deadwood."

Perez Grobet shot the upcoming Jared Hess (*Napoleon Dynamite*) film *Nacho Libre* with Jack Black. He is currently working on *Music and Lyrics* By directed by Marc Lawrence with Drew Barrymore and Hugh Grant.

Grobet has won cinematography awards for a number of Mexican features including *Sin Remitente* and *La Mujer de Benjamin*. He has received four Mexican Ariel nominations, as well as an Independent Spirit Award nomination for his work on *Before Night Falls*.

## **ED VERREAUX (Production Designer)**

Ed Verreaux began his career as an illustrator for the renowned Chuck Jones. He also worked at Robert Able & Associates as a special effects animation designer and later storyboarded the *Raiders of the Lost Ark* trilogy and did designs for *E.T.*

As a production designer, Verreaux worked on *Starsky & Hutch*, *The Scorpion King*, *Jurassic Park III*, *Mission to Mars* and *Contact*.

As an art director, his credits include *How to Make an American Quilt*, *Casper*, *Blue Chips*, *The Distinguished Gentleman*, *Honey*, *I Blew Up the Kids* and *The Rookie*.

## **ADAM P. SCOTT (Edited by)**

Adam P. Scott has an eclectic group of feature films that he has worked on as an editor. His film credits include *Blade*, *R.S.V.P.*, *Face the Music*, *Trash*, *Full Blast*, *Driven* and *The Island of Dr. Moreau*.

As an assistant editor, Scott's credits include *Matchstick Men*, *Any Given Sunday* and *The Insider*.

### **FABIENNE RAWLEY (Edited by)**

Fabienne Rawley has edited a number of features including *Driven*, *Crimetime* and *The Settlement*. She also edited the film version of Julia Sweeney's one-woman show *God Said Ha!*, which won the audience award at the Seattle Film Festival, as well as the documentary *Holi-days* and the "SClub 7 TV Summer Special." She is also credited as additional editor on *Veronica Guerin* and Randa Haines' *Dance with Me*. Rawley also worked as a music assistant on *Hook* and *JFK*.

### **JAY REDD (Visual Effects Supervisor)**

Jay Redd most recently served as the visual effects supervisor on *The Haunted Mansion*. He was the digital effects supervisor on *Stuart Little 2*, technical director on *What Lies Beneath*, *Sphere*, the Academy Award®-winning *Babe* and CG supervisor on Academy Award®-nominated *Stuart Little*, the first time the lead character in a live-action film was fully computer generated.

For his work on *Contact*, Redd was nominated for an Annie Award for Best Individual Achievement in Effects Animation as well as sharing an International Monitor Award for Electronic Visual Effects, for the opening shot. Jay has traveled in the U.S. and around the world to speak and lecture at the Visual Effects Society, UCLA, 3D Festival, 3December, London Effects and Animation Festival, FMX, Australian Effects and Animation Festival, SIGGRAPH, and many others.

### **RUTH MYERS (Costume Designer)**

Twice nominated for an Academy Award® (for *Emma* and *The Addams Family*), Ruth Myers has assembled an impressive body of work as a costume designer. She has also been nominated twice for the BAFTA Award for *L.A. Confidential* and *Isadora*.

In addition, in 2004, Myers shared an Emmy Award for Outstanding Costumes for a Series and a Costume Designers Guild Award for HBO's "Carnivale."

Recent feature film credits for Myers include *Half Light*, *Beyond the Sea*, *Connie and Carla*, *Nicholas Nickleby*, *The Four Feathers*, *Proof of Life* and *The Next Best Thing*. Other film credits include *I.Q.*, *The Firm*, *The Russia House*, *Blaze*, *Altered States*, *...And Justice For All*, *The Main Event*, *Stardust*, *A Touch of Class*, *The Accidental Tourist*, *The Woman in Red* and *The Ruling Class*, to name but a few.

Upcoming for Myers are *Infamous* starring Sandra Bullock and Daniel Craig and *The Painted Veil* starring Naomi Watts and Edward Norton.

## **DOUGLAS PIPES (Music)**

Douglas Pipes was born into a musical family. His father played in Los Angeles-area big bands in the 1950s and subsequently taught music in secondary schools through the 1980s.

After composing the music for four independent features with electronic/acoustic scores, Pipes put film scoring on hold to study composition, orchestration and piano full-time. He earned a Bachelor of Music Composition after studying at Cal State Northridge and London's Kingston University. He also took film-scoring courses at UCLA and studied electronic/acoustic music composition at IRCAM in Paris.

Pipes met *Monster House* director Gil Kenan while they were both still in school and has composed the music for all his films since 1998.

He recently received a Royal Television Society Award in the U.K. for composing the music to “Childline,” an animated public service announcement.

Pipes’ primary instrument is the piano.

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