



HONEY

Production Information

Honey Daniels (JESSICA ALBA, of television's *Dark Angel*) has been waiting all her life to show the world her dance moves and now, everything she ever wanted is just a step away.

For years, her spirit and her ambition have given the dancer and aspiring choreographer the guts to move ahead, even when those who love her best have doubts about her possible success in such a tough field. Not content with her parents' world of safe choices that promise a secure future, Honey has moved to the heart of the city, where the streets are a barrage of sound, energy and music—and it's the music she's after.

Living there is difficult, but she is willing to take it all in stride while she continues to struggle with making ends meet—her dream is worth it. During the day, she shares that dream by teaching hip-hop classes in a local center to the kids in her neighborhood. At night, watching the clock until her bartending shift ends, Honey comes alive on the dance club floor, where her training collides with her passion and her smooth moves get her noticed.

And then her one-time-in-a-million break comes in the form of a video director, who sees Honey in the club and offers her a chance at a spot as a back-up dancer. From there, her true ability shines through, and she begins to finally live her dream—choreographing for some of the hottest acts in hip-hop and R&B (Missy Elliott, Ginuwine, Jadakiss & Sheek, Tweet) and for Honey, it feels too good to be true.

And almost as quickly as it arrives, the dream starts to dissolve. Back in the workaday world, Honey returns to what she knows best—the urban music she loves—and rediscovers her love of dancing through the exuberant energy of a group of neighborhood kids.

A high-energy drama with music, *Honey* also stars LIL' ROMEO, winner of the 2001 Billboard Music Award for "Rap Artist of the Year," as Benny, a kid who needs a break even more than Honey does. MEKHI PHIFER (*8 Mile*) portrays Chaz, Honey's boyfriend with no angle to work—he's the constant, the real thing, the down-to-earth voice of reason who just wants Honey happy and in his life. JOY BRYANT (*Antwone Fisher*) plays Honey's protective, best friend Gina, who views her pal's newfound success with equal parts excitement and skepticism. The young, vibrant cast also includes DAVID MOSCOW (*Just Married*), ZACHARY ISAAH WILLIAMS (TV's *Romeo!*) and LONETTE MCKEE (*He Got Game*), with cameo appearances by hip-hop/R&B stars MISSY ELLIOTT, GINUWINE, 3rd STOREE, SHAWN DESMAN, TWEET, and JADAKISS & SHEEK.

BILLE WOODRUFF, who has directed music videos for stars including Usher, Britney Spears and Toni Braxton, debuts as a feature film director with this multi-ethnic contemporary urban drama energized by music and propelled by dance. The film is written by ALONZO BROWN & KIM WATSON. Veteran filmmaker MARC PLATT (*Legally Blonde*) and music mogul ANDRE HARRELL (*Strictly Business*) serve as producers, with BILLY HIGGINS (*Simon Burch*) executive producing.

The film's exciting soundtrack includes a diverse lineup of some of the best R&B, hip-hop and urban music superstars working in music today. New songs from Missy Elliott, Fabolous, Tweet, Yolanda Adams, Knocturnal, Amerie and Nate Dogg are just a few of the musical offerings, with additional contributions from Sean Paul, Blaque featuring Chingy, Lil'Mo, Mark Ronson and Jadakiss & Sheek.

The creative team behind the scenes includes director of photography JOHN R. LEONETTI (*The Scorpion King*); production designer JASNA STEFANOVICH (*Josie and the Pussycats*); editors MARK HELFRICH, A.C.E. (*Red Dragon*) and EMMA E. HICKOX, A.C.E. (*A Walk to Remember*); costume designer SUSAN MATHESON (*Blue Crush*); composer MARVYN WARREN (*The Wedding Planner*); and entertainment industry choreographer LAURIEANN GIBSON. All of the songs in *Honey* are original compositions by

songwriter/producer RODNEY JERKINS, who has created hits for artists including Britney Spears, Toni Braxton, Brandy, Monica, Mary J. Blige and Jennifer Lopez.

About the Production

Having attained success within the music industry as an initiator of some of hip-hop's most groundbreaking and creative ventures, Andre Harrell was looking for a new challenge...and the film industry seemed a natural place to explore. Harrell knew that hip-hop culture was a treasure trove rich with characters and stories that could easily be translated to the screen. A screenplay by Alonzo Brown & Kim Watson about a dancer who wants to attain success outside of her urban neighborhood proved to have the right elements.

Harrell says, "So much of the music that I'm involved in deals with stories about finding your dreams. There's a lot about empowerment—so many of the artists I work with are all about that. It's about taking action, it's about taking chances, which is exactly what I've always done in my career. Dreams don't just happen, you create them. And that's the idea that drives *Honey*, this kind of hip-hop rags-to-riches-to-reality story, so I was glad to roll up my sleeves and get involved with it."

Marc Platt didn't need much persuasion when Harrell approached him with the screenplay for *Honey*. Platt was already familiar with the way the genre had spread well beyond its urban origins. He had witnessed its cross-cultural popularity and was eager to become involved with the subject matter.

Platt offers, “I welcomed the great opportunity to produce this film and surround myself with the culture, the people, the music, the feel and the kids—in a way that is exciting, exhilarating and hopeful.”

With a commitment from Platt, it soon became time to find a director to bring the story to the screen, and Harrell thought of Bille Woodruff. Woodruff had established himself as a visually astute director of music videos for such artists as Britney Spears, Usher and The Backstreet Boys.

Platt wasn’t initially familiar with Woodruff’s work, but was impressed by the talent he saw. He comments, “I thought if he can evoke that kind of emotion and character in three minutes, think what he can do in the course of a full-length feature film.”

It became clear that Woodruff’s experience in directing music videos would be an asset to *Honey*’s urban-infused energy. “It’s a world Bille knows and since we’re exploring this world, the truthfulness, the spirit and energy of it, it’s something he can intuit and recognize easily,” adds Platt.

Woodruff wasn’t entirely sure that, as a music video director, he wanted his first feature film to be about hip-hop, but he soon saw the potential of the project. *Honey* was a chance to draw on his considerable knowledge about the world in which the film unfolds, while being able to showcase some of his more nascent skills.

Woodruff says, “It is a blessing that my first film draws on stuff that I’m very familiar with. But then I also get to show that I can handle narrative and tell a good story on a larger scale.”

Woodruff approached the script with the eye of an expert and remembers, “We talked about ways to keep it realistic, given my background in the world of music videos, hip-hop and rock. So we included some things that can happen, given the real world that comes into *Honey*’s story.”

