

BIG MOMMA'S HOUSE 2

In 2000's "Big Momma's House," Martin Lawrence had his "largest" role ever, as an FBI agent who is a master of disguise. To trap a brutal bank robber, Lawrence went deep undercover – impersonating a fun-loving granny known as Big Momma. Now, Lawrence is back as the boldest, biggest, and baddest Momma ever, in the mother of all comedies: **BIG MOMMA'S HOUSE 2**. This time, Lawrence transforms himself into Big Momma to avert a national security disaster. But saving the country is the least of Big Momma's problems, as he takes on his ultimate challenge – being nanny/housekeeper to the suspect's dysfunctional family.

Everyone's favorite bundle of double-barreled excitement is back for another crime-busting adventure, when funnyman Martin Lawrence returns as undercover FBI Agent Malcolm Turner in *Big Momma's House 2*, the sequel to the 2000 worldwide box office hit *Big Momma's House*.

This time around, Malcolm is out to expose the suspected designer of a deadly computer "worm" that would allow outside forces access to sophisticated and critical government intelligence files. Unfortunately, the only way the crafty agent can get next to the worm's creator, Tom Fuller (MARK MOSES), is to access the programmer's Orange County home as the new "nanny" to Fuller and his wife Leah's (EMILY PROCTER) children: toddler Andrew and his two older sisters, Carrie and Molly. This means that Malcolm must once again rely on his sure-fire alter ego, the take-no-prisoners

Hattie Mae Pierce, a.k.a. “Big Momma,” to bring down the bad guys and prove that a woman’s work is never done!

But once undercover, the job proves another tough juggling act for Big Momma as “she” must manage the hectic lives of the three Fuller kids, keep up with their myriad of daily activities, and handle the many household chores, all while secretly trying to dig up information on Tom’s computer virus. Of course, Malcolm’s hardest and most comical task is staying in Big Momma character throughout, which requires the trickiest of physical and vocal transformations, not to mention the ability to think really fast on his pumps.

Hilarious situations ensue for “Big Momma” while trying to trap her prey, including, infiltrating a ritzy women’s day spa, leading a bawdy teen cheerleading competition, and surviving a crazy jet ski chase, all while trying to keep “her” wig straight and skirts smooth.

Along the way, “Big Momma” also helps bring the fractured Fuller clan back together and, in turn, Malcolm develops a newfound appreciation for his own family, which includes stepson Trent (JASCHA WASHINGTON) and expectant wife Sherrie (NIA LONG). Malcolm also learns he can strike a successful balance between his work and home responsibilities, without shortchanging either side in the process. So what if it took wearing fake breasts and a floral tent dress to get there?

Big Momma’s House 2 was directed by John Whitesell (*Malibu’s Most Wanted*), from a screenplay by Don Rhymer, based on characters created by Darryl Quarles. The film was produced by David T. Friendly and Michael Green and co-produced by Jeremiah Samuels. Martin Lawrence, Jeffrey Kwatinetz and Arnon Milchan served as executive producers.

Joining Whitesell behind the camera are director of photography Mark Irwin, ASC/CSC, editor Priscilla Nedd Friendly, A.C.E. production designer Craig Stearns, costume designer Debrae Little, and composer George S. Clinton.

The decision to produce a sequel to *Big Momma’s House* was an easy one for the filmmakers. Not only did the original movie bring in over \$200 million in its worldwide theatrical release, audiences embraced star Martin Lawrence’s lovable, clever, and

outrageous title character and would surely be eager to see what the buxom septuagenarian would be up to next.

According to Lawrence, the key to the success of the character of Big Momma is simple. “Everybody knows a Big Momma. She’s that kind of woman who’s honest to a fault but, at the same time, can warm your heart and make you laugh.” Concur director John Whitesell, “What’s really special about Big Momma is that she so relatable, and she crosses all racial, ethnic, and even religious boundaries. Everyone, everywhere has had some version of Big Momma in their lives.”

