

# ***Deliver Us from Eva***

**A Gary Hardwick Film**

**A Focus Features Release**

## **Production Notes**

### **Press Contacts:**

#### **New York**

#### **FOCUS FEATURES**

Deette Kearns

Amy Clark

(212) 539-4000

(212) 539-4036 (fax)

#### **BAZAN PR**

Jackie Bazan

Evelyn Santana

(212) 643-4664

(212) 643-4688 (fax)

#### **Los Angeles**

#### **FOCUS FEATURES**

Adriene Bowles

Harlan Gulko

(818) 777-7373

(818) 866-4602 (fax)

#### **THE DuVERNAY AGENCY**

Ava DuVernay

Irving Der

(323) 860-7060

(323) 860-7065 (fax)

#### **Regional**

#### **FOCUS FEATURES**

Alicia Ramirez Sliter

Valerie De La Peña

(818) 777-7309

(818) 866-4588 (fax)

# ***Deliver Us from Eva***

## **Synopsis**

Be careful what you ask for, the saying goes.

In the contemporary romantic comedy ***Deliver Us from Eva***, a trio of men plot to free themselves of their mates' unattached and seemingly omnipresent older sister Eva (Gabrielle Union). Eva has a sweet face but a steely disposition: a few choice words from her, and a once-confident man becomes a virtual basket case.

Eva has been in charge of her younger sisters ever since their parents died, many years ago. The mere fact that they're married or engaged hasn't deterred her one bit from continuing to take charge of their lives. But the cost of putting family first has been the deferral of her own dreams – and the assumption of a harder-than-nails personality that no man has yet been able to crack. Eva's uncanny ability to interfere in her sisters' affairs has not endeared her to their spouses and partners. The men would also like to close out and divide up the family trust fund that Eva oversees. So they concoct a simple plan: compensate cash-strapped ladies' man Ray Adams (LL Cool J) to romance and distract Eva from her familial duties. Introductions are made, sparks fly between Ray and Eva...but the plan goes awry, leading to surprising consequences and hilarious complications.

***Deliver Us from Eva*** reunites writer/director Gary Hardwick with leading lady Gabrielle Union, following their successful collaboration on "The Brothers"; and pairs LL Cool J, in romantic leading man mode, with Gabrielle Union for the first time.

A Focus Features presentation of a Baltimore/Spring Creek Pictures production. A Gary Hardwick Film. LL Cool J, Gabrielle Union. ***Deliver Us from Eva***. Duane Martin, Essence Atkins, Robinne Lee, Meagan Good, Mel Jackson, Dartanyan Edmonds. Music by Marcus Miller. Costume Designer, Debrae Little. Film Editor, Earl Watson, A.C.E. Production Designer, Edward T. McAvoy. Director of Photography, Alexander Gruszynski. Executive Producers, Paula Weinstein, Barry Levinson. Produced by Len Amato, Paddy Cullen. Story by James Iver Mattson & B.E. Brauner. Screenplay by James Iver Mattson & B.E. Brauner and Gary Hardwick. Directed by Gary Hardwick.

# *Deliver Us from Eva*

## The Cast

Ray

Eva

Mike

Kareenah

Bethany

Jacqui

Tim

Darrell

Ormandy

Telly

Oscar

Rashaun

Lucius Johnson

Renee

Cynda

Lori

Thomas

Theo Wilson

Reverend Washington

Colette

Anita

Big Bartender

Margaritte

Mounted Cops

Mayor

Security Officer

Woman in Crowd

Husband

Earl

Valerie

Choir Director

Choir Members

James Todd Smith

aka LL Cool J

Gabrielle Union

Duane Martin

Essence Atkins

Robinne Lee

Meagan Good

Mel Jackson

Dartanyan Edmonds

Kym Whitley

Royale Watkins

Matt Winston

Ruben Paul

Dorian Gregory

Kenya Moore

Yuri Brown

Jazsmin Lewis

Mane R. Andrew

Craig Anton

Aloma Wright

Kim Oja

Angela Bryant

Terry Crews

Nicole Lyn

Henry Kingi, Jr.

April

Weeden Washington

Steve Stapenhorst

Adam Lazzare-White

Lynn Ann Leveridge

Bobby Hall

Mark Swenson

Terry Dexter

Tony Wilkins

Tamiko Williams

Gina Taylor-Pickens

Sybil Harris

Debra Byrd

Hillary Wicht

G Janee Davis

Nick Cooper

Cory Briggs

Stunt Coordinator  
Stunts

Henry Kingi, Jr.  
Minerva Adams  
Jeff Cadiente  
Terri Cadiente  
Henry Kingi, Sr.  
Diana Lupo  
Bennie Moore

## **The Crew**

Directed by  
Screenplay by

Gary Hardwick  
James Iver Mattson  
& B.E. Brauner  
and

Story by

Gary Hardwick  
James Iver Mattson  
& B.E. Brauner

Produced by

Len Amato

Executive Producers

Paddy Cullen

Director of Photography  
Production Designer  
Film Editor  
Costume Designer  
Music Supervisors

Paula Weinstein  
Barry Levinson  
Alexander Gruszynski  
Edward T. McAvoy  
Earl Watson, A.C.E.

Music by  
Casting Directors

Debrae Little  
Alison Ball and  
David Lombard  
Marcus Miller  
Reuben Cannon,  
C.S.A. and

Unit Production Manager  
First Assistant Director  
Second Assistant Director  
Production Supervisor  
Art Director  
Set Decorator  
Camera Operator  
B Camera Operators

Kim Williams  
Paddy Cullen  
Rip Murray  
Darrell Woodard  
Kevin Halloran  
Bill Hiney  
Jan Pascale, S.D.S.A.