Honey’s theme of overcoming adversity to make your dreams come true struck a deep chord in Woodruff; it took him back to his own childhood dreams. He offers, “The script appealed to me because I’d seen movies like *Saturday Night Fever*, *Fame*, *Flashdance*, *Mahogany* and *Breakin*’—they all spoke to me in a certain way. When I was a kid, I wanted to be a famous dancer, or a singer, or a rock star.”

The director also responded to the story's inspirational quality and continues, "The idea of Honey's journey got me excited. People often see these kind of stories and relate them to their own lives and the goals they would like to achieve. It would be a dream of mine to inspire a dream in a kid who sees this picture."

Finding an actress with the right balance of emotion, sensibility, spirit and physicality to fill the role of Honey proved to be key for the filmmakers, who combed the music video and acting worlds to find their star.

Woodruff remembers it being a very grueling process in which the filmmakers and the studio explored several possibilities of how the film could be cast. He explains, "I'm very happy with the cast we found for the picture. I learned a lot through the casting process, especially that it's very difficult because there are so many good actors and actresses. Sometimes you have to look for such a subtle quality that you really just can't define."

When Jessica Alba appeared in Marc Platt's office, it suddenly became very clear that Honey Daniels had arrived. "There was something about Jessica that embodied that spirit, drive and determination of our title character," says producer Platt.

Woodruff agrees, "It's obvious to anyone who meets her that Jessica is a very strong person, very opinionated and very direct. I knew that she had the strength and the stamina to pull this off. I felt she could draw you into the story and take you along on her journey. I was aware of her work from *Dark Angel* and her beautiful, beautiful face, as well as her L'Oreal commercial. She just walked in and I liked her and she liked me. We had the same concerns about the character, we had the same notes and the same things that we wanted to bring out in Honey. So it just worked."

Alba was also inspired by films she saw in her childhood and particularly remembers watching *Flashdance* as a child. She explains, "I've been waiting for a story like that. So *Honey* is a dream come true for me. This is a story people can identify with. The character of Honey is real and smart—she realizes her real love and passion is sharing the dance with the kids in her urban neighborhood. These kids could fall into gang-banging or into drugs and she provides them with a positive outlet."

Though a naturally athletic person, Alba had never before taken dance lessons. Choreographer Laurieann Gibson had limited time to get the actress prepared to execute Honey's smooth moves. Platt describes Alba as being up for the challenge and offers, "She worked for

months in aerobics class, exercise class, workouts, and then lots and lots of dance training. She's able to inhabit the character of Honey. The dance becomes second nature to her and the movement is an expression of who she is."

For the role of her supportive boyfriend Chaz, Alba suggested Mekhi Phifer. "Mekhi is amazing. I felt he was the only person who could play Chaz. His presence and his heart just glow through," Alba says.

Platt concurs, "When you watch Mekhi, you're riveted. There's something striking about his good looks, his performance, and his affability—which just comes through in the course of this film. The chemistry between him and Jessica is real and he makes Chaz a real, warm character."

Woodruff recalls, "Mekhi met with Jessica and me first and we were both thinking, 'I hope he likes us.' Fortunately, he did. His thoughts about Chaz reflected the same types of thoughts that I had been having, and he was a great choice for this character with a great heart."

The filmmakers worked to accommodate Phifer's shooting schedule on NBC's long-running, critically acclaimed drama, *ER*. Platt notes, "I was intent on having Mekhi in the film and he was intent on playing this character and luckily we both made it work."

Chaz's qualities appealed to Phifer because "he's a motivator, a support structure for Honey. He's successful at what he does and he doesn't have to worry with trying to find himself."

Honey was also a welcome departure from the film work the young actor had previously done. "This is one of the first movies I've done," smiles Phifer, "that I can bring my son, my grandparents and everyone I know to see."

The producers also wanted to involve some up-and-coming talents in *Honey*. "I was working on a project with Lil' Romeo's father, Master P, when I first met him," explains Platt. "As *Honey* started to evolve, it just came into my head—Lil' Romeo is Benny."

Woodruff is also effusive in his praise of the young star. "Lil' Romeo is a superstar with a million-dollar face. He takes it very seriously by studying his lines and always being prepared. And he takes direction perfectly. The subtlest little thing that I ask him to do with his eyes at the end of the scene to convey a certain emotion—he nailed it every single time."

“He’s a great dancer, but he has a real bad attitude,” says 14-year-old Lil’ Romeo of his character Benny. “He has bad influences like B.B. and Otis. Honey is the good influence. He wants to be on the good side, but his street friends keep pulling him back.”

Filming *Honey* did not keep Lil’ Romeo from his studies. “I always have to go to school, even on the set. I have to do schoolwork for about four hours a day. When I’m not shooting, I do it for five hours. If I didn’t have my education, I would not be doing this,” he explains.

Recently seen in Denzel Washington’s critically acclaimed feature directorial debut *Antwone Fisher*, Joy Bryant appears as Honey’s best friend, Gina. Bille Woodruff notes, “There is something very real about Joy—the fabulous, effervescent Joy Bryant. She has this earthiness about her, this instant likeability. She also provides some great comic relief. She seems like a girl who lives in the Bronx, and would be friends with Honey and be the spirit and drive behind her.”

The filmmakers were pleased with the chemistry between Alba and Bryant, and it was a feeling that the actors felt, too. Bryant explains, “I wanted to make sure that the friendship between them was authentic—that there was a genuine good friendship between the characters. Gina’s like an older sister to Honey. She may not know about the specifics of the music business, but she knows a lot about people *and* she knows a lot about men. She can recognize game when she sees it.”

Woodruff had a clear vision of the type of actor he wanted to cast in the role of Michael Ellis, the music video director who encourages and then derails Honey’s early success. “We needed someone who could be likable to a certain extent and then turn on a dime. We didn’t want the audience to automatically think he’s a jerk and see what’s coming.”

David Moscow had recently worked on a project with Marc Platt and was cast in the role. Moscow was familiar with the film’s setting, having grown up in the Bronx, gone to school in Harlem and now lives in New York City.

In describing his character Michael, Moscow says, “In Honey’s eyes, he is the man of the moment. He can take her and change her world, which he does, and then he snuffs it out just as quickly. And the crux of the film is whether she can survive that and still thrive.”

Eight-year-old Zachary Isaiah Williams secured the role of Raymond, Benny’s lonely little brother, despite his lack of expertise in a key area. Woodruff explains, “Zach is amazing. I knew instantly that I wanted him to play Raymond. But Zachary couldn’t dance and Raymond

becomes a good dancer with Honey's help. But I didn't care, I knew he was perfect for the role. And I have to hand it to him, he ended up getting some moves."