Of course, in terms of creating Big Momma, it doesn’t hurt that Martin Lawrence has a unique talent for channeling the female psyche. Notes Whitesell: “Martin does a lot of female stuff in his stand-up routines, and when you watch him, you realize just how completely he’s able to tap into that persona, in very different degrees, with very different kinds of characters. He just innately seems to understand how a woman thinks.”

Explains Lawrence: “I’ve had lots of influences to draw upon for the character of Big Momma, especially the household I grew up in. It was filled with strong women--my mom, my grandmother, my sisters--and they’ve all helped shape the female characters I’ve created, particularly Big Momma.”

But Lawrence didn’t just jump back into recreating this iconic character. “First and foremost,” the actor states, “the ingredients for a sequel had to be right. The script had to be funny. Very funny. And, fortunately, it was.”

“Coordinating Martin Lawrence’s schedule and understanding that the sequel had to be as good--if not even better--than the original, factored into the five-year gap between the first *Big Momma’s House* and its follow-up,” says producer David T. Friendly. “We knew all along that we wanted to make it. The challenge was in getting it all right.”

For Lawrence, the toughest part of making the *Big Momma’s House* movies was undergoing the grueling and complicated makeup process that turns a lean, 40-year-old man into a plus-size woman of 70. Comments the actor, “You know, it’s just not normal to walk around with that big face and big neck attached to you every day. Believe me, it was hard. But, every day, once I’d finally come out of that makeup trailer, getting into the character was surprisingly easy.”

To transform Lawrence into Big Momma involved many steps utilizing a host of different artists with their own, unique skills. Wesley Wofford, the film's key prosthetics makeup artist, described the process of this startling conversion: "Martin Lawrence first had a life-casting session, where a mold was made of his face and body. From this process we ended up with a cement replica upon which the character of Big Momma could be fabricated.

"The body cast was then sent to a specialty costume department where the 'fat suits' were created from various types of foam, hollow rubber, webbing and spandex. It was built specifically to Lawrence's body to fit and move with him perfectly."

"After molding individual body parts, muscle groups, and fatty deposits, which were each built in sections of different density to shift and move like real flesh, a foam latex skin was produced," Wofford continues. "This skin was then painted with balloon inks to match Lawrence's skin tones. His 'fat suit' went on in sections every day, with the final touch being the 'skin layer.'"

But the process didn't stop there. The makeup artists then had to deal with Lawrence above the neck. "Martin's head cast went to the sculpture/makeup design department, where a sculpture was made on top of the stone cast," relates Wofford. "Technical issues, such as thickness in relation to facial movement and blending edges, were combined with artistic character choices to arrive at the final design. This sculpture was then cut into nine separate pieces, removed from the full head, and placed on cores, which were partial copies of Lawrence's face."

The sculptures were then blended and detailed down to each individual wrinkle and pore. "Afterwards, molds were made of the finished sculptures, the clay was removed, and the molds and cores were cleaned," describes Wofford. "The nine molds then went to the silicone department, where the appliances were fabricated. Silicone was injected into the closed molds and cores, filling the spaces between, and the end result were pieces that made up the shape of Martin's face on the inside, and 'Big Momma's' face on the outside." Ultimately, the assemblage of the nine separate pieces formed a mask that fit perfectly and moved with Lawrence's face.

Each day, Lawrence underwent an hour and forty-five minute make-up session, where two makeup artists meticulously glued the overlapping mask pieces onto his face,

blended them seamlessly together, then painted the skin tones, and finished it all off with beauty makeup. The makeup was worn all day, and after a 30-minute removal at the end of the day, these mask pieces were thrown away. A new set was then prepped to be applied to the actor the next morning.

In addition, Lawrence had three different “fat suits” with five separate sets of arms and legs. Between Lawrence and his Big Momma photo double and stuntmen, over 925 individual appliances were fabricated for the production.

Working with Martin Lawrence and his on-screen alter-egos was a treat for John Whitesell. “When you have somebody so innately funny, who understands comedy the way Martin does, he’s able to bring an immediate vibrancy and energy to his character,” says Whitesell. “And then, when you really get into the scenes, you discover all these hidden, unexpected things coming from him that are amazingly funny.”

