

ARE WE THERE YET?

Synopsis

In Revolution Studios' family comedy *Are We There Yet?*, Nick (Ice Cube), a smooth operator, is trying to land a date with a young, attractive divorcee, Suzanne (Nia Long). Problem is Suzanne is stuck working in Vancouver and miserable because she misses her kids. Seizing the opportunity, Nick gallantly offers to make her wish come true – and his own in the process – by bringing seven-year-old Kevin (Philip Daniel Bolden) and eleven-year-old Lindsey (Aleisha Allen) up from Portland, Oregon to be reunited with their mom.

What Nick doesn't know is that Suzanne's children think that no man is good enough for their mom and will do everything they can to make the trip a nightmare for him.

Fasten your seat belts, it's going to be a bumpy ride.

Revolution Studios Presents A Cube Vision Production *Are We There Yet?*, a Columbia Pictures release starring Ice Cube, Nia Long, Jay Mohr and Tracy Morgan. The film is directed by Brian Levant. The screenplay is by Steven Gary Banks & Claudia Grazioso and J. David Stem & David N. Weiss from a story by Steven Gary Banks & Claudia Grazioso. The producers are Ice Cube, Matt Alvarez and Dan Kolsrud. The executive producers are Todd Garner and Derek Dauchy. The director of photography is Thomas Ackerman, ASC. The production designer is Stephen Lineweaver. The editor is Lawrence Jordan. The costume designer is Gersha Phillips. The music is by David Newman. The music supervisor is Spring Aspers.

Are We There Yet? has been rated PG by the Motion Picture Association of America for Language and Rude Humor.

Well, Are We There Yet?

At its core, *Are We There Yet?* is the story of a man who is prepared to do anything to get closer to a woman. Despite the fact that he really doesn't like kids, he agrees to endure a 300-mile road trip with them, a move that comically backfires. Instead of using the children as pawns in the pursuit of his goal, he ends up falling in love with them.

Producer Matt Alvarez immediately responded to this script and to its "natural and universal themes: "A playboy bachelor who finds himself unexpectedly changed into a different kind of man, two kids who are fighting to keep their estranged parents together and a mom who puts her children first," he says.

Alvarez was also impressed by the comedic opportunities the story presented and how ripe a role Nick was for the right actor — who proved to be Ice Cube. "It's written as kind of a mainstream family comedy and by casting Cube as Nick, you're actually flipping the genre a bit, giving it an edge. It's still a great family comedy, just not your everyday run-of-the-mill family comedy."

"That's because you don't expect to see Ice Cube in a family comedy," interjects director Brian Levant. "It's a bit of a surprise to see Ice Cube trying to cope with the headaches presented by an 8 year-old and an 11 year-old. It's something we've never seen him do before, being a nurturer and tapping into his paternal instincts. I was thrilled to have the chance to work with him in this capacity and my enthusiasm was more than justified. He was a natural in the role. He opened us up to a facet of his personality that's only been touched on before — his natural grace, warmth and humanity."

Beyond the astute casting of Ice Cube, the storyline for *Are We There Yet?* offered Levant, "Wonderful potential for a large-scale visual comedy using the structure of a road trip, and more importantly, giant comic opportunities for major destruction!" he laughs. "In the movie we do battle with deer, crash cars and set them on fire — in fact, we do every kind of damage you could possibly do to a vehicle and its inhabitants throughout the course of the film. Fun!"

Over the course of the story, a once pristine Lincoln Navigator takes a licking as does Nick's once orderly life. "It's a deceptively simple formula," Levant continues. "You take a man who has absolutely no experience with children and you expose him to the worst aspects of parenthood in a very concentrated period of time. In the span of the 90 minutes during which we're on the road, Nick is confronted with virtually every horror a parent must endure."

As Nick's shiny wheels hit the skids, so too does his bachelor perspective on the world. And, says Alvarez, that's a good thing. "Nick's life is turned upside down by these children. But through this process, he starts to understand kids and the meaning of family. He begins to relate to these kids, which eventually furthers his relationship with their mother."

This is a side of Ice Cube his fans haven't seen before, according to Alvarez. For the actor, the lead role in a family road comedy genre was a refreshing departure. "A big

part of entertaining people is the element of surprise, giving something other than what they expect," he observes. "So when this came along, I immediately went for it. Nick is a wonderful character and the situations he's confronted with are hilarious — and sometimes touching."

It took a certain amount of courage to tackle the role of Nick, says Levant. "I mean, in the movie he gets thrown from a train and a horse. We drop a giant ax down on his crotch. He has to jump on moving cars, get thrown this way and that. Every day we did something to humiliate the man and he just kept coming back for more."