Casting Lonette McKee in the role of Mrs. Daniels, Honey's disapproving mother, was a dream come true for Woodruff. Her seminal role in the film *Sparkle* and her embodiment of beauty has affected much of what he's done as a music video director.

"Having Lonette McKee in this film was a personal treat for me. She's an icon in the African-American community, so having her in my first movie is such a big deal to me. Anyone who knows me knows how much I love *Sparkle*, and they say, 'Oh my God, you got Lonette!'" enthuses the director.

Playing the role of Honey's mother was easy for the Tony-nominated actress, who recognized the character and her relationship with her daughter. McKee comments, "I've had very similar problems in my past, so I knew that Mrs. Daniel was within my reach."

McKee acknowledges that she really does have a passion for hip-hop and adds, "My actual reasons for wanting to be involved in this project were specifically Bille Woodruff and Andre Harrell. I've been a fan of theirs for years and I've actually known Bille for years. When I heard he was doing his first film, I was more than happy to be involved. The icing on the cake was discovering it was such a clean, beautiful, youth-oriented and uplifting script."

The major differences between shooting a music video and filming a feature quickly became apparent to Woodruff. He notes, "With a video shoot, I can be on top of everything, but on a feature film, you have to delegate and let people do their job and trust them to bring you what you need."

He considers himself fortunate to have assembled his creative team, crediting them with helping him to realize his vision for the film. He says, "I found a team of people whose work I really like. I feel very, very blessed. My director of photography, John Leonetti, is a prime example; he has done huge, large-scale action pictures. *Honey* appealed to him because it's so different from the other kinds of things that he'd been doing. His excitement fueled my excitement. Every department head brought their best ideas to the project."

Finding the right sound...

Grammy-winning producer Rodney Jerkins was brought aboard as executive music producer. His extensive credits include work with Jennifer Lopez, Destiny's Child, Britney Spears, Mary J. Blige and other pop, R&B and hip-hop icons.

Woodruff explains how the music came together. "One of my dearest friends, music supervisor Paris Davis, came to my rescue. I had just met with a whole lot of great people, but I needed someone to really commit to being involved—feeling the story and being inspired by it—to give me music that really was made specifically for the film."

"My music plays a character," says Jerkins, "and that's the phrase that got my attention." Jerkins, who always wanted to get into the movie industry, continues, "When I was 19, I was asked during an interview where I wanted to go in life. I told them that once I conquer the music industry, it's off to the movie industry. So I feel like it was destiny for me to be here."

Before Jerkins came aboard, Woodruff was especially frustrated about the theme song. He explains, "People gave me stuff more suitable for a club. It didn't build, it didn't have an arc, it didn't tell the story—there was no emotion. I never thought it would be that hard, because I gave them songs like 'What a Feeling' from *Flashdance* and the soundtrack from *Fame*. I wanted a modern version of that. It was very difficult to get people to go beyond what they're doing. But we needed more for this film."

Woodruff was moved to tears when he heard Jerkins' "I Believe." "Rodney totally delivered it. He heard me, he understood the story. I'll never forget, he played the song and I had tears in my eyes. He really, really got it," recalls the director.

Satisfied with "I Believe," Woodruff pushed Jerkins for more. "One day I called him and said I needed another song. I roped him in. Now he's done all kinds of stuff; songs with live musicians to jazz, to off-Broadway, to funky hip-hop to reggae. He's awesome."

Jerkins eventually created 16 songs for the film on a schedule that found him working seven days a week. He even surprised the director with the song "Honey." Woodruff comments, "That song is a testament to Rodney's commitment to the film. He's been inspired by it. Quincy Jones has done so many different things with scoring films and I see Rodney as a young Quincy in that way."

Producer Platt agrees that Rodney Jerkins was the perfect choice. "The music in this movie is a character and it tells part of the story. The feel of the music, the sensibility of it, the

lyrics, all go hand-in-hand with the dance and the movement, the characters, the drama and the story. It was important to Bille and me to find someone that could give a voice to that in a very real way.”

Multiple Grammy-winning composer/producer/arranger/songwriter Mervyn Warren was later involved in the project to score the film, building on the blocks already provided by Jerkins and providing a fluid through line between the prominent musical pieces and production numbers woven into Honey’s story.

Getting down the moves...

There are several dance sequences throughout the film, ranging from club dance to music videos to Broadway auditions to neighborhood center hip-hop classes. Filmmakers realized that making a movie about dance would necessitate the involvement of a top choreographer. Enter Laurieann Gibson, one of the most sought after choreographers in the music industry and the driving force behind the dance moves of some of today’s top artists.

Woodruff explains, “Laurieann is not only the choreographer but serves as a reference point for the lead character. She is actually very much like Honey. She’s been on the scene and has done so much, from Broadway to Puffy’s music videos to stage performances to the MTV Music Awards. She’s a part of that world and has created things that have become part of the language in popular dance. We’re from that same world, so I knew she would be up for the challenge of doing this movie.”

Keepin’ it real...

“Texture was the first thing that popped out in my mind,” says production designer Jasna Stefanovich. “Each movie I do requires research. I know a little bit about hip-hop, but I didn’t know enough. I bought all the hip-hop magazines. Then we went to New York and cruised hip-hop music stores. I grabbed a lot of hip-hop tapes that were produced independently and then researched the hell out of it.”

While the film was shot in Toronto, Stefanovich used the streets of New York’s Lower East Side and the Bronx as references. She wanted the urban scenes of Honey’s day-to-day life (the club where she works, on the street and the youth center where she teaches) to be in sharp contrast to the music video world in which she now finds herself.

Stefanovich observes, “Honey’s world is a world where dancers sweat and you see the sweat. They’re not like video dancers, where everybody looks fresh and made-up. There’s garbage on the street. It’s a place where some windows are washed and some unwashed. That’s the real-life texture I wanted.”

Filmmakers and the designer were emphatic about visually representing the passion of the dance, specifically the teenage passion of hip-hop, and differentiating that from the dance-for-hire world of video production. Honey’s world is shown full of color and texture, and the video world is represented with a crisper, cleaner palette.

Six music videos were shot for the film, two of them on very large sets. “When you’re drawing a concept for a music video set, you need feedback, otherwise you’re working in a vacuum,” says Stefanovich. “The great thing with *Honey* is that Bille comes from a music video background, so he’s very comfortable in that environment. Because he wasn’t intimidated, his encouragement made it seem effortless.”

In the first music video in the film, Stefanovich created a large geometric plexiglas shape in white with lights on all sides. “I wanted the set to be really minimalist so that it showed off the dancers,” explains Stefanovich. “I didn’t want to use much color because I wanted the skin to look great, and one of the most flattering ways to do that is to use white and light.”