David T. Friendly also has high praise for his star. “Martin is not only a very good, solid actor, he’s also an incredible improviser,” says the producer. “Very often, at the end of a scene, he’d add something unscripted--maybe a little flourish or a look – just some tiny bit of genius that ended up making all the difference.”

Everyone on set enjoyed the character of Big Momma herself, especially Lawrence. “What I love about her is that she’s completely guileless,” says Lawrence. “She has the confidence to put on a bikini, wear Bo Derek braids, and just be like a sexy woman out there on the beach. On the other hand, if she decides to jet-ski or be a cheerleading coach, she’ll just go do that too. Wherever Big Momma is and whatever she does, she’s unflappable--and unstoppable.”

Lawrence also appreciates the way Big Momma is able to help and change the people around her. He explains, “When Big Momma sees how dysfunctional the Fuller family is, Malcolm realizes he doesn’t want his own family to become like them. So, as the Fullers get closer, thanks to Big Momma, it makes Malcolm that much more confident about his ability to bond with his own wife and children.”

Adds John Whitesell: “I think part of the lesson that both Malcolm and the Fullers learn is that you have to work at things to make them better. It requires communication and patience and love.” The director continues, “When Malcolm puts on the Big Momma costume, many of the emotional elements that were trapped inside of Malcolm

are forced out, and he learns just how organic all those deeper feelings are to his personal makeup. His character not only goes through a physical transformation, but a spiritual one as well.”

In the first *Big Momma’s House*, Malcolm was a sharp undercover detective who was continuously poised to take chances and risks. But now, in the sequel, Malcolm finds himself caught between being a hotshot at work and a good father and husband at home. Says Whitesell: “It’s not until he goes undercover as a nanny, and gets to observe his new ‘family,’ that Malcolm comes to understand he can be true to both his own family and his work, and that neither has to suffer. But, of course, it’s Martin Lawrence’s performance that really sells the whole thing.”

Director Whitesell gives kudos to the rest of his *Big Momma’s House 2* cast as well. He was appreciative to have been blessed with such a versatile and inventive comic ensemble, starting with Nia Long, who plays Sherrie Turner, Malcolm’s wife. “Aside from being so beautiful and sexy, Nia is a strong, focused, and incredibly likeable actress,” praises Whitesell. “She and Martin have fantastic chemistry and there’s just this special something that happens when they share a scene together.”

Then there’s Zachary Levi, best known for his witty comedic turn on the hit television series *Less Than Perfect*. Levi portrays Malcolm’s co-worker and friend, Kevin. “Zack is a burgeoning comic genius who I think is going to be a very big star,” says Whitesell. “He comes up with so many wonderful different ways to do every scene and attacks each moment with boundless enthusiasm and energy.”

As for Emily Procter, who portrays harried wife and mother Leah Fuller, the director notes that she does a complete “180” here from her lead role on *CSI: Miami*. “Emily was so adept with comedy, particularly having to play straight-gal to Big Momma. The joke is in how seriously she actually takes her outrageous new nanny, and Emily knew just how to wring every laugh out of that set-up.”

Mark Moses, a former regular on the top-rated series *Desperate Housewives*, also had to play against type, as Big Momma’s adversary, the suspicious computer software designer Tom Fuller. “Tom is kind of a mysterious, shadowy character,” remarks Whitesell, “and Mark knew how to play him with just the right amount of menace, while

also keeping up a believable family man front at home. He definitely struck a perfect balance.”

In the end, producer David T. Friendly hopes that audiences will leave *Big Momma’s House 2* feeling not only enormously entertained but also emotionally fulfilled. “Of course, the jokes, gags, and fun of the movie are what you look for in a comedy,” says Friendly, “but the dividend here may be also learning about the value of family and relationships, and the importance of balancing your work schedule with your home life.”

Adds Whitesell, “The movie also shows that if we can just learn to relax a little bit and enjoy what we have around us, we’ll be much happier people. I couldn’t agree more.”