First Assistant Camera

Kirk Gardner  
Henry Cline  
Todd A. Dos Reis  
Emil

Second Assistant Camera

Clayton Hampton  
Kevin Mills

Camera Loader  
Video Playback Operators

Still Photographer  
Sound Mixer  
Boom Operator  
Cableperson  
Script Supervisor  
Second Second Assistant Director  
Gaffer  
Chief Lighting Technician  
Electricians

Key Grip

Key Rigging Grip  
Second Grip

Dolly Grip  
Third Grip  
Grips

Rigging Grip  
Property Master  
Assistant Property  
Leadperson  
Key Set Dresser  
Set Dressers

Art Department Coordinator  
Storyboard Artist  
Key Make-up Artist

Ms. Union's Make-up Artist  
Key Hairstylist  
Assistant Hairstylist  
Assistant Costume Designer  
Set Costumers

Location Manager  
Assistant Location Manager

Naomi Villanueva  
Chuck Weiss  
Rafael Castro  
Jim Sheldon  
Russell Williams II  
Gary Theard  
Charles Spencer  
Sydney Gilner  
Stephen Lonano  
R. Bruce McCleery  
Christopher Prampin  
Hootly Weedn  
Willie Dawkins  
Pat Hoeschen  
Anthony T.  
Mazzucchi  
Kevin Erb  
Alexander "Pie"  
Griffiths  
Daniel Pershing  
A. Frank Mazzucchi  
Bill Essling  
Robert Anderson  
Greg Brooks  
Niel Williams  
Danny Lee Andres  
Mike Blaze  
Stan Cockerell  
Louise Del Araujo  
Jenny Baum  
Alan Burg  
Deborah Harman  
Ronnie R. Baker  
Susie Thompson  
Mark Swenson  
Andy Friend  
Geneva  
Nash-Morgan  
Stacy Gibson  
Kimberly Kimble  
Jasmine Kimble  
Nancy Martin  
Mindy Tiongo  
Terri D. Gill  
Robert Foulkes  
Cassandra Heredia

Production Accountant  
First Assistant Production Accountant  
Accounting Clerk  
Post-Production Accountant  
Production Coordinator  
Assistant Production Coordinator

Additional Second Assistant Director  
Assistant to Mr. Hardwick  
Assistant to Ms. Weinstein  
Assistant to Mr. Amato  
Assistant to Ms. Cullen  
Assistant to LL Cool J  
Production Assistants

Post-Production Supervisor  
First Assistant Editor  
Second Assistant Editor  
Music Editor  
Supervising Sound Editor  
Sound Effects Editor  
Dialogue Editor  
Foley Editor  
Assistant Sound Editors

Re-recording Mixers

Mixing Stage Recordist  
ADR Mixer  
Foley Mixers

Foley Artists

Unit Publicist

On-Set Medic  
Animals Provided by

Peter McManus  
Paul R. Kenney  
Karen P. Lowe  
Missy Eustermann  
Cheryl A. Miller  
Daniel  
A. Mondschain  
Eric Oliver  
Kibi Anderson  
Linda Labov  
Evelyn Labonte  
Kurt Hessler  
Brian Daughtry  
Bill Hardy  
Jason Altieri  
Shanalyna Palmer  
Angie Athayde  
Alex Leimone  
Sundiata Collins  
Stefanie Wiseman  
Tanya Phipps  
Kim Roseborough  
Marvin Morris  
Jason George  
Lisle Houston Engle  
Robert Getty  
Craig Jukiewicz  
Chato Hill  
Carrie Tippetts  
Hugh Murphy  
Jim Fitzpatrick  
Rudy Pi  
Aaron Levy  
Ron Bedrosian  
Nerses Gezalyan  
Lucy Sustar  
Michael Broomberg  
S. Diane Marshall  
Jim Moriana  
Jeff Wilhoit  
Irving Der  
The DuVernay  
Agency  
Allen Bowen  
Hollywood Animals  
Brian McMillan  
Elizabeth McMillan

Craft Service  
Catering  
Cook Driver  
Chef's Assistant  
Chef's Helper  
Construction Foreman  
Lead Scenic

Painters

Transportation Coordinator  
Transportation General Manager  
Transportation Captains

Honeywagon Driver

Production Van Driver  
Drivers

Police Coordinators

Post-Production Assistant  
Stand-in for Gabrielle Union  
Stand-in for LL Cool J  
Color Timer  
Negative Cutter

Music Coordinator

Music Business Affairs  
Associate Music Producer  
Score Performed by  
Music Recorded at  
Hannibal Studios Assistant  
Digital Main Title Sequence  
Opticals by

Salomon I. Marx  
Carrie Park  
Paul C. Reynolds  
Titus Reynolds  
Eric Weld  
Will Gatlin  
Deluxe Catering  
Chris Warren  
James Flemming  
Juan Ruiz  
Arnold Durazo, Jr.  
Paul Milton  
Rohrbaugh III  
Ezra Obrikat  
Robert E. Obrikat, Jr.  
Geno Hart  
Steve Larson  
Joe Cosentino  
Rick Fese, Jr.  
John "The Keeper"  
Spaccarelli  
Dash Hart  
Glenn Coopersmith  
Razorback  
Lou Mosto  
Alfie Jensen  
Carlos Solano  
Dan Gordon  
Steve Share  
David Severin  
Sandra Thomason  
Donald H. Winslow  
Wallace R. Cook  
Lesley Thomas  
Lamese Williams  
Kevin Snell  
Mike Mertens  
Theresa Repola  
Mohammed  
Eddie Singleton for  
Alicat Productions  
Christine Bergren  
David Isaac  
Marcus Miller  
Hannibal Studios  
Takamasa Honda  
Laser Pacific  
Pacific Title

Visual Effects by  
Post-Production Sound Services Provided by

Loop Group Provided by  
Production Attorneys

Clearances

Extras Casting

Assistant to Extras Casting

Vce.com/Peter Kuran  
Todd-AO West  
Soundelux  
The Reel Team  
Robert Darwell  
Aaron Campbell/  
Katten, Muchin  
& Zavis  
Jay Floyd/  
Now Clear This!  
Christopher Gray  
Casting  
Matthew Gray

“You’re All I Need To Get By”  
Written by Nickolas Ashford and  
Valerie Simpson  
Performed by Marvin Gaye & Tammi Terrell  
Courtesy of Motown Records under license from  
Universal Music Enterprises

“Paradise”  
Written by Norma Jean Wright,  
Allan Wayne Felder, Kenneth Burke,  
James Todd Smith, Jean Claude Oliver,  
Samuel Barnes, Amerie Rogers and Curtis Jackson  
Performed by LL Cool J featuring Amerie  
LL Cool J appears courtesy of Def Jam  
Amerie appears courtesy of Rise/Columbia Records  
(Contains portions of “Rising to the Top”  
Performed by Keni Burke  
Courtesy of The RCA Records Label, a unit of  
BMG Music)

“She’s Got the Part”  
Written by Soulshock, K. Karlin,  
Joshua Thompson, Quincy Patrick,  
Phillip White and Peter Biker  
Performed by Usher  
Courtesy of Arista Records, Inc.  
Under license from BMG Special Products, Inc.,  
a unit of BMG Music

“The Victors”  
Performed by University of  
Michigan Marching Band  
Courtesy of University of  
Michigan School of Music

“Ain’t No  
Stoppin’ Sunshine”  
Written by Yolanda Snell,  
Narada Michael Walden,  
Sunny Hilden and  
Evan Forester  
Performed by Yoli  
Courtesy of  
Tuff Break Entertainment

“One Like Me”  
Written by Sy Smith  
Performed by Sy Smith

“Excuses”  
Written by Ginuwine and  
Kowan Paul  
Performed by Ginuwine  
Courtesy of Epic Records  
By arrangement with  
Sony Music Licensing



“Lover’s Crime”

Written by Curtis Wilson and Sy Smith

Performed by Sy Smith

“Wade in the Water”

Arranged by Tony Wilkins

Performed by the Networx International Singers

“Take Your Time (Do It Right)”

Written by Harold Clayton and Sigidi Abdulla

Performed by The SOS Band

Courtesy of Avant Garde Enterprises, Inc.