Ice Cube was aware of the physical demands of the role and took it all in stride. "Doing all these little crazy things, getting vomited on and all that stuff, man, it was all part of the fun," he says with a straight face. "I would hate to be too cool to make the movie good. I had no problem with being the butt of a joke or two."

Some of the humor derives from seeing Ice Cube in improbable situations, like chasing a moving train while riding a horse. "That's one of my favorite scenes in the movie 'cause nobody would expect, you know, Cube on a horse," says the actor.

Ice Cube's blithe attitude toward the sometimes hair-raising situations in which he finds himself in *Are We There Yet?* is at least partially attributable to his trust in his director. Both Alvarez and Ice Cube felt strongly about Levant directing the film because of his past experience with family-style material. "We definitely wanted someone who was a pro in this particular genre," says Alvarez, "someone we could go to and say 'Hey, does this work for the family audience?' And at the same time, he was able to incorporate some elements that would appeal to Cube's core audience. So there was this great give-and-take throughout the entire process."

For his part, Levant is delighted to be working with Ice Cube. "Ice Cube has a wonderful 'everyman' quality, in the same sense as a Tom Hanks or a Jimmy Stewart are thought of as everyday people that we can relate to because we see some of ourselves in

them,” says Levant. “And like all true movie stars he gives off these incredible energy on screen. It’s palpable.”

Levant also admired the determination with which Ice Cube approached the physical demands of the role, working as hard at the technique of the stunts as he did at infusing them with humor. “This guy is a true athlete and we put this to good use because we made him run and run and jump and take falls. And he just kept coming back for more.”

Ice Cube brought to bear his considerable expertise as a one-man-band of entertainment. “Cube isn’t just an actor and a musical performer. He’s also a writer and a director. And he brought facets of those skills to his acting too. He was always helping out, finding more jokes, getting more out of the material. He was constantly surprising us with interesting takes, asides and improvisations. It made my job so much easier.”

Levant even credits the actor with the idea to cast Nia Long as the film’s leading lady. “It was Ice Cube who first suggested her,” says Levant. “And when they started performing together I completely understood why. They have this natural chemistry.” Those fireworks dates back to the first film they appeared in together, *Boyz ‘N the Hood*.

The intervening years haven’t changed the comfort the two actors have in each other’s presence. “First off, Nia is a hell of an actress,” says Ice Cube of his co-star. “That was obvious the first time we worked together and so was our rapport. She’s cool people and so right to play a working mother.”

Long returns the compliment, admiring Ice Cube’s ability to “make a fool of himself but still seem like a cool guy.”

The two child actors with whom Ice Cube spends most of his screen time were thrilled to be working with him. Aleisha Allen, who plays Lindsey Kingston, describes him as

“awesome.” Phillip Daniel Bolden, who plays Kevin Kingston says “Yeah he is awesome and very nice too.”

“Besides being adorable,” says Ice Cube of his co-stars, “everything they did was kind of special. Some people just have ‘it,’ and these two kids — they got ‘it’”

Aleisha and Phillip were cast after a major talent search. “Our casting directors threw out a nationwide net to find the best talent,” says Levant. “When we saw Aleisha on video the first time, we thought, ‘that’s her.’ Then, when we saw her in *School of Rock*, we knew we’d made the right decision.”

“Phillip really shone in his auditions,” Levant continues. “He showed us that, even though he was just eight years old, he already had a serious side to him. I really enjoyed working with both Phillip and Aleisha because they were so receptive and patient. And it was gratifying to watch their relationship with Cube blossom, both on-screen and off. You could tell Cube was really fond of them, which comes across in the movie. The audience will definitely sense it.”

Jay Mohr was cast as Nick's co-worker and friend, Marty, after Alvarez and Levant watched tapes of an exchange between him and Ice Cube on Jay's 1999 ESPN series “Mohr Sports.” “And we said, ‘We want it just like that — like, just two guys hanging out,’” Alvarez recalls.

Mohr describes his character, Marty, as someone who isn't necessarily “the brightest bulb on the Christmas tree, but he's got a good heart.” Levant was enthusiastic about casting Mohr in this kind of change of pace role. “Jay is such a treat because he has such remarkable comic timing. This role’s a little out of the ordinary for him. We’re used to seeing him in a suit and tie on ‘The West Wing,’ and here he's got to wear a t-shirt and just be the goofy guy behind the counter.”