ABOUT THE CAST

MARTIN LAWRENCE (Malcolm Turner/*Big Momma*; Executive Producer) has established himself as one of America’s most popular actor/comedians with starring roles in such hit movies as *Big Momma’s House*, *Bad Boys* and its sequel *Bad Boys II*, *Blue Streak*, and *National Security*. Lawrence’s many other screen credits include *Do the Right Thing*, *House Party*, *Talkin’ Dirty After Dark*, *House Party 2*, *Boomerang*, *A Thin Line Between Love and Hate* (which he also co-wrote and directed), *Nothing To Lose*, *Life*, *What’s the Worst That Could Happen?* and *Black Knight*. Most recently, he was seen in the Twentieth Century Fox comedy *Rebound* and also voiced the character of ‘Boog’ in Sony Animation’s upcoming *Open Season*.

Lawrence, inspired by Richard Pryor, began his career as a stand-up comedian, gained major attention at Hollywood’s legendary Improv, and shortly thereafter won a performance spot on TV’s popular talent showcase *Star Search*. Columbia Television executives, impressed by his *Star Search* appearance, offered Lawrence his first acting job, a regular role on the sitcom *What’s Happening Now!*

Lawrence was then personally chosen by music mogul Russell Simmons to host his groundbreaking showcase for young comedians, HBO’s *Def Comedy Jam*. Lawrence worked on the show for two seasons and is credited with helping expose a new generation of stand-up comics including Chris Tucker, Damon Wayans, Steve Harvey, and Cedric the Entertainer.

The actor/comedian went on to co-create, executive produce, and star in Fox Television's *Martin*. The hit sitcom, which ran from 1992-1997, earned three NAACP Image Awards, and is one of several series credited with helping solidify the fledgling Fox network within the industry.

Lawrence has also starred in two hugely successful concert films: *You So Crazy* and *Martin Lawrence Live: Runteldat*; and has recorded a Billboard Top 10 concert album and the Grammy-nominated *Funk It*.

NIA LONG (Sherrie Turner) has worked non-stop in film and television since first appearing in John Singleton's seminal drama *Boyz N the Hood*. Her many and varied feature credits include *Made in America*, *Friday*, *Love Jones*, *Hav Plenty*, *Soul Food*, *In Too Deep*, *The Best Man*, *Stigmata*, *Held Up*, *The Broken Hearts Club*, *Boiler Room*, and the first *Big Momma's House*, for which she earned nominations for both an NAACP Image Award (Outstanding Actress in a Motion Picture) and a Blockbuster Award (Favorite Actress).

More recently, Long has been seen in such movies as *Baadasssss!*, *Alfie*, and *Are We There Yet?*

On television, the actress starred as Officer Sasha Monroe on the NBC drama *Third Watch*, for which she won NAACP Image awards in both 2004 and 2005 for Outstanding Actress in a Drama Series.

Long was also a regular on the daytime drama *The Guiding Light*, had recurring roles on such series as *The Fresh Prince of Bel-Air*, *Moesha*, and *Judging Amy*, and was seen in the telefilms *If These Walls Could Talk 2* and *Sightings: Heartland Ghost*.

EMILY PROCTER (Leah Fuller) is best known for her starring role as Detective Calliegh Duquesne on CBS's current, top-rated series *CSI: Miami*. Television audiences also know Procter from her two-season recurring part as attorney Ainsley Hayes on NBC's *The West Wing*. Other TV credits include episodes of *Friends*, *Lois & Clark: The New Adventures of Superman*, *Just Shoot Me!*, *Early Edition*; and both the original *CSI: Crime Scene Investigation* and its spinoff, *CSI: NY*, in which she originated her role as Detective Duquesne.

Procter also acted in the telefilms *The Dukes of Hazzard: Reunion!*, HBO's *Breast Men*, and *Submerged*.

On the big screen, the actress was seen in such features as *Leaving Las Vegas*, *Jerry Maguire*, *Kingdom Come*, *Guinevere*, *Body Shots*, and *The Big Tease*.