“Sweet Thing”

Written by Chaka Khan and Tony Maiden

Performed by Rufus featuring Chaka Khan

Courtesy of MCA Records

under license from Universal Music Enterprises

“More Than a Woman”

Written by Edward Ferrell, Darren Lighty,

Clifton Lighty, Balewa Muhammad and

Calvin Richardson

Performed by Calvin Richardson

Courtesy of Hollywood Records, Inc.

“Star For Life”

Written by Mary J. Blige,

Keith Crouch, John “Jubu” Smith,

Tara Geter and Terry Robinson

Performed by Mary J. Blige

Courtesy of MCA Records under license from

Universal Music Enterprises

“This Very Moment”

Written by Tim Owens and Devon Dobson

Performed by K-Ci & Jojo

Courtesy of MCA Records under license from

Universal Music Enterprises

“Lovin’ You (Easy)”

Written by Denzil Foster,

Thomas McElroy, Kisha Griffin,

Betty Wright and Willie Clarke

Performed by En Vogue

“Sunshine”

Written by Curtis Wilson and

Ngai McGee

Performed by Jaesheena

“Never Knew Love

Like This Before”

Written by James Mtume and

Reggie Lucas

Performed by

Stephanie Mills

Courtesy of The Island

Def Jam Music Group

under license from

Universal Music Enterprises

“Suga Daddy”

Written by Felix Delgado

Performed by Cuban Link

“To Keep Me”

Written by Curtis Wilson and

Jeff Young

Performed by Jaesheena

“Second Home”

Written by

Late Bankouadagba,

Bosco Kante and

Demetrice O’Neal

Performed by Phats Bossi

and DeDe O’Neal

Courtesy of

ARTISTdirect Records, LLC

“Ride Wit Me”

Written by MC Lyte,

Gerrard Harmon and

Keith Wilkins

Performed by MC Lyte

“Looking For Love”

Written by Victor Cook and

Marc Mac

Performed by Vikter Duplaix

Courtesy of

Hollywood Records, Inc.

“Show and Prove”

Written by Element Everest and Bryan Mir  
Performed by Element

“Two Way Street”

Written by Raphael Saadiq, Glenn Standridge,  
Bobby Ozuna, Kelvin Wooten and  
Tamara Jackson  
Performed by Terry Dexter  
Courtesy of Alicat/A&M Records  
under license from  
Universal Music Enterprises

“More Than Friends”

Written by Beau Dozier and  
Jason Edmonds  
Performed by 3LW  
Courtesy of Epic Records  
By arrangement with  
Sony Music Licensing

“My Cherie Amour”

Written by Stevie Wonder,  
Henry Cosby and Sylvia Moy  
Performed by Stevie Wonder  
Courtesy of Motown Records  
under license from  
Universal Music Enterprises

Original Motion Picture Soundtrack on Hollywood Records

**The Producers Wish to Thank**

Toni Scott  
Vanessa Coifman for Original Artwork  
Saundra Nicholson for Original Artwork  
Matt Wall  
Veratex Bedding and Linens  
Tupperware Dishes and Catalogs  
Stuart Weitzman Shoes

Insurance Provided by

AON/  
Albert G. Ruben

Lenses and Moviecam Provided by

Keslow Camera

CFI Color      Prints by Technicolor      Fujifilm

Aspect Ratio: 1:85/1 [Flat]

Running Time: 105 minutes

MPAA Rating: R (for sex-related dialogue)      Dolby SR/SRD/DTS, in selected theaters

**[www.deliverusfromeva.com](http://www.deliverusfromeva.com)**

**A Focus Features Release**

# *Deliver Us from Eva*

## About the Production

*Deliver Us from Eva* began as an original screenplay written by James Iver Mattson and B.E. Brauner. In mid-1999, the script was optioned. Baltimore/Spring Creek Pictures shepherded the project through development.

In late 2000, writer/director Gary Hardwick was in the midst of editing his directorial debut “The Brothers” when he was approached with *Deliver Us from Eva*. Hardwick remembers, “I liked the script quite a bit. It was funny. It reminded me of Shakespeare’s The Taming of the Shrew.”

With the concept beginning to emerge of an African-American cast starring in the movie, the intrigued Hardwick thought, “That would make it different. I decided to take on the movie and was amazed at how the characters blossomed as the script was tailored to the specifics of their lives.”

“The character of Eva was one that I’d never seen for an actress – black or white. This character and project gave me the chance to explore the next level of relationship themes after the ones that I had covered in ‘The Brothers.’”

Once Hardwick completed his rewrite of the screenplay, a filming start date of October 2001 was set, so it was time to line up actors. Reteaming with casting director Reuben Cannon who had worked with him on populating “The Brothers” (and was now joined by Kim Williams), Hardwick sought to cast the lead character of Eva first: “I needed an actress with great talent, of course, but also one who was funny, dramatic, sexy, fresh – and who could make any of these transitions instantly.”

Over the years, some top actresses – both African-American and not – had been proposed for the part of the zealous yet still potentially vulnerable Eva. (After all, the character’s name is in the film’s title.) But Hardwick had his ideal Eva in mind from the start: Gabrielle Union, who had appeared for him in “The Brothers.”

Hardwick elaborates, “Gabrielle has been on the verge for a while. She’s a wonderful actress, very gifted and with marvelous comic timing. She’s sexy, and she can make you laugh or she can make you cry. You want to watch her to see just exactly what she’s going to do next. She has all the tools of a leading lady, and at a young age, too.

“I am very happy to be able to say that I was the first filmmaker to give her the chance to step out in front, in position number one.”

Gabrielle Union was delighted to be able to reteam with Hardwick: “Gary keeps my bills paid,” she laughs, “I signed on to strike gold once more.” She adds, “I feel honored to be working with Gary again.”

The actress was drawn to the character on her first reading of the script: “I loved it, and her. I loved how she relates to her sisters, and how she relates to Ray. She is flawed, yet you still want to pull for her.