One of the more challenging sets was the one for the music video shoot for the performer Tweet. “Several dancers were attached to wire cables that allow them to fly in and out of the set. You couldn’t have walls, so I put all the focus on the floor,” says Stefanovich. “When you’re looking at it from above, the entire floor lights up and the lights go in every direction as the dancers fly through the air—and then Tweet is lowered from the ceiling. It’s all about the floor.”

“Urban Fabulous” fashions...

At her first meeting with Platt and Woodruff, costume designer Susan Matheson was asked about the look she planned to create “that every woman out there is going to want to emulate.” Matheson remembers, “So I told them that it’s all about airbrushing. It’s all about tattoos. We’ve got tattoos on the clothing and you’ll see that Jessica has *Boriqua* on the butt of her pants. The Virgin Mary is airbrushed on the back of her denim jacket. Beautiful roses are airbrushed down her arm that look like a tattoo was placed on her clothing. Tattoos are everywhere!”

Costume consultant and stylist O’Neal McKnight adds, “We got key accessories that make Honey urban fabulous. To define it, urban fabulous is Mary J. Blige, Eve... it’s about girls that come from the inner city and are beautiful, confident in their own skin, stylish and very cutting edge.”

To establish the look for the film, Matteson and McKnight went to dance auditions in New York and Los Angeles. “The core of the film is dancing, so we wanted the costumes to be authentic,” says Matheson. “We noted what dancers were wearing and elaborated on it, pushing things to make it more interesting for the film.”

The costume department built thousands of costumes for Alba and the 70 dancers who perform in the film. Matheson explains, “Dancers have such specific requirements because they have to be able to move. Most of Jessica’s costumes were built as well. Honey’s a free spirit, she doesn’t follow the crowd and her clothing has to reflect that.”

Costumes were hand painted, fabrics were pieced together like a collage, and pictures of Rick James and Diana Ross were printed on her t-shirts. Matheson’s hunt for the right look took her to Harlem, where she noticed that a lot of the women wore gold bamboo hoop earrings. “We found the neighborhood jeweler and had a pair made for Honey, as well as a ring that says ‘Honey.’ The character wears it all the time.”

Matheson knows that people sometimes put more care into the way they dress than they are willing to admit. “They care about their color palette, the color of their sneakers, the color of their shirt and how it all goes together,” comments the designer.

McKnight continues, “In the urban community, it’s all about uniform. The football jersey needs to match the sneakers, the baseball hat has got to match the jersey.” McKnight’s extensive contacts with several urban fashion companies in New York were instrumental in getting support from such labels as Phat Farm, Sean John, Rock Well and Snooze People.

On the challenges of costuming large casts, Matheson says, “On a movie like this where there are so many people and so many costumes, you have to be like a rubber band, able to bounce back very quickly.”

She specifically recalls dealing with an audition scene and reflects, “In the scene, everybody auditions with a top hat and wearing character shoes, which are high-heeled dance shoes. Bille decided to add 40 dancers. We had about 40 minutes to run around Toronto to find 40 more top hats—that had to be aged, by the way—and 40 more pairs of character shoes. Crew

were going to the stores asking for the hats and shoes and the staff kept saying, ‘We don’t have that anymore—the people on *Honey* bought them all.’”

Universal Pictures Presents A Marc Platt / NuAmerica Production: *Honey*, starring Jessica Alba, Mekhi Phifer, Joy Bryant and Lil’ Romeo. The original score is by Mervyn Warren. The costume designer is Susan Matheson. The film is edited by Mark Helfrich, A.C.E., and Emma E. Hickox, A.C.E. The production designer is Jasna Stefanovich. The director of photography is John R. Leonetti. The executive producer is Billy Higgins. *Honey* is produced by Marc Platt and Andre Harrell; written by Alonzo Brown & Kim Watson; and directed by Bille Woodruff. ©2003 Universal Studios. www.honeymovie.net

About the Cast

JESSICA ALBA (Honey Daniels) marks her first starring role in a major studio film with *Honey*. She most recently starred in James Cameron's *Dark Angel*, Cameron's first project since the history-making *Titanic* and his first television venture. Jessica made a stellar debut in FOX's one-hour drama, starring as Max, a genetically-enhanced human prototype who escapes from her government captors only to live out her life in the underground of 21st Century Seattle. In the series' first season, she was nominated for a Golden Globe and People's Choice Award. She won the TV Guide Award as Breakout Star of the Year—voted on by readers of the popular magazine—and Jessica was voted Favorite TV Actress at the 2001 Teen Choice Awards.

Alba fell in love with acting at a very early age, becoming active professionally at the age of 12, studying with local Los Angeles acting coaches. Shortly thereafter, she landed her first jobs in the feature film world in *Camp Nowhere* and in a scene that ended up on the cutting room floor in *Leaving Las Vegas*. Soon thereafter she was offered a lead role at the age of 14 in an update of the classic family series *Flipper*, which ran for two seasons in syndication. At 16 Jessica left Los Angeles for the East Coast to study with the Atlantic Theater Company and founders William H. Macy & David Mamet. A flurry of film activity followed her return to Los Angeles, including supporting roles in the studio films *Idle Hands* and *Never Been Kissed* with Drew Barrymore. She also traveled to London to star in the independent feature *Paranoid* for acclaimed British director John Duigan, and to Malaysia to film the title role in *The Sleeping Dictionary* with Bob Hoskins, Brenda Blethyn, Emily Mortimer and Noah Taylor.

L'Oreal recognized Jessica's talent and beauty, engaging her in a worldwide endorsement contract in early 2001. She has graced the covers on *Entertainment Weekly*, *TV Guide*, *Glamour*, *Seventeen* and numerous other publications around the world, and has been on the oft-buzzed-about *Maxim* "Hot 100 List" more times than any other actress...all by the age of 22. Although many describe her as an "exotic beauty," Alba was raised in a traditional American family in California. Her mother is from Florida with a French-Danish heritage, while her father is a Californian with Mexican-Indian and Spanish lineage.

MEKHI PHIFER (Chaz) has captured the attention of critics and audiences alike with performances that cross all cinematic genres, from gritty urban dramas to heartwarming romantic

comedies. He most recently starred opposite Eminem, Brittany Murphy and Kim Basinger in Curtis Hanson's highly acclaimed *8 Mile*. He also starred in the feature *Paid in Full* and in the feature film *O*, based on Shakespeare's *Othello*, where he starred opposite Julia Stiles and Josh Hartnett.