Another quirky, successful bit of casting luck occurred when the production team snagged veteran actress Nichelle Nichols — best known as Lt. Cmdr. Uhura on the original “Star Trek” series — for the role of Miss Mable, the kids’ babysitter. Levant had most recently worked with Nichols in the hit comedy *Snow Dogs*. He explains, “It was great to work with her again. She came in for a couple of days and just stole the show. The whole crew beamed when Nichelle was around.”

In addition to a compelling cast of human actors, *Are We There Yet?* utilizes inanimate objects for comic effect as well. Throughout the course of the movie, Nick's prized Lincoln Navigator and a bobble-head on the car dashboard take on some decidedly anthropomorphic characteristics.

The bobble-head idea grew out of the nature of Nick's business. "I was intrigued by the fact that Nick owned a fine sports collectible store," says Levant. "It raised a lot of possibilities for us visually. His profession gave us a vehicle to explore the roots of black baseball." The movie features many authentic, rare collectibles including jerseys signed by legendary Negro Leagues’ Buck O’Neill and a 1950s football helmet worn by Emlen Tunnell, the first black player for the New York Giants.

The bobble-head figure was fashioned after legendary baseball star Satchel Paige. The dashboard doll becomes Nick's ‘confidant’ on his treacherous journey. “He’s like the voice of reason in Nick’s head,” says Ice Cube. (Actor Tracy Morgan is the voice of Satchel Paige).

Why Satchel Paige? Ice Cube maintains that Paige, who made his debut in the major leagues at age 42 and pitched in the majors until he was 59, never really got his just due in history: "I could have used a contemporary ball player, but I just thought it'd be a little more flavor if we had somebody from the old Negro Leagues."

A bobble-head doll isn't the only inanimate object that seems to take on a life of it's own. Nick’s Lincoln Navigator parallels his progress throughout the film. "The journey that the

Navigator takes really mirrors Nick's bachelorhood," says Levant, "because, by the end, it too has been destroyed ... we've flattened his wheels *and* his pride."

But, basically, says Ice Cube, *Are We There Yet?* is the kind of movie that will please the family audience. "It's a good story that is fun and upbeat. It's a really cool tale of what two people have to go through to be together."

"The whole audience will find it accessible and funny," promises Mohr. "Whether you're an adult or a kid, you'll be able to relate to what's going on. Anyone who's ever been in a car for longer than 20 minutes and didn't know where they were going is going to get it."

For Levant, the movie's title gave him carte blanche to go push the envelope throughout and try to provide audience with a perfect evening out of the house. "I really wanted to give people their money's worth by continually turning up the heat, adding more energy and just piling on the incidents. I want them to leave satisfied that we left no comedy stone unturned."

And maybe, adds Alvarez, the film can also slip in a subliminal message. "At the end of the day, what we're saying is that family is the most important thing one has. As long as you have the support of your family and there's love, then everything's cool, you'll get by, you'll be fine."

About The Production

Thomas Ackerman, director of photography on *Are We There Yet?* describes the process of shooting this ambitious production as "a huge challenge and more than a little daunting, because there were weather considerations, a great deal of shooting inside an automobile, staging accidents, horses and even a mechanical deer."

Weather was a major factor. Shooting took place during Vancouver's rainy season. "This is the wettest movie I have ever worked on," laughs Levant. "We wet the streets. We spritzed the windows. We work in the rain. We pretend it's not raining when it is raining. We drench people. And it's cold — there's just no getting away from it."

Ackerman devoted much of his pre-production time figuring out the logistics of shooting three actors confined in a car "for page after page, scene after scene." Early on, he decided to investigate the feasibility of utilizing rear-projection, a time honored technique. "The reason I wanted to use rear projection is because it allows you to achieve a nice photographic image behind the actors while they're sitting in the car. It allows them the freedom to concentrate on the acting in the scene and gives me the ability to control the lighting as well as the composition of the background and foreground of each scene."

Ackerman went beyond the traditional methods of rear projection by utilizing a cutting-edge digital projection system. Levant was impressed by the results, noting that through Ackerman's ingenuity he was able to shoot scenes from a variety of angles within the car "and I didn't have to do it on a road while being towed up and back continuously throughout the day for each new take."

For the digital rear projection, plates were shot from various points of view by the second unit crew, providing the backgrounds for each sequence. For the middle ground of each shot a 30-foot track moved real objects like trees through the frame, while in the foreground the three actors sat inside the car which was on a pneumatic-hydraulic computerized motion base.

"We basically took the shell of a 6,000 pound Lincoln Navigator and placed it on a rig that made all kinds of movements," explains Levant. "We tried to give the actors a good ride but not shake them up too bad. It's essentially the same technology that is used in the most advanced entertainment rides in theme parks."