“Eva is very rigid – everything is very black-and-white for her. There are no gray areas in her life. She’s not a happy woman. She basically gave up her life at 18 to raise her three younger sisters. In doing so, she gave up all of her hopes and her dreams. As her sisters grew older, Eva began to live vicariously through them, much to the chagrin of their boyfriends and husbands. The film picks up Eva’s story as she’s about to change – a lot.”

What changes this conservative, meddling woman into an open-minded, relaxed, loving person? Ray Adams, that’s who. To fill that role, Hardwick knew he needed an actor whose on-screen charisma was equal to Gabrielle Union’s. Again returning to a happy collaboration, Hardwick thought of LL Cool J.

LL and Hardwick had worked together on the popular television series “In the House.” Back then, Hardwick saw LL as a solid talent, and has since “watched him grow by leaps and bounds as an actor. He’s been an action man for so long that I wasn’t sure he would want to take on the role of Ray. But he did, and he plays the part with depth and resonance, he’s fantastic. I’m very happy to get him and Gabrielle together on-screen. It has been real magic between these two.”

LL Cool J was indeed ready to try something new in the way of movie roles: “I have never played this type of role before – and it’s my first real leading-man role.

“With this role of Ray Adams, I get to play someone who’s cooler and more laid-back. Usually, I’m being chased by sharks or killers, or I’m an extra-tough guy. Ray is a bit of a player. He can spin an argument around into a friendly situation, and he loves to play with women. Although, as he says in the movie, ‘I’m a lover, not a con man.’”

Both lead actors liked being matched up by Hardwick. Union describes their on-screen relationship as one that “starts out in an adversarial way. They have a disastrous first date, but slowly he starts to win her over. Eva digs deeper and discovers a diamond in the rough. She sees that he’s a good man. And I saw that Todd [LL Cool J] was a very good actor.”

LL, in turn, found his leading lady to be “skilled, beautiful, and smart. I think that audiences will be seeing a lot more of her. I enjoyed working with her tremendously.”

As with “The Brothers,” a believable and talented supporting troupe was sought. Like that film, many of the characters are family (or close to it). Hardwick “wanted to find actresses who complemented Gabrielle.” In Essence Atkins, Robinne Lee and Meagan Good, he saw actresses who could bring individuality to their roles, yet also be credible as the younger Dandridge sisters.

Hardwick notes, “I had wanted to work with Essence Atkins on my last movie. Now we have the opportunity. Her character, Kareenah, married for 3 years to Tim, is the most accomplished of the younger sisters: she’s a doctor, and the one most like Eva. She has a

really big heart, but she is unwilling to let her sisters out of her life. Essence comes through like a champ in the part.”

Atkins sees Eva as “dominating her sisters’ relationships. She’s constantly making suggestions, intruding on their private time. The sisters love and respect her for what she’s done since their parents died. She’s become the matriarch of the family, but the sisters’ men are desperate to get rid of her.”

Robinne Lee plays Bethany, the new age-y middle sister running a beauty shop and contemplating a long-term commitment with policeman boyfriend Mike. Hardwick comments, “Bethany is trying to find her place in the world and amongst the sisters. She’s philosophical, very grounded, and always trying to see the consequences and the karmic value of everything. She balances Kareenah.”

Lee did “a lot of research” to prepare for the role: “I loved the character of Bethany because she was spiritual. Her new age way of thinking is reflected in her dress, her accessories, and her home. So I started getting into yoga, Feng Shui, anything that would give me a handle on the character.”

Meagan Good plays Jacqui, the sister who earned straight As in school and won a scholarship to college. Hardwick says, “Jacqui chose Darrell, a postal worker, to be her husband. He’s not as smart as she is, but she loves his simplicity. In *Deliver Us from Eva*, all the couples are opposites in terms of their personalities – yet these opposites attract. Meagan brought a sense of maturity to her character that contrasts nicely with Dartanyan Edmonds, who plays Darrell like he’s a big kid in a man’s body.”

In addition to Edmonds, the parts of the sisters’ husbands and boyfriend were filled by Duane Martin and Mel Jackson. Hardwick laughs, “Most comedy writers will tell you that all comedy trios are in some way The Three Stooges. No exceptions here – these characters were set up structurally, bodily, and character-wise to be that way! But we got more than we bargained for with these particular actors. We auditioned a lot of actors. We had groups of three read with each other, looking for chemistry, looking for the right feel. When these three read together, they had it.

“Duane Martin is a strong, seasoned comedic actor. His character of Mike – which would be Moe in the Stooges comparison – thinks he’s smarter than he really is. He’s very aggressive, and the catalyst for all the action. Given his body of work, that’s a stance Duane assumed naturally.”

“Dartanyan, our Darrell – or Curly – is a stand-up comedian. He’s very funny man and he’s just beginning to realize how gifted an actor he is,” continues Hardwick. “Mel Jackson – or, I guess, Larry – is very versatile. His character of Tim is the most difficult of these three: he’s caught in the middle, because he’s, to some extent, the one with the weakest personality. Mel created a really funny, deeply provocative characterization, showing how Tim loves his wife so much that he can’t possibly stand up to her. He found moments of laughter and comedy that I didn’t even know existed in the script. That’s the mark of a really fine actor.”

The three actors don't mind their director's comparison to The Three Stooges. Martin confides, "We're just bumbling idiots, on and off the set." The actor invokes his own comparison, unrelated to the Stooges (or even The Marx Brothers): "We're all different instruments on this piece. Dartanyan is playing the sax, Mel's playing the violin, and I'm playing the piano. So when we're in a scene together, everyone's not trying to do the same thing, or hit the same note. It's a nice, cool blend. Gary did well casting us together."

Some of the three men's group dynamic stems from previous familiarity with each other. Jackson reports, "I've always liked Duane's work, and I was a fan of Dartanyan's before we started working together. It was just a pleasure to actually get a chance to be alongside them doing their things. I didn't always know what was going to come out of Dartanyan's mouth, or what Duane was going to say next."

The actors and actresses all praise Hardwick's directorial style. LL Cool J states, "Gary comes across as someone who has confidence, and a clear vision about his film. That's very important. I had a lot of fun working with him – he took us to the next level."

Essence Atkins enthuses, "Gary is such a gracious leader. He absolutely believes in collaboration, yet he knows what he wants to accomplish. We were able to work quickly and efficiently, but with a lot of laughter."

Behind the scenes, more key creative talent from "The Brothers" joined up for the new film, including producer Paddy Cullen, cinematographer Alexander Gruszynski, film editor Earl Watson, and costume designer Debrae Little. These talented collaborators helped facilitate an efficient and enjoyable workplace for all concerned.

The cast and crew of *Deliver Us from Eva* joined together to create an atmosphere that was conducive to both work and play. There were fun times that were scripted as well as some that stemmed from the strong sense of camaraderie on the set.