In addition to his escalating film career, Phifer recently added to his growing list of television credits a starring role on the Emmy Award-winning series *ER*. His other television credits include leading roles in MTV's highly-rated film *Carmen: A Hip Hopera*, in which he did all his own rap work and starred opposed Beyonce Knowles. He appeared in the Emmy Award-winning HBO Original Movie *A Lesson Before Dying*, with Don Cheadle and Cicely Tyson, where his subtle performance as a man on death row won rave reviews and earned him an NAACP Image Award nomination. He tackled the challenging role of playing NFL Hall of Famer Gale Sayers in the ABC television special *Brian's Song*, and appeared in the celebrated HBO Original Film *The Tuskegee Airmen*. Phifer has also made appearances on the popular police dramas *Homicide: Life on the Street* and *New York Undercover*.

Born and raised in New York, Mekhi Phifer's acting career began when he auditioned at an open casting call for Spike Lee's *Clockers* and was selected for the leading role. Working alongside Harvey Keitel, John Turturro and Delroy Lindo, he garnered critical acclaim for his compelling performance as Strike, a young New Jersey drug dealer involved in a murder cover-up. Following his impressive film debut, he appeared in the comedy spoof *High School High*.

In the hit thriller *I Still Know What You Did Last Summer*, he co-starred with Jennifer Love Hewitt, Brandy and Freddie Prinze, Jr. He also starred in the successful family drama *Soul Food*, opposite Vanessa Williams, Vivica A. Fox and Nia Long. Additional films include *Hell's Kitchen*, *NYC*, *Tears of a Clown*, *An Invited Guest* (winner of the Audience Award at the 1999 Urbanworld Festival and the Grand Prize at the Acapulco Film Festival) and *The Imposter*.

In June of 2002, Phifer was honored by the American Black Film Festival, receiving the organization's "Rising Star" award.

JOY BRYANT (Gina) has made an impressive transition from the runway to the big screen. Last year, her breakthrough performance in Denzel Washington's *Antwone Fisher* made people stand up and take notice. The upcoming year will be no exception as she once again dominates the screen in three upcoming projects.

Bryant most recently finished production on two upcoming films due to be released in 2004, *Three Way Split* and *Getting' the Man's Foot Outta Your Baadasssss*. *Three Way Split*, directed by Scott Ziehl, is a sexy noir-thriller based on Gil Brewer's 1963 pulp novel *Wild to Possess*, about murder, kidnapping, blackmail and sexual deception. Bryant will co-star in the independent feature alongside Gina Gerson, Dwight Yoakam, Ali Larter and Desmond Harrington. Bryant will also be seen alongside Nia Long and David Alan Grier in director Mario Van Peebles' *Getting' the Man's Foot Outta Your Baadasssss*.

Bryant was featured as the female lead in last year's critically acclaimed film *Antwone Fisher*, the directorial debut of Denzel Washington. Bryant portrayed the love interest of the film's title character, played by Derek Luke, who helps Fisher confront his painful troubled past. The motion picture, written by Antwone Fisher, is loosely based on his life experiences.

Bryant made her onscreen debut in the MTV original production of *Carmen: A Hip Hopera*, opposite Beyonce Knowles and Mekhi Phifer, followed by a small role in the comedy *Showtime*, which starred Eddie Murphy and Robert DeNiro.

While enrolled as a full-time student at Yale University, Bryant was discovered by a modeling scout for Next Models Management. For several years, Bryant pursued a career as a fashion model in Paris and subsequently entered into an exclusive contract with Tommy Hilfiger. Bryant continues to model between films as a cover subject for Victoria's Secret and in a number of prestigious print campaigns, such as the Fall 2003 GAP ads.

Born and raised in the South Bronx, Bryant attended Westminster High School in Connecticut on full scholarship. She is an avid supporter of the Fieldston Enrichment Program under the umbrella of A Better Chance Public School Program, an organization that reaches out to minority talent to enrich their academic opportunities.

Bryant shares her time between Los Angeles and New York with her beloved pit bull named Nana.

LIL' ROMEO (Benny) makes his feature film debut with *Honey*. Not since a pint-sized Michael Jackson arrived on the music scene in the late 1960's has there been a young talent with the unmistakable star quality of Lil' Romeo.

The son of rap mogul and No Limit Records founder Master P, 14-year-old Romeo broke through the hip-hop maze in 2001 with his self-titled debut which featured the smash single "My Baby," a fun, rollicking track noted for its recreated loop from the Jackson Five's "I Want You Back."

With his clean, crisp style and wholesome good looks, Romeo gave young fans something to scream about. And their screams registered loud and clear at record stores across the nation—to the tune of some 1,000,000 albums to be exact. Those screams were also heard around the music industry as Lil' Romeo nabbed the 2001 Billboard Music Award for "Rap Artist of the Year" and "Rap Single of the Year" for "My Baby." "My Baby" set records in 2001 when it entered the Billboard singles charts at Number One, making Romeo the youngest artist to ever do so on a solo project.

Like the Jackson Five before him, Lil' Romeo ushered in a sound that touted catchy, danceable beats for young adults topped by fun, lighthearted lyrics for his peers. Truly his father's son, Romeo shares P's passion for music and basketball and much to his parents' delight, he is a straight 'A' student. But that's not all. With his new Nickelodeon TV show, aptly named *Romeo!* (in which he stars with his dad), the young artist added acting to his list of talents, making him a truly well-rounded superstar destined for longevity. Lil' Romeo's sophomore album, *Game Time*, was released in December 2002.

DAVID MOSCOW (Michael Ellis) made his feature film debut in *Big* as Young Josh, the Tom Hanks character before his transformation. Additional feature film credits include *Just Married* with Ashton Kutcher; Penny Marshall's *Riding in Cars with Boys* with Drew Barrymore; *Restaurant* with Adrien Brody; and the Sundance Award-winning film *Hurricane Streets*, among others. In television, Moscow starred in the WB Network's *Zoe, Duncan, Jack and Jane*. His stage credits include Broadway's *What's Wrong With This Picture* and various other off-Broadway productions. He is currently co-writing a screenplay that he will produce and is work shopping an off-Broadway musical that he is also producing.

LONETTE McKEE (Darlene Daniels) was nominated for a Tony Award for her portrayal of Julie LaVerne in a revival of *Show Boat*. When McKee debuted in *Sparkle* (1976), film critic Pauline Kael noted that she was “so sexy that she lays waste to the movie.” She demonstrated her terrific vocal skills in that movie, as well as in *The Cotton Club* and ‘*Round Midnight*. She has appeared in many feature films including *Men of Honor*, *He Got Game*, *Malcolm X*, *Jungle Fever*, *Which Way Is Up?* and *Brewster’s Millions*. Stage credits also include the starring role in the one-woman show *Lady Day at Emerson’s Bar and Grill*, a tribute to Billie Holiday. McKee has also written, produced and performed several solo musical CD’s and is currently writing screenplays and studying film direction.