ZACHARY LEVI (Kevin Keneally) is starring in his fourth season as the quick-witted, scheming Kipp Steadman on ABC's hit sitcom *Less Than Perfect*. Other TV work includes appearances on such series as *Curb Your Enthusiasm* and *The Division*, as well as in the ABC Family Channel film *See Jane Date* and the FX movie *Big Shot: Confessions of a Campus Bookie*.

MARK MOSES (Tom Fuller) is a veteran TV and film actor who appeared as Paul Young in ABC's mega-hit series *Desperate Housewives*.

Moses' many feature credits include *Platoon*, *Someone To Watch Over Me*, *Born on the Fourth of July*, *The Doors*, *Gettysburg*, *Deep Impact*, *One Man's Hero*, *Red Dragon*, *After the Sunset*, and *Monster-In-Law*.

The actor has also appeared in a string of telefilms and miniseries such as *North and South*, *The Silence at Bethany*, *The Tracker*, *Empire City*, *Perry Mason: The Case of the Fatal Framing*, *A Kiss Goodnight*, *Rough Riders*, *James Dean*, *Star Trek Enterprise: Broken Bow*, and *Saving Jessica Lynch*.

Moses' series work includes episodes of TV shows like *Family Ties*, *The Golden Girls*, *Matlock*, *Diagnosis Murder*, *The Commish*, *Party of Five*, *Chicago Hope*, *Family Law*, *Touched By an Angel*, *Judging Amy*, *JAG*, *CSI: Crime Scene Investigation*, *Ally McBeal*, *Presidio Med*, *The Practice*, *ER*, *7th Heaven*, *The West Wing*, *Malcolm in the Middle*, *Las Vegas*, and *NYPD Blue*. He was also a regular on the series *Grand* and *The Single Guy*.

ABOUT THE FILMMAKERS

JOHN WHITESELL (Director) is one of the most consistently busy directors in the world of TV and movie comedy.

He has directed and produced over 200 episodes of primetime television including such hit series as *A Different World*, *Coach*, *Law & Order*, *Roseanne* (two seasons), *Cosby*, *Blossom*, *The John Laroquette Show*, *Damon*, *Providence*, *Jack & Jill*, and *Grounded For Life*.

Whitesell's feature credits include *Calendar Girl*, with Jason Priestly and Joe Pantoliano; *See Spot Run*, which starred David Arquette and Michael Clark Duncan; and *Malibu's Most Wanted*, with Jamie Kennedy, Ryan O'Neal, Taye Diggs, and Anthony Anderson.

He began his directing career in daytime television, where he helmed and executive produced the dramas *Search for Tomorrow*, *Another World*; and *Guiding Light*, for which he won an Emmy® Award.

DON RHYMER (Screenwriter) co-wrote (with Darryl Quarles) the original *Big Momma's House*. His other feature comedy credits include *Carpool*, *The Santa Clause 2*, *Agent Cody Banks 2: Destination London*, and the big-screen adaptation of *The Honeymooners*.

Rhymer has also enjoyed a successful TV career, and has written and produced such sitcoms as *The Hogan Family*, *Coach*, *Bagdad Café*, *Evening Shade*, *Hearts Afire*, *Caroline in the City*, *Chicago Sons*, and *Fired Up*.

In addition, he wrote the telefilms *Banner Times*, *Past the Bleachers*, and *Under Wraps*.

Rhymer is currently working on a poker comedy for Sony Pictures entitled *All In*.

DAVID T. FRIENDLY (Producer) has been a film producer and motion picture executive for over 20 years. He produced the original *Big Momma's House*, which grossed over \$200 million worldwide.

Friendly's many other producing credits include the critically acclaimed *Courage Under Fire* and the worldwide blockbuster *Doctor Dolittle*. He also produced the films

Daylight, Out to Sea, Here On Earth, Laws of Attraction, and The Honeymooners, and was executive producer on the indie drama *Digging To China*.

Friendly recently completed production on *Little Miss Sunshine*, starring Greg Kinnear, Steve Carell and Toni Collette.

In addition, Friendly executive produced the features *My Girl, For Love Or Money, My Girl 2, Greedy*, and *The Chamber* while working for Imagine Entertainment, where he eventually rose to President of Production. Other films he oversaw while at Imagine include *The 'burbs, The Dream Team, Kindergarten Cop*, and *Backdraft*.