Gabrielle Union savored her scenes as Eva, but admits to playing favorites. Just as the character adores horses, so too does the actress "really enjoy riding horses. I loved all the scenes where I got to work with them."

The *Deliver Us from Eva* troupe, when not including the horses, would cut loose: "Between takes were the funniest times," recalls Union. "We had a 'New Edition vs. The Temptations' showdown, which was the cast versus the producers. The cast was New Edition, just so you know."

Mel Jackson concurs: "We built friendships every day. Duane would start it off with New Edition tunes, or another '80s act he would start mimicking. Everyone would join in. We were all professional, but off-camera, it was a fun environment."

LL Cool J remembers the fun, but also recalls having "issues" with certain pieces of his wardrobe: "I had to deal with the brutal, constant snapping and joking about these tight shirts that I have to wear every day. Tight shirts! Not small, not medium, but 'smedium.' There were a lot of jokers around that set..."

The cast hopes that audiences will have as much fun watching *Deliver Us from Eva* as they had making it. Union muses, “I think that audiences will be pleasantly surprised by our performances. Some of us are stepping outside the box, playing against type. This is the first time they’ll see LL as a vulnerable romantic lead who they root for to get the girl. They’ll also see me taking on the responsibility of my first leading role.”

Hardwick thinks that any and all audiences will respond in a positive manner: “I’d like for people to come away laughing, but also acknowledging that love is above all the best feeling. And we’ve hopefully proved that LL is a true leading man in all respects and that Gabrielle is star material.”

### **About the Cast**

**LL COOL J (Ray)** is an entertainer who has succeeded in crossing into all mediums of entertainment. A talented actor, a two-time Grammy Award winner, and an NAACP Image Award winner, LL continues to display a wide range of talent.

From the moment the teenaged “young legend in leather” exclaimed “I Need A Beat” to the world in 1984, his career ignited and he became Def Jam Records’ flagship artist. He was the first rap artist to amass six consecutive platinum-plus-selling albums. His tenth album, “Ten,” was released by Def Jam last fall, with LL performing on tour for the first time in four years.

On-screen, he notably starred in Renny Harlin’s hit “Deep Blue Sea,” for which his record label, Rock the Bells, co-produced the film’s soundtrack. LL contributed two songs, including the title track “Deepest Blue.”

He is currently at work on Clark Johnson’s “S.W.A.T.,” starring alongside Colin Farrell, Samuel L. Jackson, Jeremy Renner, and Michelle Rodriguez. He is also doing a voiceover for “The Rugrats Meet The Wild Thornberrys.”

LL will next be seen starring opposite Val Kilmer and Christian Slater in “Mindhunters,” reteaming with director Renny Harlin. His feature films include John McTiernan’s “Rollerball”; Doug McHenry’s “Kingdom Come”; Oliver Stone’s “Any Given Sunday” (for which he performed a song on the film’s soundtrack); Michael Rymer’s “In Too Deep”; Steve Miner’s “Halloween H20”; and Barry Levinson’s “Toys.” For television, he starred in the hit sitcom “In the House.”

Adding the title of author to his credits, he penned a 1997 autobiography, I Make My Own Rules. His first children’s book, And the Winner Is..., was released in September 2002. Part of Scholastic’s exciting new series of books and CDs, Hip Kid Hop, by top rap stars, And the Winner Is... tells the story of a young basketball player who learns the importance of winning and losing gracefully.

LL Cool J currently lives in New York with his wife and four children. He will be billed under his given name, James Todd Smith, in future films.

**GABRIELLE UNION (Eva)** previously worked with *Deliver Us from Eva* writer/director Gary Hardwick on “The Brothers.”

In addition to *Deliver Us from Eva*, she stars in two more 2003 releases: Andrzej Bartkowiak’s action thriller “Cradle 2 the Grave,” opposite Jet Li, DMX, and Anthony Anderson; and Michael Bay’s “Bad Boys 2,” alongside Will Smith and Martin Lawrence.

Union was most recently seen in Stephen Gaghan’s suspense drama “Abandon,” with Katie Holmes and Benjamin Bratt; and Anthony and Joe Russo’s comedy “Welcome to Collinwood” with William H. Macy, Isaiah Washington, and Luis Guzman.

Her other feature films include Peyton Reed’s boxoffice smash “Bring It On,” Mark Brown’s “Two Can Play That Game,” Robert Iscove’s “She’s All That,” and Gil Junger’s “10 Things I Hate About You.”

In March 2001, Union made a noteworthy guest appearance as the first African-American love interest, opposite both Matt LeBlanc and David Schwimmer, on television’s top-rated sitcom, “Friends.” In addition, she was a series regular on the Steven Bochco-produced drama “City of Angels”; and had recurring roles on the shows “7<sup>th</sup> Heaven” and “Sister Sister.”

The UCLA graduate currently lives in Los Angeles with her husband.

**DUANE MARTIN (Mike)** is a Brooklyn native who was drafted by the New York Knicks before going on to pursue a career in acting.

His film credits include Lawrence Gay’s independent feature “The Groomsmen,” a comedy shot in Capetown, South Africa; Robert Rodriguez’ “The Faculty”; Daisy V.S. Mayer’s “Woo”; Wes Craven’s “Scream 2”; David S. Ward’s “Down Periscope”; Jeff Pollack’s “Above the Rim”; and Ron Shelton’s “White Men Can’t Jump.”

Martin is producing two comedy features with Will Smith’s company, Overbrook Entertainment: “Mother’s Day” and “The Seatfiller” (written by Mark Brown). He is also producing “Inglewoods,” based on his original concept, which he will star in opposite Jamie Foxx. He recently completed filming “Ride or Die,” a feature that he wrote, produced, and stars in with Vivica A. Fox (directed by Craig Ross, Jr.).

For television, he produced the series “Getting Personal,” in which he starred opposite Vivica A. Fox. He was nominated for a Daytime Emmy Award for his role in “Different Worlds: An Interracial Love Story” (directed by Neema Barnette); and starred with Patti LaBelle in the series “Out All Night.”

In addition, Duane Martin is the successful owner of Impact Sports – and as such is the youngest African-American ever to own a sports agency.

**ESSENCE ATKINS (Kareenah)** currently stars alongside Rachel True in the new UPN comedy series “Half & Half.” She recently made her feature film debut in Jesse Dylan’s hit comedy “How High,” opposite Method Man and Redman.



She has previously been a regular on such shows as “Smart Guy,” “Malibu Shores,” “Under One Roof,” and “Saved by the Bell”; and has appeared as a guest or in a recurring capacity on “Sabrina, the Teenage Witch,” “Moesha,” “Promised Land,” “The John Larroquette Show,” “The Parent ’Hood,” and “The Wayans Brothers.”