At age four, **ZACHARY ISIAH WILLIAMS (Raymond)** co-starred as Lester in Nickelodeon’s first original TV movie, *Maniac Magee*. He has since guest-starred on such series as *Becker Roswell*, *The Parkers* and featured in WB’s sitcom *For Your Love* and daytime’s *General Hospital*. Since babyhood, he’s promoted the likes of Fisher-Price, Hasbro, Macy’s, Sketchers, McDonalds, as well as Carnation and Nike.

Not only does he appear as Lil’ Romeo’s brother in *Honey*, but he’s also seen weekly as his brother Gary Miller on Nickelodeon’s new series, *Romeo!*, voted one of the Top 10 kids’ shows to watch by *TV Guide*.

When he’s not performing and acting, Zachary can be found playing video games, inventing a new toy or shooting three-pointers for his traveling basketball team.

About the Filmmakers

BILLE WOODRUFF (Director) marks his feature film directorial debut with *Honey*. He has directed music videos for some of the recording world’s top artists, including Outkast, The Backstreet Boys, Usher and Britney Spears, among many others.

Woodruff’s super-stylish videos, which feature attention-getting performances by artists on eye-catching futuristic sets, have undoubtedly helped propel those artists to stardom. While establishing himself as a director with a keen eye for fashion, he has captured memorable images of artists ranging from rap acts Timbaland & Magoo and Salt-N-Pepa to R&B groups like Dru

Hill and The Tony Rich Project; up-and-comers like Next and Joi to pop veterans like Gloria Estefan, Jody Watley and Celine Dion.

Honey marks the solo feature film screenwriting debut of **ALONZO BROWN & KIM WATSON (Screenwriters)**, who also lent their talents to the script for the feature *Liberty Street*.

MARC PLATT (Producer) has worked in the entertainment industry for 20 years, during which time he has contributed to many facets of the business. He has served as president of production for three movie studios, produced live theatre, practiced as an entertainment attorney and handled business affairs at a major talent agency. He now heads Marc Platt Productions, an entertainment company for the production of feature films, television and live theatre. The company is located on the Universal Studios lot.

Prior to *Honey* (produced under the banner of Marc Platt Productions), Platt's most recent release is *Legally Blonde 2: Red, White & Blonde*, the sequel to the 2001 summer hit. The film, directed by Charles Herman Wurmfeld (*Kissing Jessica Stein*), has grossed over \$100 million worldwide to date.

For HBO, Platt is adapting the Pulitzer Prize-winning Richard Russo novel *Empire Falls* for a movie that will be directed by Fred Schepisi (*Six Degrees of Separation, Roxanne*). Its stellar cast includes Ed Harris, Helen Hunt, Paul Newman, Joanne Woodward, Philip Seymour Hoffman, Robin Wright Penn, Lou Taylor Pucci and Kate Burton.

In the television arena, Marc Platt has a production deal with Disney's Touchstone Television. He has executive-produced three pilots for the studio and the series *MDs*, which aired on ABC. Platt currently has a major TV development slate, including a series based on David Lipsky's best-selling novel, *Absolutely American: Four Years at West Point*.

For the legitimate theatre, Marc Platt has created a musical entitled *Wicked*, based on the novel by Gregory Maguire. *Wicked* played at San Francisco's Curran Theatre in June to a sold-out house and standing ovation every night, garnering glowing reviews along the way. The show premiered on Broadway in October 2003 at the Gershwin Theatre. *Wicked* stars Kristin Chenoweth, Idina Menzel and Joel Grey. This clever and evocative show exploring how author Frank Baum's classic Wicked Witch of the West became wicked, has Academy Award® winner Stephen Schwartz (*Godspell, Pippin, The Prince of Egypt*) as its composer and lyricist, with

Winnie Holzman (*Once and Again*) writing the book. Joe Mantello (*The Vagina Monologues*, *Assassins*, *Design For Living*) directed the show. In addition, Platt is developing a stage musical version of the film classic *Edward Scissorhands*, with the film's composer Danny Elfman (*Batman*, *The Nightmare Before Christmas*) writing the music and two-time Tony Award-winning director/choreographer Matthew Bourne (*Swan Lake*, *Cinderella*, *The Car Man*) contributing his unique vision and talents.

Platt's past feature productions include the hit comedy *Legally Blonde*, starring Reese Witherspoon, Luke Wilson, Selma Blair and Jennifer Coolidge; the film debuted at number one in the United States and has earned over \$140 million worldwide. The first Marc Platt Productions film to commence photography was Universal Pictures' *Josie and the Pussycats*, starring Rachel Leigh Cook, Tara Reid, Rosario Dawson, Parker Posey and Alan Cumming. The movie's hit soundtrack was certified gold.

Prior to establishing this independent venture, Platt served as President, Production for Universal Pictures from 1996 to 1998. Among the first films Platt put into production were the hugely successful *Patch Adams*, starring Robin Williams, written by Steve Oedekerk and directed by Tom Shadyac; the critically acclaimed *One True Thing*, starring Meryl Streep, William Hurt and Reneé Zellweger, directed by Carl Franklin; and the equally acclaimed *Out of Sight*, directed by Steven Soderbergh and starring George Clooney and Jennifer Lopez. In addition, Platt developed and put into production *October Sky*, directed by Joe Johnston and starring Laura Dern; *Man on the Moon*, starring Jim Carrey and directed by Milos Forman; *The Mummy*, written and directed by Stephen Sommers; and *American Pie*, written by Adam Herz and directed by Paul Weitz and Chris Weitz. Continuing his long association with Oscar-winning® director Jonathan Demme and actor Tom Hanks, Platt put into place overall deals with both filmmakers at Universal.

Before joining Universal, Marc Platt served as President of TriStar Pictures commencing in February 1992. Among the films Platt developed and put into production there were the Oscar®-winning *As Good As It Gets*, starring Jack Nicholson and Helen Hunt and directed by James L. Brooks; *My Best Friend's Wedding*, starring Julia Roberts, Cameron Diaz and Rupert Everett, written by Ron Bass and directed by P.J. Hogan; *Jerry Maguire*, starring Tom Cruise and Cuba Gooding, Jr. and written and directed by Cameron Crowe; *Sleepless In Seattle*, starring Tom Hanks and Meg Ryan under Nora Ephron's direction; *Philadelphia*, starring Tom Hanks

and Denzel Washington and directed by Jonathan Demme; *Legends of the Fall*, starring Brad Pitt, Anthony Hopkins and Julia Ormond and directed by Ed Zwick; *Jumanji*, starring Robin Williams and Bonnie Hunt and directed by Joe Johnston; and *The Mirror Has Two Faces*, directed by Barbara Streisand and starring Streisand, Jeff Bridges, Pierce Brosnan and Lauren Bacall.