That Navigator shell was but one of many Navigators used in the movie, observes production designer Stephen Lineweaver. "They started out thinking they would need 8 Navigators but by the end that number climbed to 14. The Navigator functioned prominently as a comical metaphor for Nick's ever-changing life condition. At the outset, the Navigator proudly rolls out of a showroom all shiny and new. By the end, it's a destroyed low-rider riding on impossibly small tires."

Levant points out that the Navigator journeys from "being new and pristine and out in the world for the first time turning heads to a burnt husk of its former self. It's dropped off mountains, run through forests, thrown around freeways, smashed into guardrails. The doors are thrown into posts and parking lots. It takes a great deal of punishment and finally succumbs."

One scene called for one of the Navigators to fly down a mountain. The crew placed 4,300 boxes down on the spot where the SUV was supposed to land, to cushion the drop so the vehicle could be used again. But, Lineweaver says, things didn't go exactly according to plan. "The stunt driver was a little over zealous and he missed all 4,300 boxes."

Interestingly, in spite of the dismal condition of the Navigators by the end of the shoot, the Lincoln car company asked for the vehicles to be returned — "so we finally got to use the 4,300 boxes and sent back the pieces of the car via UPS," Lineweaver laughs.

Another bold use of contemporary technology was special effects master Walter Klassen's animatronic kickboxing deer. The radio-controlled, air-powered deer had real fur, ears that moved, eyes that blinked and a mouth that opened and closed. Even its nostrils flared. Additionally, Klassen explains, the producers also requested that the deer have "attitude." "So we put in some silicone top teeth, which enabled the deer to sneer, something a real deer can't do."

The result was a creature that was amazingly life-like, says Ice Cube. "The deer scene comes up when Nick and the kids stop to deal with a car problem. They see a deer watching them, so they start to feed it. Lindsey decides to take a picture. The flash scares the deer and it goes postal and comes at me, so I have to fight the deer. I really worked it. Know what I mean? That deer won't be attacking anyone ever again."

About The Cast

ICE CUBE (Nick Persons) has, as the head of his production company Cube Vision, written, produced and starred in the cult hit *Friday* and its successful sequels *Next Friday* and *Friday After Next*. Cube Vision was also responsible for *The Players Club*, in which Cube made his directorial debut. He recently starred in and executive produced the back-to-back hits *Barbershop* and *Barbershop 2: Back in Business*. He also produced and starred in *All About the Benjamins* and recently produced *Beauty Shop* starring Queen Latifah.

Other film credits include the critically acclaimed *Three Kings* opposite George Clooney and Mark Wahlberg, the action drama *Torque*, John Carpenter's *Ghosts of Mars*, *Anaconda* with Jennifer Lopez and Jon Voight, *Trespass* and *Higher Learning*. Cube made his feature film debut in John Singleton's classic *Boyz N the Hood*. He will next star in Revolution Studios' action thriller *XXX: State of the Union* opposite Samuel L. Jackson and Willem Dafoe.

Cube continues to be one of the most recognized hip-hop artists in the recording industry. His thriving music career included the double-platinum success of both discs of his double album "War and Peace." As a solo artist, Cube recorded such hit albums as "Lethal Injection," "Bootlegs & B-Sides," "The Predator" and "Amerikkka's Most Wanted." His collaborative effort with Mack-10 and WC formed the group Westside Connection whose second album, "Terrorist Threats," was released in December 2003 and marks their follow up effort to 1996's double-platinum seller "Bow Down." A

collection of his greatest hits, featuring two new songs, was released by Priority Records in December 2001.

NIA LONG (Suzanne Kingston) has built a reputation as an actress of exceptional range, delivering outstanding work in box office hits, independent features and television.

Long recently starred in Charles Shyer's remake of *Alfie* opposite Jude Law and in Mario Van Peebles' critically acclaimed documentary *Baadasssss!* opposite Van Peebles.

Long also starred in 20th Century Fox's box office hit *Big Momma's House* opposite Martin Lawrence. Her role in this film garnered her a 2001 NAACP Image Award Nomination for Outstanding Actress in a Motion Picture and a 2001 Blockbuster Award Nomination for Favorite Actress.

Long's other film credits include: *Boiler Room*, *Best Man*, *The Broken Hearts Club*, *In Too Deep*, *Held Up*, *Stigmata*, *Soul Food*, *Made in America*, *Friday*, *Boyz 'N the Hood* and *Love Jones*, which won the prestigious Audience Award at Sundance.