**ROBINNE LEE (Bethany)** will soon be seen starring with Martin Lawrence and Steve Zahn in Dennis Dugan’s “National Security.”

Born and raised in Westchester County, N.Y., Lee attended Yale University and graduated with a degree in psychology. Upon graduation, she decided to pursue acting and began studying with the well-known acting instructor Sondra Lee. She soon landed her first film role, in Christopher Scott Cherot’s “Hav Plenty.”

Lee then continued her acting studies while simultaneously attending Columbia Law School, and graduated with a law degree in 2000. That same year, she starred with Debbi Morgan and Maya Angelou in the Hallmark Hall of Fame telefilm “The Runaway” (directed by Arthur Allan Seidelman).

**MEAGAN GOOD (Jacqui)** earned critical acclaim for her performance in Kasi Lemmons’ “Eve’s Bayou” (opposite Samuel L. Jackson), for which she received an NAACP Image Award nomination. She is currently at work on Reggie Rock Bythewood’s “Biker Boyz,” starring with Laurence Fishburne, Kid Rock, and Orlando Jones.

She has completed filming Craig Ross, Jr.’s “Ride or Die,” starring with Duane Martin of *Deliver Us from Eva* and Vivica A. Fox. Her other film credits include Holly Goldberg Sloan’s “The Secret Life of Girls,” Chris Stokes’ “House Party 4: Down to the Last Minute” (with Kym Whitley of *Deliver Us from Eva*), and D.J. Pooh’s “3 Strikes.”

Born in Panorama City, CA, Good began starring in commercials at age 4, and to date has completed over 60 national television commercials. Her first major television role was as a series regular on “Cousin Skeeter.” She has since starred on the series “Raising Dad”; and appeared on “Moesha,” “Touched by an Angel,” “The Steve Harvey Show,” “The Famous Jett Jackson,” “The Division,” and “The Parent ’Hood.”

**MEL JACKSON (Tim)** was discovered by a casting director while riding a bus in Chicago, and was cast in George Tillman, Jr.’s independently made feature film “Scenes for the Soul.”

Re-teaming with filmmaker Tillman, Jackson’s charismatic performance in the hit movie “Soul Food” brought him wide recognition. He has since appeared in the films “Uninvited Guest” (directed by Timothy Wayne Folsome) and “Dancing in September” (directed by Reggie Rock Bythewood, and which played at the 2001 Sundance Film Festival prior to airing on HBO).

In television, Jackson joined the popular sitcom “Living Single” as a series regular; and played a recurring character on “In The House.” He later starred with David Alan Grier on the comedy series “DAG.” He has also appeared in the telefilm “Little Richard”

(directed by Robert Townsend) and the miniseries “The Temptations” (directed by Allan Arkush).

Jackson was inspired to form his own production company. His first project, “Carmin’s Choice,” a short film in which he starred for director Monice Mitchell, won the Showtime Filmmaker’s Award. He hopes to take on the challenge of directing soon.

**DARTANYAN EDMONDS (Darrell)** has appeared in such films as Warren Beatty’s “Bulworth” (opposite the director and Halle Berry), Jim Wynorski’s “Rangers,” John Terlesky’s “Judgement Day” (with Ice-T), Millicent Shelton’s “Ride,” Ivan Reitman’s “Fathers’ Day,” and Martin Lawrence’s “A Thin Line Between Love and Hate.”

In 1987, Edmonds’ artistic abilities earned him entrance into the Duke Ellington School of Performing Arts. There, he met fellow freshman Dave Chappelle, who had been doing stand-up comedy at D.C.’s Comedy Café. Chappelle took Edmonds to “open mike” night, where he immediately became a club favorite. The young comedian continued to work on his act at clubs in and around D.C. for a year before getting his first big break on television with “It’s Showtime at the Apollo” and then “Def Comedy Jam.” He continues to perform as a headliner in comedy clubs around the country.

### **About the Crew**

**GARY HARDWICK (Director/Screenplay)** was born the 10<sup>th</sup> of 12 children in a working-class family. He was raised in Detroit, where his adventures would become the foundations for his literary career.

Hardwick attended the University of Michigan in Ann Arbor, where he majored in English. There, at age 19, he wrote his first novel, Dark Semester, which remains unpublished. Upon graduation, he returned to Detroit and attended Wayne State Law School. Hardwick served as Wayne State’s first African-American class president.

While in law school, he began working a curious sideline to pay his bills: stand-up comedy. He performed his way through law school – amidst the likes of Tim Allen, Dave Coulier, Jay Leno, Dennis Miller, Larry Miller, Rosie O’Donnell, Bob Saget, and Jerry Seinfeld. After graduating from Wayne State, Hardwick continued performing stand-up while practicing law in Detroit and/or working for a criminal defense firm, the federal government, and various corporations.

Hardwick moved to California, where he served as an attorney for the United States Department of Justice. Later, he was selected as a Fellow at the Disney Studios, which enabled him to launch his entertainment industry career.

He began working in television, writing for such series as “South Central,” “Where I Live,” “Me and the Boys,” “Matt Waters,” and “In the House.” On the last-named, which starred *Deliver Us from Eva* leading man LL Cool J, Hardwick also was an executive producer.

Hardwick's first produced screenplay became the comedy "Trippin'" (directed by David Raynr). He also did (uncredited) rewrite work on Peyton Reed's "Bring It On" – the project on which he first collaborated with *Deliver Us from Eva* producer Paddy Cullen (and which starred Gabrielle Union); and Mark Brown's "Two Can Play That Game," again with Cullen and Union.

His second screenplay also became his directorial debut: "The Brothers," which starred Morris Chestnut, D.L. Hughley, Bill Bellamy, Shemar Moore, and Gabrielle Union (and was produced by Paddy Cullen). The film, released in March 2001, was a boxoffice hit.

Hardwick's first published novel, Cold Medina, was issued in 1996 to critical acclaim. It is the first in his series of fictional books about modern Detroit, which also includes Double Dead, (purchased for feature film adaptation by Warner Bros.) and Supreme Justice, which is currently in bookstores. Hardwick's latest novel is Color of Justice.

He is developing "Marvin," an original screenplay that he will direct for MGM; and "Uncle Ray," which he is scripting for Steve Harvey to star in.

#### **JAMES IVER MATTSON and B.E. BRAUNER (Screenplay and Story)**

The screenwriting team of James Iver Mattson and B.E. Brauner has been collaborating for several years on feature film scripts. In addition to *Deliver Us from Eva*, they have sold other screenplays to major film companies.