After his stint at Imagine, Friendly went on to join Davis Entertainment as President. A three-year, first-look producing deal at 20th Century Fox followed and, in 2000, Friendly partnered with financier Marc Turteltaub to form Deep River Productions. In 2004, Deep River began a first-look deal at Paramount Pictures, and recently wrapped production on the comedy *Little Miss Sunshine*, starring Greg Kinnear, Steve Carell, Toni Collette, Alan Arkin and Abigail Breslin.

Friendly, who is the son of legendary journalist, news producer, and CBS-TV President Fred Friendly, also began his career in journalism and, at age 22, was named a staff writer for Newsweek. He then specialized in entertainment reporting for The Los Angeles Times, where he worked until 1987.

MICHAEL GREEN (Producer), who was also a producer on the first *Big Momma's House*, has provided personal management for some of Hollywood's biggest performers including Roseanne Barr, The Backstreet Boys, Martin Lawrence, Enrique Iglesias, Ice Cube, Michael Jackson, and Limp Bizkit.

Green began his career at management company Irvin Arthur Associates, where he became a principal and partner. He was then recruited by Gallin-Morey & Associates, where he managed and developed projects for a number of well-known talents, whom he continues to work with today.

In 1997, Green co-founded The Firm, a leader in entertainment and brand management. By 2001, after The Firm had generated over \$1.5 billion in worldwide revenue, Green sold his interest in the company, but maintained involvement in a variety of entertainment-related projects.

Green has produced or executive produced over 20 projects for film and television, including two other Martin Lawrence movie comedies, *Black Knight* and *National Security*.

JEFFREY KWATINETZ (Executive Producer) manages some of today's most successful recording artists including Michael Jackson, Korn, Backstreet Boys, Enrique Iglesias, Limp Bizkit, Orgy, Ice Cube, and Lacey Chabert, among others.

After earning his law degree from Harvard University, Kwatinetz founded Q Management, where he represented and brokered deals for a number of up-and-coming bands. He then joined the Los Angeles-based management company Gallin-Morey & Associates, where he headed up their contemporary music department.

In 1997, Kwatinetz, along with *Big Momma's House 2* producer Michael Green, co-founded The Firm, which became one of the industry's top management companies, representing talent in all facets of entertainment.

Kwatinetz has also served as executive producer on such features as *Black Knight*, *National Security*, and the comedy-thriller *11:14*, which starred Henry Thomas, Hilary Swank, Patrick Swayze, and Barbara Hershey.

ARNON MILCHAN (Executive Producer) is widely renowned as one of the most prolific and successful independent film producers of the past 25 years, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father's modest business into one of his country's largest agro-chemical companies. This early achievement was a harbinger of Milchan's now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him – film, television and theater. Early projects include Roman Polanski's theater production of *Amadeus*, *Dizengoff 99*, *La Menace*, *The Medusa Touch* and the mini-series *Masada*. By the end of the 1980s, Milchan had produced such films as Martin Scorsese's *The King of Comedy*, Sergio Leone's *Once Upon a Time in America* and Terry Gilliam's *Brazil*.

After the huge successes of *Pretty Woman* and *The War of the Roses*, Milchan founded New Regency Productions and went on to produce a string of successful films including *J.F.K.*, *Sommersby*, *A Time to Kill*, *Free Willy*, *The Client*, *Tin Cup*, *Under Siege*, *L.A. Confidential*, *The Devil's Advocate*, *The Negotiator*, *City of Angels*, *Entrapment*, *Fight Club*, *Don't Say a Word*, *Daredevil*, *Man on Fire*, *Guess Who* and *Mr. and Mrs. Smith*.