Long is currently starring on NBC's critically acclaimed drama "Third Watch" as Sasha Monroe, a tough cop dedicated to improving her community. The show is in its fifth season and is syndicated on A&E. For her work, Long received a 2004 NAACP Image Award for Outstanding Actress in a Drama Series.

Long's other television credits include "The Fresh Prince of Bel-Air," "Judging Amy," "If These Walls Could Talk 2" and "ER."

JAY MOHR (Marty) burst onto the screen and received critical acclaim for his role opposite Tom Cruise in the box office hit *Jerry Maguire* directed by Cameron Crowe. Born in Verona, New Jersey, Mohr performed stand-up comedy at colleges and comedy

clubs before joining the cast of "Saturday Night Live," where he gained national attention for his uncanny impressions of Christopher Walken, Ricki Lake and Sean Penn, among others.

Mohr has starred in such films as *Simone* with Al Pacino, the independent film *Seeing Other People*, *Pay It Forward* opposite Kevin Spacey and Helen Hunt, *Picture Perfect* opposite Jennifer Aniston, *Go* with Scott Wolf, the ensemble drama *Playing by Heart*, *Suicide Kings* with Denis Leary and Christopher Walken, the comedy spoof *Mafia*, as well as the films *Small Soldiers*, *Paulie* and *200 Cigarettes*.

His television projects include starring as "Peter Dragon" in the highly acclaimed series, "Action," and lending his voice to Drew Barrymore's "Olive, the Other Reindeer." An avid sports fan, he hosted the weekly sports/comedy/variety show "Mohr Sports" for ESPN. When not appearing in film or TV projects, Mohr can be found on stage at comedy clubs and college campuses across the country.

M.C. GAINEY (AI) is one of Hollywood's busiest character actors, appearing in everything from action blockbusters to Sundance films. Gaaney's most recent role was in the Broken Lizard Comedy Troupe's *Club Dread*. He was also recently in *Wonderland*, *Terminator 3*, *The Cooler*, *The New Guy*, *Diary of a Sex Addict*, *The Haunting*, *Happy Texas*, *Last Rites*, *Ringmaster*, *Meet the Deedles*, and *Con Air*. Other film credits include *The Fan*, *The Secret Agent Club*, *Citizen Ruth*, *Geronimo*, *The Mighty Ducks*, *An Innocent Man*, *Soul Man*, and *Pennies From Heaven*.

Along with his feature film credits, Gaaney has also played numerous roles on television. Most recently, he was in "UC: Undercover," "Dead Last," and "CSI: Crime Scene Investigation." He has also appeared in guest spots including "The Pretender," "Nash Bridges," "The X-Files," "Walker Texas Ranger," "Adventures of Brisco County Jr.," "The Fresh Prince of Bel-Air," "Designing Women," "Matlock," "L.A. Law," "Night Court," "Simon & Simon," "Cheers," "Hart to Hart" and "Happy Days."

ALEISHA ALLEN (Lindsey Kingston) was born and raised in New York City, and has been modeling for print and television ads since the age of four. As a six-year-old she appeared on the series "Blue's Clues," and later she became a series regular on the popular Disney TV show "Out of the Box."

A singer and ballerina, as well as an actress, Allen most recently starred in the comedy-hit *School of Rock* with Jack Black. She has also appeared in the feature films *The Best Man* and *Finding Forrester*.

PHILIP DANIEL BOLDEN (Kevin Kingston) most recently appeared as 'Mack, Jr.' in *Johnson Family Vacation* opposite Steve Harvey and Vanessa L. Williams. Other film appearances include *The Animal* and *Little Nicky*.

On television, Bolden has guest-starred on "According to Jim," "CSI: Miami," "Malcolm in the Middle" and has had recurring roles on both "My Wife and Kids" and "The King of Queens." He also appeared in the telefilm "Play'd: A Hip Hop Story."

Bolden, who was born in New Orleans, had a breakout role in a McDonald's commercial with Kobe Bryant and had a leading role in Macy Gray's music video "Sweet Baby."

TRACY MORGAN (Voice of Satchel Paige) is a stand-up comedian and actor. He was a popular member of the cast of “Saturday Night Live” from 1996 to 2003 when he departed to star in his own series “The Tracy Morgan Show.” Born and raised in New York City, Morgan first gained attention in the recurring role of Hustle Man on the comedy series “Martin.” He made his film debut in *A Thin Line Between Love and Hate* and has since been seen in *Half Baked*, *30 Years to Life*, *Jay and Silent Bob Strike Back*, *Head of State* and the upcoming *The Longest Yard*.