The first screenplay that they wrote together, "Fluffy," was also their first sale. Purchased in a pre-emptive bid by Walt Disney Pictures, the comedy is about a man who discovers that his girlfriend's cat is trying to kill him.

Another Mattson/Brauner screenplay, "My Romance," will be a Davis Entertainment/Love Spell Entertainment production for Fox 2000. Jennifer Love Hewitt is slated to star (as well as produce through Love Spell). "My Romance" revolves around a woman who is hired to pretend to be a billionaire's mistress.

In addition to those live-action projects, the duo worked on the script for the sequel to Disney's animated feature "Mulan." James Iver Mattson also has worked as a writer in animated television, including scripts for ABC's "Bump in the Night."

**LEN AMATO (Producer)** is executive vice president of Baltimore/Spring Creek Pictures. In addition to overseeing the development of the company's feature projects, he recently executive-produced Neil LaBute's "Possession" (also a Focus Features release) and is currently executive-producing Katja von Garnier's "Iron Jawed Angels," for HBO.

Amato is also executive producer of Harold Ramis' "Analyze That," following his co-producing the original blockbuster hit "Analyze This" (also directed by Ramis); and was producer of Charles Dutton's directorial debut, "First Time Felon," for HBO.

A Chicago native, Amato started his career in New York as director of development for Robert De Niro's newly formed Tribeca Productions. He then began his association with producers Paula Weinstein and Mark Rosenberg as vice president of their company Spring Creek Productions in New York. In 1998 he relocated to Los Angeles when Weinstein partnered with producer/director Barry Levinson to create Baltimore/Spring Creek Pictures.

**PADDY CULLEN (Producer)** produced Gary Hardwick's directorial debut, "The Brothers."

Her feature producing credits also include David Zucker's "The Guest" (as executive producer), Mark Brown's "Two Can Play That Game," Peyton Reed's "Bring It On" (as executive producer), Doug Liman's "Go" (as co-producer), Meg Richman's "Under Heaven" (as co-producer), and P.J. Hogan's "My Best Friend's Wedding" (as associate producer). She most recently completed work on Peyton Reed's "Down with Love" (as executive producer), starring Ewan McGregor and Renée Zellweger.

Earlier in Cullen's career, she was production supervisor on Stephen Gyllenhaal's "A Dangerous Woman," James Cameron's blockbuster "True Lies," Jocelyn Moorhouse's "How to Make an American Quilt," and Hart Bochner's "High School High."

She holds a B.A. from the University of Arizona.

**PAULA WEINSTEIN (Executive Producer)** oversees Baltimore/Spring Creek Pictures, in which she is partnered with director/producer Barry Levinson. She is currently producing Levinson's "Envy" and Joe Dante's "Looney Tunes: Back in Action"; and executive-producing Katja von Garnier's "Iron Jawed Angels," for HBO.

Her most recent films as producer include "Analyze That," directed by Harold Ramis; and Neil LaBute's "Possession" (also released by Focus Features); the blockbuster hit films "The Perfect Storm," directed by Wolfgang Petersen, and "Analyze This," directed by Harold Ramis; and Barry Levinson's "An Everlasting Piece," "Liberty Heights," and "Bandits."

Weinstein is currently developing the features "The Captain and the Shark" and "In the Heart of the Sea: The Tragedy of the Whaleship Essex." For television, she most recently executive-produced the CBS telefilm "Crossed Over: A Murder/A Memoir," starring Diane Keaton and Jennifer Jason Leigh, and directed by Bobby Roth; and the CBS miniseries "Salem Witch Trials," starring Kirstie Alley, Shirley MacLaine, and Peter Ustinov, and directed by Joseph Sargent.

During her expansive 25-year career in the entertainment industry, she has worked with virtually every major film studio. One of the entertainment community's most dedicated political activists, Weinstein is as well-known for her involvement in social issues as she is for her production acumen.

Raised in Europe, she began her career working as an assistant film editor in New York City. She then worked as special events director in the office of Mayor John Lindsay.

Upon relocating to Los Angeles in 1973, Weinstein signed on as a talent agent for what was to become International Creative Management (ICM). She later worked at the William Morris Agency, where her client portfolio included Jane Fonda and Donald Sutherland.

In 1976, Weinstein joined Warner Bros. as vice president of production. She subsequently moved over to 20<sup>th</sup> Century Fox as senior vice president of worldwide production, where she oversaw films such as Colin Higgins' "Nine to Five" and Stuart Rosenberg's "Brubaker."

In 1979, she relocated to The Ladd Company, collaborating on such films as "Body Heat" (Lawrence Kasdan's directorial debut). After two years there, she moved to United Artists as president of the motion picture division, where she supervised all productions. Among these were John Badham's "WarGames" and Barbra Streisand's "Yentl."

In 1984, Weinstein inaugurated her own production company, WW Productions. She also married producer Mark Rosenberg, who, like her, was a veteran of the film industry.

In 1987, she assumed the title of executive consultant to MGM's worldwide motion picture division, while continuing to produce her own projects. Among the projects that she produced were Euzhan Palcy's "A Dry White Season" (for which Marlon Brando was nominated for an Academy Award) and Steve Kloves' "The Fabulous Baker Boys" (which received four Academy Award nominations and was jointly produced with Sydney Pollack's Mirage Productions).

In 1989 Weinstein and Rosenberg received the Bill of Rights Award from the Southern California Chapter of the American Civil Liberties Union (ACLU). In 1990, the couple created Spring Creek Productions together.

Weinstein executive-produced "Citizen Cohn," directed by Frank Pierson and starring James Woods as the notorious McCarthy-era lawyer. The HBO telefilm won four Emmy Awards and three CableAce Awards; and was nominated for two Golden Globe Awards.

Peter Weir's "Fearless" (for which Rosie Perez was nominated for an Academy Award) was the first Spring Creek project that Weinstein and Rosenberg produced together.

Spring Creek's second feature was "Flesh and Bone," which also marked Weinstein's second feature with writer/director Steve Kloves and Mirage Productions. The film's cast included, in the role that brought her to the attention of the film industry, Gwyneth Paltrow.

When Rosenberg suffered a fatal heart attack in November 1992, the Mark Rosenberg Legal Center of South Central Los Angeles was established in memoriam by the ACLU Foundation.

Weinstein later produced Lasse Hallström's "Something to Talk About"; and executive-produced the HBO telefilm "Truman," directed by Frank Pierson and starring Gary Sinise, which went on to win the Emmy Award for Best Movie made for television.

She next executive-produced the HBO telefilms “The Cherokee Kid” (directed by Paris Barclay) and “First Time Felon” (Charles Dutton’s directorial debut).