Upcoming projects include: *Date Movie*, a spoof of romantic comedies starring Alyson Hannigan, directed by Aaron Seltzer; *The Sentinel*, a thriller starring Michael Douglas, Kiefer Sutherland, Eva Longoria and Kim Basinger, directed by Clark Johnson; *Just My Luck*, a comedy starring Lindsay Lohan and Chris Pine, directed by Donald Petrie; *Super Ex-Girlfriend*, A comedy starring Uma Thurman, Luke Wilson, Anna Farris, Eddie Izzard and directed by Ivan Reitman; *The Fountain*, a sci-fi fantasy starring Hugh Jackman and Rachel Wiesz, directed by Darren Aronofsky; *Firehouse Dog*, a family comedy starring Josh Hutcherson, Bruce Greenwood, Bree Turner, Dash Mihok and Steven Culp, directed by Todd Holland; *Dallas*, based on the television phenomenon directed by Robert Luketic; and *Jumper*, a sci-fi action-adventure directed by Doug Liman.

Along the way, Milchan brought on board two powerful investors and partners who share his vision: Australian businessman Kerry Packer's Nine Network and Twentieth Century Fox. Fox distributes Regency movies in all media worldwide (excluding an output arrangement Regency has in Germany), including on U.S. pay television, and international pay and free television.

Milchan also successfully diversified his company's activities within the sphere of entertainment, most specifically in the realm of television through Regency Television (*Malcolm in the Middle*, *The Bernie Mac Show*, *Living with Fran*, *Thief* and *Windfalls*).

JEREMIAH SAMUELS (Co-Producer/Unit Production Manager) recently produced the upcoming campus comedy *Bickford Shmeckler's Cool Ideas*, and served as both executive producer and unit production manager on the features *Roll Bounce*; *Sleepover*; *Goodnight, Joseph Parker*; and *The House of Sand and Fog*.

Other executive producing credits include the films *Auggie Rose* and *The Rules of Attraction*. Samuels also co-produced and production-managed the movies *Love Jones*, *A Time For Dancing*, *3 Strikes*, and *The Wash*.

In addition, he was either unit production manager or production supervisor on such features as *The Night We Never Met*, *For Love or Money*, *Camp Nowhere*, *Matilda*, *Last Man Standing*, and *A View From the Top*.

For television, Samuels co-produced the Showtime film *That Championship Season* and was a producer on the MTV series *Undressed*.

MARK IRWIN, ASC/CSC (Director of Photography) has shot over 90 features and telefilms, including a long association with director David Cronenberg on such films as *The Brood*, *Scanners*, *Videodrome*, *The Dead Zone*, and *The Fly*. The last three movies earned Irwin earned Best Cinematographer Awards from the Canadian Society of Cinematographers, which honored him a fourth time for his work on the hockey drama *Youngblood*.

Irwin's many other feature credits include *The Hanoi Hilton*, *Pass the Ammo*, *The Blob*, *Bat*21*, *Class of 1999*, *Robocop 2*, *Showdown in Little Tokyo*, *Passenger 57*, *Man's Best Friend*, and *The Mighty Ducks 2*. He also worked with director Wes Craven on *Wes Craven's New Nightmare*, *Scream*, and *Vampire in Brooklyn*; and on the Farrelly Brothers comedies *Dumb & Dumber*; *Kingpin*; *There's Something About Mary*; *Me, Myself & Irene*; and *Say It Isn't So*.

More recently, Irwin shot such theatrical films as *Freddy Got Fingered*, *American Pie 2*, *Osmosis Jones*, *Old School*, *Malibu's Most Wanted*, *Scary Movie 3*, *The Ringer*, and the upcoming *Grandma's Boy*.

Irwin has also served as cinematographer on a long list of telefilms including TNT's *Heat Wave* (Cable Ace Award® nomination), *Call Me Anna*, *Absolute Strangers*, *Backfield in Motion*, *Keep the Change*, *The Avenging Angel*, *Don't Look Back*, *Can of Worms*, and Fox's upcoming 9/11 drama *Flight 93*.

CRAIG STEARNS (Producer Designer) has served as production designer on almost 40 features and telefilms.