In the fall of 1987, Platt joined Orion Pictures as Vice President of Production, was promoted to Senior Vice President in the summer of 1989 and became President of Orion Pictures in early 1990. During his tenure as President, Orion produced and released such films as *Dances With Wolves*, *The Silence of the Lambs* and *Mermaids*. Platt was also responsible for such films as *Little Man Tate*, directed by and starring Jodie Foster; *The Addams Family* (subsequently released by Paramount Pictures); *Blue Sky*, starring Jessica Lange; and *Bill & Ted's Bogus Journey*. While President of Orion, Platt also put into place overall deals with such talent as Jodie Foster, Alec Baldwin, Cher and Michelle Pfeiffer.

Born in Baltimore, Maryland, in April, 1957, Platt earned his Bachelor's degree from the University of Pennsylvania in 1979, where he was elected to Phi Beta Kappa. He graduated from New York University Law School in 1982, was a member of the NYU Law Review and was awarded the American Jurisprudence Award. During this time period, Platt produced the off-Broadway musical *Frances* and associate-produced the Broadway production of *Total Abandon*.

After practicing entertainment law in New York City for a year-and-a-half, Platt joined International Creative Management (ICM), where he worked exclusively with prominent agent, Sam Cohn, negotiating agreements on behalf of clients including Woody Allen, Bob Fosse, Meryl Streep, Mike Nichols, Robert Benton, Nora Ephron, Robin Williams and Cher. Prior to joining Orion, Platt served as Vice President of Production for RKO Pictures.

Platt currently resides in Los Angeles with his wife, Julie, and their five children, Samantha, 19; Jonah, 16; Hannah, 13; Benjamin, 9; and Henry, 4.

ANDRE HARRELL (Producer) is an image-maker, master interpreter of musical and cultural trends, and multi-talented music and entertainment entrepreneur. Born September 26, 1961, in Bronx, New York, Harrell has established a reputation in the industry as one of the most astute, progressive and creative executives in the business.

His acute intuition has defined and articulated the kinds of trend-setting and rule-breaking concepts that guide youth culture. His ability to frame these concepts into a way to dress, talk, walk and dance is a talent that he has cultivated and honed over the years.

Like many of his contemporaries, Harrell got his start on the talent side of the business. In the early days of hip-hop, he teamed up with childhood friend Alonzo Brown (co-writer of *Honey*) and formed the business-attired rapping duo, Dr. Jekyll (Harrell) and Mr. Hyde (Brown). The pair enjoyed three top 20 hit singles and appeared in the cult classic and first-ever hip-hop movie, *Krush Groove*. In 1983, he joined forces with good friend and fellow rap music pioneer, Russell Simmons, and spent two years as the vice president and general manager of Rush Artist Management.

Harrell realized there was a void in the marketplace for an alternative sound—one that was less hard-core, more melodic—a hybrid of rap coupled with traditional R&B. Influenced by both the urban flavor he observed while living in a Bronx housing project and the style and fashion sensibilities of the sharply dressed urban professionals he'd see while commuting to Harlem and midtown Manhattan, he founded Uptown Records in 1985. Uptown gave birth to a lifestyle movement that promised fun, excitement and serious entertainment.

In 1988, he secured a label deal with MCA records, taking the fledgling Uptown (home of Al B. Sure, Heavy D. and the Boyz, Mary J. Blige and Jodeci) from a small brownstone in Brooklyn to a high-rise in midtown Manhattan. In 1992, Harrell expanded the deal by signing an unprecedented \$50 million contract—creating Uptown Entertainment, which now included a film and television division in Hollywood.

During this period, Harrell produced the romantic comedy, *Strictly Business*, introducing the world to a young ingénue, the Academy Award®-winning actress, Halle Berry. On the small screen, he co-created and executive-produced the hit Fox Network police dramatic series, *New York Undercover*—giving the hip-hop generation their first ever African American heroic lead character as portrayed by Malik Yoba while also successfully integrating the hottest R&B and rap/hip-hop musical artists into a TV series. The show exposed a mainstream, national television audience to an edgy, trend-setting urban lifestyle—*the hip-hop Cultural Revolution was now televised*.

After spending 10 years building Uptown Entertainment into a well-respected organization, Harrell sold it in 1995 to take over the task of revitalizing Motown records. During

his short stint, he sponsored the first-of-its-kind national talent contest to give local acts an opportunity for national exposure. Leaving Motown in 1997, he consulted various artists and labels until he was persuaded by his protégé, Sean Combs, to take on the day-to-day management of Bad Boy Records.

In 2000, Harrell left the label and moved to Los Angeles, where he would pursue a challenging opportunity to establish and build a new record label into a pivotal player in the recording industry. His latest venture, NUAMERICA, is a boutique record label he founded and then partnered with singer/songwriter/producer Kenny “Babyface” Edmonds.

The past two decades have only been a prelude to Andre Harrell’s mission to bring the trend-setting ideas in music, fashion and lifestyle from his community to the forefront of American Pop Culture and beyond.

BILLY HIGGINS (Executive Producer) recently served as producer on *Children on Their Birthdays*, *New Port South* and *Simon Birch*. He was the unit production manager on the features *Ali*, *High Fidelity*, *The Straight Story*, *Rudy*, *Folks*, *Music Box* and *Betrayed*. His credits also include television miniseries, pilots, telefeatures and episodic series for the CBS, NBC and ABC networks.

JOHN R. LEONETTI’s (Director of Photography) most recent work as cinematographer was on the worldwide action hit *The Scorpion King*, a prequel to the successful *Mummy* franchise that stars The Rock and is directed by Chuck Russell. He previously worked with director Russell on the hit action comedy *The Mask*. He learned his craft in both television and films, making his film debut as a camera assistant on the film *One From the Heart* in 1982.

He went on to be first assistant camera operator on the films *Poltergeist*, *Fast Times at Ridgemont High*, *Commando*, *Weird Science*, *Extreme Prejudice* and *Hard to Kill*, among others, before becoming the cinematographer on the films *Child’s Play 3*, *Hot Shots! Part Deux*, *Spy Hard* and *Detroit Rock City*. He teamed up with director John Frankenheimer on two highly acclaimed HBO films, *Against the Wall* and *The Burning Season*. He served as cinematographer on *Mortal Kombat* and directed its sequel, *Mortal Kombat 2*. He has also directed episodes of the television series *Providence* and *Sons of Thunder*. Additional director of photography credits include *The Adventures of Joe Dirt*.