Between film and television roles, he continues to work the national stand-up comedy circuit. He has had an hour-long stand-up special on Comedy Central and lent his voice to the network’s series “Crank Yankers.”

NICHELLE NICHOLS (Miss Mabel) will always be Commander Uhura to legions of Star Trek fans, but her extensive resume showcases her many other talents. In addition to acting, Nichols has established herself as a singer, writer and gifted stage performer.

Born in Robbins, Illinois, Nichols started her career at age 16. She got her first big break touring with Duke Ellington, and also sang with Lionel Hampton. Her performances took her across the United States, through Canada and to Europe. She performed in “The Roar of the Grease Paint, the Smell of the Crowd” and “For My People,” and also starred in James Baldwin’s play “Blues for Mr. Charlie.”

She soon found herself before the camera, starring on Gene Roddenberry’s series “The Lieutenant.” Her next starring role cemented her in pop culture history as Lt. Nyota Uhura on the science-fiction series “Star Trek.”

The series was the first to feature a regular black role, and Nichols became a role model for African-American women across the country. She broke ground by being half of television’s first interracial kiss, with co-star William Shatner. When the series ended in 1969, Nichols went on to star in six *Star Trek* feature films. She has also appeared in *The Supernaturals* and most recently in *Snow Dogs* alongside Cuba Gooding, Jr.

Nichols is also an accomplished stage performer. She has been nominated twice for the Sarah Siddons Award for Best Actress, for her performances in “Kicks and Company” and “The Blacks.” She received rave reviews for her performance in “Horowitz and Mrs. Washington” and starred in “Reflections” at the Westwood Playhouse, a cabaret-style show in which Nichols saluted her most notable influences by channeling legendary female entertainers.

To the pleasure of many “Star Trek” fans, Nichols released her autobiography Beyond Uhura: Star Trek and Other Memoirs in 1994. She followed up her writing debut with the science-fiction novel Saturn’s Child, which was a hit among sci-fi fans.

Nichols is also a noted philanthropist. She received the NASA Public Service Award for her efforts in recruiting minorities to space study, and she continues to serve as a member of the Board of Governors of the National Space Society and as a member of the Advisory Board of the International Space Camp.

About The Filmmakers

BRIAN LEVANT (Director) has been associated with some of the most successful franchises in family entertainment over the past four decades. As a director, Levant’s numerous feature film-directing credits include *Snow Dogs*, *The Flintstones in Viva Rock Vegas*, *Jingle All the Way*, *Beethoven*, *Problem Child 2* and *The Flintstones*. In television, Levant was the longtime producer on the series “Happy Days,” “Mork and Mindy” and “The Bad News Bears,” among others.

Levant has been the recipient of many awards including an International Emmy Award, an NAACP Image Award and the Cable ACE Award for Best Direction in a Series.

Levant lives in a perpetual state of chaos with his wife Alison, three children and six dogs.

STEVEN GARY BANKS & CLAUDIA GRAZIOSO (Screenplay by, Story by) have sold about 10 feature screenplays and pitches to such companies as Warner Brothers, Paramount, Revolution Studios, New Line, Disney, Columbia and Lakeshore Entertainment. Additionally, they have sold pilots to ABC and Fox. They came up with the idea for *Are We There Yet?* at a Quiznos over lunch, (if Claudia's memory is correct) or brainstorming in Claudia's old apartment (if Steven's memory is correct). In any event, it was their second pitch together as a writing team, and their first produced movie. They are currently writing *Mr. President* with Lil' Bow Wow attached to star and Will Smith producing, *How to Become Famous in Two Weeks or Less* and *Privy* as well as a television pilot for 20th Century Fox.

Banks was raised and educated in Salt Lake City, Utah. He moved to Los Angeles shortly after college and began producing commercials. He then set up several feature films at major studios as a producer before beginning his writing career. He sold his first script, *Sluggo* (co-written with Bruce Graham), to Miramax before teaming up with Grazioso.

Grazioso was raised in Connecticut and came to Los Angeles to attend UCLA Film School, where she won the Samuel Goldwyn Award. In addition to writing scripts for several studios, she was a theater critic for Backstage West and is a founding member of the InsideOut Writing Program, which teaches writing workshops to children being tried as adults in Los Angeles County Juvenile Halls.