His big screen credits include *Children of the Corn*, *Invaders From Mars*, *Date With an Angel*, *The Blob*, *Showdown in Little Tokyo*, *Mom and Dad Save the World*, *Indian Summer*, *The Mask* (British Academy Award nomination, Best Production

Design), *In the Army Now*, *Mighty Morphin Power Rangers: The Movie*, *'Til There Was You*, *The Bachelor*, *Big Momma's House*, and the upcoming *Nobel Son*.

For television, Stearns has designed such movies as *Christmas in Connecticut*, *The Yarn Princess*, *Untamed Love*, *Quicksilver Highway*, *The Big Time*, and *The Diary of Ellen Rimbauer*. He was also production designer on four Stephen King miniseries: *The Shining*, *Storm of the Century*, *Rose Red*, and *Kingdom Hospital*; as well as on the episodic series *Fame L.A.* and *The Twilight Zone*.

In addition, Stearns has served as art director on such features as John Carpenter's *The Fog*, *Tag: the Assassination Game* and *Tuff Turf*.

He was also second unit director on the miniseries *Rose Red* and *Kingdom Hospital*, and the telefilm *The Diary of Ellen Rimbauer*.

PRISCILLA NEDD FRIENDLY, A.C.E. (Editor) began her long and successful career assisting the editors of such major films as *American Gigolo* and *Urban Cowboy*, which led to her big break working as associate editor on *An Officer And A Gentleman*. Her first solo feature editing assignment followed on the sleeper hit *Eddie and the Cruisers*.

Nedd Friendly went on to amass an impressive list of editing credits including such movies as *The Flamingo Kid*, *No Small Affair*, *Street Smart*, *Lucas*, *Tucker: A Man and His Dream*, *Dead Poets Society* (co-editor), and *Pretty Woman*.

She later edited the features *Guilty By Suspicion*, *Doc Hollywood*, *That Night*, *Undercover Blues*, *Clean Slate*, *The Evening Star*, and *Sour Grapes*.

Nedd Friendly's more recent editing credits include *American Pie*, *Down to Earth*, *Stuart Little 2*, and *Haunted Mansion*.

DEBRAE LITTLE (Costume Designer) has designed costumes for such feature films as *Down To Earth*, *The Brothers*, *Two Can Play That Game*, *Deliver Us From Eva*, *Malibu's Most Wanted*, *Coach Carter*, and *Shackles*.

Her television design credits include the series *In the House*; *Vibe*; *Smart Guy*; *Linc's*; *Men, Women & Dogs*; and *Mister Sterling*; as well as the Disney Channel movie *Smart House*.

GEORGE S. CLINTON (Composer) has written music for over 90 features and telefilms in a career that has spanned over 25 years.

Clinton's early feature film credits include *Cheech and Chong: Still Smokin'*, *Cheech & Chong's The Corsican Brothers*, *Platoon Leader*, *Ten Little Indians*, *Hard Promises*, *White Men Can't Jump*, *Mortal Kombat*, *The Last Days of Frankie the Fly*, and *Beverly Hills Ninja*. These were followed by films like *Austin Powers: International Man of Mystery*, *Wild Things*, *The Astronaut's Wife*, and *Austin Powers: The Spy Who Shagged Me*.

More recently, Clinton scored the features *Ready to Rumble*, *Sordid Lives*, *3000 Miles to Graceland*, *Joe Somebody*, *Austin Powers in Goldmember*, *The Santa Clause 2*, *The Big Bounce*, *Catch That Kid*, *Eulogy*, *New York Minute*, and *A Dirty Shame*.

Clinton's many TV credits include the telefilms *The Lion of Africa*, *Gotham*, *Till Death Do Us Part*, *Cruel Doubt*, *Through the Eyes of a Killer*, *Seduced By Evil*, *Amelia Earhart: The Final Flight*, *Business For Pleasure*, *Dean Koontz's Intensity*, *Lansky*, *Shadow Realm*, and *44 Minutes: The North Hollywood Shoot-Out*. In addition, he has composed music for dozens of episodes of the popular Showtime series *Red Shoe Diaries*.

The prolific composer's work will soon be heard in the upcoming features *Life of the Party*, *Flakes*, *The Cleaner*, and *The Santa Clause 3*.

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