JASNA STEFANOVICH (Production Designer) designed Universal's *Josie and the Pussycats*, also produced by Marc Platt. She also designed Sofia Coppola's debut feature film, *Virgin Suicides*, a 1975 period piece. Her work on Vincenzo Natali's 1996 cult science-fiction film *Cube* garnered her a Genie nomination for best art direction and she has since collaborated twice with the director: on the upcoming *Cypher*, starring Lucy Liu and Jeremy Northam; and on Natali's highly conceptual third feature, *Nothing*. Jasna also designed the pilot for the television series *Witchblade*, as well as several other television productions, including *Two of Us*, *Universal Soldier II: Brothers in Arms*, *Love and Murder*, *The Scream Team* and *The Day Reagan Was Shot*. Her work will also be seen in the upcoming Nia Vardalos comedy feature *Connie and Carla*.

MARK HELFRICH, A.C.E. (Editor) most recently edited Universal's 2002 smash hit prequel to *The Silence of the Lambs*, *Red Dragon*. Helfrich has edited *Rush Hour 2*, *The Family Man*, *Rush Hour* and *Money Talks*. Helfrich's other feature film credits include *Scary Movie*, *Predator*, *Striking Distance*, *Showgirls*, *Nowhere to Run*, *The Last Boy Scout*, *Action Jackson*, *Rambo: First Blood II* and *Jumpin' Jack Flash*. Among Helfrich's other credits are numerous cable television features and music videos, including Madonna's 1999 award-winning "Beautiful Stranger."

EMMA E. HICKOX, A.C.E. (Editor) was born in London to a family well-established in the international film industry (her mother is film editor Anne Coates and her father was film director Douglas Hickox). She most recently edited the 2002 summer hit *Blue Crush*, as well as the Mandy Moore hit feature, *A Walk to Remember*. Her credits also include *Tangled*; *The Breed*; *On the Borderline*; *The Brylcreem Boys*; *This World, Then the Fireworks*; *The Crew*; and *Miracle Beach*. She served as an additional editor on *How To Make an American Quilt* and as supervising editor on *French Exit*. Her upcoming projects include *Modigliani*.

SUSAN MATHESON (Costume Designer) designed the wardrobes for John Stockwell's feature films *Blue Crush* and *crazy/beautiful*. Her additional credits include *Dancer*,

Texas Pop. 81, Best Laid Plans, Panic, Highway, Max Keeble's Big Move and A Piece of My Heart.

Matheson studied drama at Vassar where she segued into costume design. She studied fashion design in Japan before moving to Los Angeles, where she received a Bachelor of Fine Arts degree from Otis Parsons Institute of Design. She won design awards from Nike, Bob Mackie and in 1992, was named Designer of the Year by the Institute. After a year of teaching illustration and design at Otis, she went on to design Barbie Dolls for Mattel and assorted toy characters for Disney.

MERVYN WARREN (Composer) is a highly accomplished film composer, record producer, lyricist, songwriter, arranger, pianist and vocalist. Warren is a five-time Grammy Award winner (with 10 nominations) and a seven-time Dove Award winner (with 10 nominations).

Equally adept at various styles, Warren's work spans many genres—pop, R&B, hip-hop, classical, orchestral, jazz, vocal, country and gospel. His client roster (from Barbra Streisand to DMX and everything in between) and his film scores (ranging from comedy to drama to action) speak for themselves.

Warren was an original member of Take 6, the a cappella sextet that took the world by storm in 1988. He sang with Take 6 from 1980 to 1991 and recorded two albums with the group—one platinum and the other, gold. On those albums, he produced, co-wrote and arranged most of the award-winning songs. Together they won four Grammy Awards, six Dove Awards, two Stellar Awards and a Soul Train Award.

On his own, Warren earned an additional Grammy for the all-star recording *Handel's Messiah: A Soulful Celebration*, as well as five additional Grammy nominations, an additional Dove Award (of two nominations) and two Gospel Music Workshop of America Awards (including one for Contemporary Producer of the Year).

Warren co-produced (with Babyface) a Billboard No. 1 R&B hit, As Yet's "Last Night"; produced a Billboard Top 10 hit, Whitney Houston's "I Believe In You & Me" (movie version), from the Grammy-nominated, multi-platinum soundtrack to *The Preacher's Wife*; and penned a Billboard No. 2 dance hit, Donna Summer's "The Power of One."

The artist has written numerous arrangements for his mentors Quincy Jones and David Foster, ranging from Jones' *Back on the Block* and *Q's Jook Joint* to feature film scoring to various records with such artists as Celine Dion, Brandy, LeAnn Rimes and many others.

Warren currently divides his time between producing records and writing both underscoring and songs for feature films, including the recent hits *The Wedding Planner*, *A Walk to Remember* and *Marci X*.

RODNEY JERKINS (Executive Music Producer) is a Grammy Award-winning producer whose credits include working with top recording talents such as Brandy, Britney Spears, Mary J. Blige, Whitney Houston, Monica, Babyface and Jennifer Lopez, among many others. He received his Grammy in 2000 for writing the Destiny's Child #1 hit, "Say My Name."

Jerkins started piano lessons at age five. By age 12, he had branched out to gospel and jazz. His early classical training has remained with him, surfacing even in his R&B compositions.

Jerkins produced singles on forthcoming albums by TLC, Monica and Carlos Santana. In 2002, he announced his new label, Darkchild (a name he officially incorporated when he was just 17), which will be distributed by Cash Money/Universal Records.

LAURIEANN GIBSON (Choreographer) is one of the most sought after choreographers in the entertainment industry. With more than three-dozen videos and televised shows under her belt, Gibson has become a driving force behind some of the most successful artists today. Her work can be seen on television, concert tours, award ceremonies, music videos and film. Through her dedication, unique style and skills, she has helped transform artists such as Puffy, Mary J. Blige and Brandy into superstars.

Gibson was born in Toronto, Canada, and attended the Performing Arts High School. Growing up her inspirations were Charlie Atkins and Debbie Allen (with whom she has been compared), which led her to training at the National Ballet of Canada. At age 17, she boarded a Greyhound bus with about one month's rent in her pocket and headed to New York City. It was there that she trained with the legendary Alvin Ailey Dance Theater for six years, which led to critically acclaimed performances in off-Broadway productions of *Cats* and *A Chorus Line*.

Laurieann also plays Katrina, the choreographer who attempts to take Honey's place.

-honey-