J. DAVID STEM & DAVID N. WEISS (Screenplay by) wrote the screenplay for the animated hit *The Rugrats Movie* and co-wrote the successful sequel *Rugrats in Paris: The Movie*, as well as for the blockbuster *Shrek 2*. In addition, the writing team co-wrote *Jimmy Neutron: Boy Genius*, which earned an Academy Award® nomination for Best Animated Feature and co-wrote the live-action adventure film *Clockstoppers*. Stem and

Weiss are currently writing *Daddy Day Camp*, the sequel to the Eddie Murphy hit comedy *Daddy Day Care*.

Stem and Weiss received an Emmy nomination for their work as co-producers and head writers of the “Rugrats” television series. They also wrote the acclaimed holiday perennial “Rugrats Chanukah Special.” The writing duo served as executive story editors on the hit CBS sitcom “Cybill” and as co-producers on The WB’s “Mission Hill.”

Stem attended USC’s Graduate School of Journalism and wrote for TV Guide and Newsday. He also built an ADDY Award-winning career in advertising as a writer and director.

Weiss received his graduate degree from the USC School of Cinema-Television. Prior to teaming with Stem, he wrote and directed several award-winning shorts and penned the screenplay for the popular animated feature *All Dogs Go to Heaven*. He also won an Emmy for his writing work on “Dennis Miller Live.”

ICE CUBE (Producer) See biography in “About the Cast” section.

MATT ALVAREZ (Producer) has been partnered at Cube Vision with actor/producer/writer Ice Cube since 1998. The company has produced the highly successful *Barbershop* franchise (*Barbershop*, *Barbershop 2*) for MGM, the *Friday* franchise (*Friday*, *Next Friday*, *Friday after Next*) and *All About The Benjamins* for New Line and has been executive producer on the upcoming *Beauty Shop*.

Cube Vision signed a three-picture production deal with Revolution Studios in 2003, where they are currently developing the features *Willie*, *Clash* and *Neighborhood Watch*. Other projects they are developing include *Defense*, *Going on Tilt* and *The Courtship of Eddies Father*.

In addition to his producing responsibilities and overseeing day-to-day operations of Cube Vision, Alvarez is responsible for nurturing new writers and directors, acquiring and developing new music projects, as well as overseeing the company's expansion into other areas of entertainment.

Alvarez also spearheaded Cube Vision's television efforts with several projects in development. First up is the untitled Cohn/Miller one-hour drama for Fox. There is also an animated series for MTV based on the popular *Friday* franchise and the "Barbershop" TV show for Showtime. Additionally, they are developing a half-hour drama for HBO about a young hip-hop artist and the music industry entitled "Be Careful What You Wish For."

Alvarez got his start as acquisitions and co-productions manager at Fine Line Features, where he oversaw the production of such films as *Mother Night* starring Nick Nolte and *Roseanna's Grave*. Born in Fresno, California and raised in Foster City, he graduated from the University of California, Davis, where he earned a B.A. in English and art history. He resides in Los Angeles. He is 32 years old.

DAN KOLSRUD (Producer) has previously served as executive producer on such films as *13 Going on 30*, *Daddy Day Care*, *L.A. Confidential*, *Seven*, *Falling Down*, *Bicentennial Man*, *Mystery*, *Alaska*, *Richie Rich*, *Impulse* and *Grumpy Old Men*. He also produced *Memoirs of an Invisible Man*.

TODD GARNER (Executive Producer) joined Revolution Studios as a partner in May 2000. He is responsible for overseeing all aspects of development and production for the company's motion pictures. Garner also served as an executive producer on *XXX*, *Radio*, *Anger Management* and *The Forgotten*, and will serve as executive producer on *XXX: State of the Union* starring Ice Cube.

Now in its fourth year of operation, Revolution Studios has released more than two dozen films, including *America's Sweethearts*, *Black Hawk Down*, *XXX*, *Anger Management*, *Daddy Day Care*, *Hellboy*, *13 Going On 30* and *White Chicks*.

Prior to joining Revolution Studios, Garner served as Co-President of the Walt Disney Company's Buena Vista Motion Picture Group. Among the highly successful films he oversaw were *Pearl Harbor*, *Gone in 60 Seconds*, *Remember the Titans* and *The Waterboy*. Prior to that, Garner was Executive Vice President (1998-99) of Buena Vista Motion Picture Group. Garner began his 10-year association with Disney as a Creative Executive at Touchstone Pictures in 1990 and was subsequently promoted to Director of Production, Vice President of Production (1995-96) and Senior Vice President of Production (1996-98).

DEREK DAUCHY (Executive Producer) is part of the creative team at Revolution Studios and has helped develop several feature films including *The Animal*, Dana Carvey's film *The Master of Disguise*, *XXX*, *Anger Management*, *Daddy Day Care* and *Radio* (all of which he co-produced) and *Darkness Falls* (on which he was executive producer). Dauchy previously spent three years working for Barry Levinson and Paula Weinstein at their Baltimore/Spring Creek Pictures, where he helped develop such blockbusters as *The Perfect Storm* and *Analyze This*. He is currently at work on *Daddy Day Camp*.

THOMAS ACKERMAN, ASC (Director of Photography) has an impressive resume of movies, including the hit comedies *Anchorman*, *Dickie Roberts: Former Child Star* and *Snow Dogs*.

Ackerman, who has focused largely on family-oriented comedies, also counts among his credits such movies as *Rat Race*, *The Adventures of Rocky and Bullwinkle*, *George of the Jungle*, *Jumanji*, *Baby's Day Out*, *Dennis the Menace*, *National Lampoon's Christmas Vacation*, *Beetlejuice*, *Girls Just Want to Have Fun* and *Roadhouse 66*.

Ackerman attended the University of Iowa.

STEPHEN LINEWEAVER (Production Designer) started his film career in New York as an Art Director on such films as *After Hours* directed by Martin Scorsese, *Something Wild* directed by Jonathan Demme and *The Brother From Another Planet* directed by

John Sayles. James L. Brooks gave Lineweaver his first break as Production Designer on “The Tracey Ullman Show,” for which Lineweaver received an Emmy for Best Production Design. He also assisted Matt Groening with the visual style of “The Simpsons” during its formative years.

Lineweaver designed the Academy Award®-nominated *Jerry Maguire* starring Tom Cruise and *This Boy’s Life* starring Robert De Niro and Leonardo DiCaprio. His other features include *Singles* starring Bridget Fonda, *Junior* starring Arnold Schwarzenegger, Garry Marshall’s *The Other Sister* starring Diane Keaton and Juliette Lewis, James L. Brooks’ *I’ll Do Anything* and *Snow Dogs* starring Cuba Gooding, Jr. and James Coburn. He most recently provided the production design for *Caught in the Act* and *The Girl Next Door*.

LAWRENCE JORDAN (Editor) has been working in Hollywood for more than two decades. His credits include *Riding in Cars with Boys*, *Dumb and Dumberer: When Harry Met Lloyd*, *Deuce Bigalow: Male Gigolo*, *Jack Frost* starring Michael Keaton and Kelly Preston, *Fallen* starring Denzel Washington and John Goodman, Kiefer Sutherland’s feature directorial debut *Truth or Consequences N.M.* and *Assassins* for director Richard Donner.

He edited 1993-1994 season of the critically acclaimed television series “N.Y.P.D. Blue” for Steven Bochco Productions, for which he earned nominations from both the American Cinema Editors and the Academy of Television Arts and Sciences. He is also credited as associate editor on Danny DeVito’s *The War of the Roses*, additional editor on Jodie Foster’s *Little Man Tate* and associate producer on “The Tracey Ullman Show.” He recently was the editor on the TV pilot for “Legally Blonde.”

Jordan has contributed to the development of Avid’s 24-frame per second “Film Composer” software and has consulted several digital technology companies. Recently, Jordan created 2-pop—The Final Cut Pro Information Site, an internet community

dedicated to providing information about Apple Computer's revolutionary new editing and compositing software, Final Cut Pro.

GERSHA PHILLIPS (Costume Designer) most recently worked on *Walking Tall* and *My Baby's Daddy*. Other film credits include *Crime Spree*, *Owning Mahoney*, *Narc*, *Tangled*, *Tart*, *American Psycho*, *The Five Senses*, *Prisoner of Love* and *The Passion*.

DAVID NEWMAN (Music) is a member of the formidable family of composers — cousin of Randy Newman, son of Alfred Newman, brother of Thomas Newman — who have left a legendary mark on motion pictures.

Nominated for an Academy Award® for his score on *Anastasia*, Newman has scored such movies as *Cat in the Hat*, *Daddy Day Care*, *How to Lose a Guy in 10 Days*, *The Nutty Professor*, *Scooby-Doo*, *Scooby-Doo 2: Monsters Unleashed*, *Life or Something Like It*, *Ice Age*, *The Affair of the Necklace*, *Dr. Doolittle 2*, *Heathers* and *Honeymoon in Vegas*.

Newman has enjoyed a long relationship with director Danny DeVito, having scored the films *Duplex*, *Death to Smoochy*, *Matilda*, *Hoffa*, *The War of the Roses* and *Throw Momma From the Train* as well as the upcoming *I Married a Witch*.

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