Weinstein then teamed up in 1998 with Barry Levinson. The latter’s production company, Baltimore Pictures, Inc., was combined with Spring Creek Productions to form Baltimore/Spring Creek Pictures.

A founding member of the Hollywood Women’s Political Committee, Weinstein was honored by the National Urban League Guild at their Beaux Arts Ball in 1990.

When Nelson Mandela made his first official visit to the United States, Weinstein served as the official representative from the Hollywood community and supervised all elements of his visit to Los Angeles.

She was recently honored by Women in Film with a Crystal Apple Award, which recognized her extraordinary contribution to the entertainment community.

**BARRY LEVINSON (Executive Producer)** received the 1988 Academy Award for Best Director for “Rain Man.” The film also received Academy Awards for Best Picture, Best Actor (Dustin Hoffman), and Best Original Screenplay (Ronald Bass and Barry Morrow); and four additional Academy Award nominations.

Three years later, “Bugsy,” which Levinson directed and produced, was nominated for 10 Academy Awards, including Best Picture and Best Director. The film won two, in the categories of Art Direction/Set Decoration and Costume Design.

Born and raised in Baltimore, the writer/producer/director has used his hometown as the setting for four features: “Diner” (1982), the semi-autobiographical comedy-drama that marked his directorial debut; “Tin Men” (1987); “Avalon” (1990); and “Liberty Heights” (1999). He is writing about Baltimore anew in an upcoming novel entitled 66.

After attending American University in Washington, D.C., Levinson moved to Los Angeles. There, he began acting, as well as writing and performing comedy routines. He wrote for several television variety shows, including “The Marty Feldman Comedy Machine,” “The Lohman and Barkley Show,” “The Tim Conway Show,” and the legendary “The Carol Burnett Show.”

A meeting with Mel Brooks led to collaborations with the filmmaker on the features “Silent Movie” and “High Anxiety” (which Levinson co-wrote). The latter film also marked Levinson’s big-screen acting debut.

As screenwriter, Levinson has received three Academy Award nominations, for “...And Justice for All” (1979), “Diner,” and “Avalon” (which received three additional Academy Award nominations).

Levinson’s other directorial credits include “The Natural” (four Academy Award nominations), “Young Sherlock Holmes” (one Academy Award nomination), “Good

Morning, Vietnam” (one Academy Award nomination – the first for Robin Williams), “Toys” (two Academy Award nominations), “Jimmy Hollywood,” “Disclosure,” “Sleepers” (one Academy Award nomination), “Sphere,” “Wag the Dog” (two Academy Award nominations), “An Everlasting Piece,” “Bandits,” and the upcoming “Envy” (which stars Ben Stiller, Jack Black, Rachel Weisz, and Christopher Walken).

Before 1998, Levinson produced films through his production company, Baltimore Pictures, Inc. In addition to the films that he directed, these films included Robert Redford’s “Quiz Show” (nominated for four Academy Awards, including Best Picture), Mike Newell’s “Donnie Brasco,” and Joe Dante’s HBO telefilm “The Second Civil War.”

At the beginning of 1998, he partnered with Paula Weinstein to form Baltimore/Spring Creek Pictures. Together, they have produced the blockbuster hits “The Perfect Storm” (directed by Wolfgang Petersen) and “Analyze This” (directed by Harold Ramis); “Possession” (directed by Neil LaBute and released by Focus Features); and the Levinson-directed “Liberty Heights,” “An Everlasting Piece,” “Bandits,” and “Envy.”

Separately, Levinson continues to work in television, partnered with Tom Fontana in the Levinson/Fontana Co. He returned to his native Baltimore to executive-produce, on location, the “Homicide: Life on the Street” television series. His work on the critically acclaimed drama earned him an Emmy Award for Best Individual Director of a Drama Series. The series also received three Peabody Awards, two Writers Guild Awards, and an Excellence in Quality Television Founders Award for the 1994 and 1995 seasons. In 1996, the series won the Susan Reynolds Award for outstanding portrayal of sexual responsibility as well as a PRISM Commendation. In 1998, the series garnered TCA Awards for program of the year and drama of the year.

The Levinson/Fontana Co.’s next production was, for HBO, the acclaimed prison-set series “Oz,” which debuted in July 1997 and continued each year with original episodes, with a series finale set for early 2003. “Oz” was followed in 2000 by the critically acclaimed police drama “The Beat,” which aired on UPN. The company most recently produced the HBO telefilm “Shot in the Heart” (directed by Agnieszka Holland); is in pre-production on another HBO telefilm, “Born Again” (to be directed by Bob Balaban); and has an overall production deal with HBO through 2003.

Levinson was cited as one of *Variety*’s “Billion Dollar Directors,” and received ShoWest’s Director of the Year Award, in 1998.

He was honored in February 1999 with a Creative Achievement Award by the 13<sup>th</sup> Annual American Comedy Awards. Three months later, the American University of Washington, D.C. conferred upon him the degree of Doctor of Fine Arts, *honoris causa*, for his distinguished work in the field of communications and his defining impact on the motion picture and television industry.

In February 2002 he received, at the American Cinema Editors (A.C.E.) Awards, the “Golden Eddie” Filmmaker of the Year Award.

**ALEXANDER GRUSZYNSKI (Director of Photography)** has worked extensively in both film and television. He was the cinematographer on Gary Hardwick's first film as director, "The Brothers."

His film credits as director of photography include four features for director Andrew Fleming: "Threesome," "The Craft," "Dick," and the upcoming "Till Death Do Us Part"; as well as Mark Brown's "Two Can Play That Game," Ringo Lam's "Maximum Risk," Patrick Read Johnson's "Angus," Darnell Martin's "I Like It Like That" and Ron Underwood's cult classic "Tremors."

Gruszynski's telefilm work as cinematographer includes Thomas Schlamme's "Kingfish: A Story of Huey P. Long," Martin Campbell's "Cast a Deadly Spell," Jack Sholder's "By Dawn's Early Light," and Donna Deitch's acclaimed miniseries "The Women of Brewster Place."

**EARL WATSON, A.C.E. (Film Editor)**, a native of Los Angeles, studied cinema and television at Los Angeles City College. He was the film editor on Gary Hardwick's debut feature "The Brothers."

Watson's first major feature film editing credit was on "House Party." His collaboration with director Reginald Hudlin continued on "Boomerang," "The Great White Hype," the television pilot "The Last Days of Russell," and, most recently, "The Ladies' Man."

His additional credits as editor include Mark Brown's "Two Can Play That Game," Tamra Davis' "CB4," Mario Van Peebles' "Panther," Paris Barclay's HBO telefilm "The Cherokee Kid," and David Raynr's "Trippin'" (written by Gary Hardwick).

Watson also has extensive television and sound editing experience. He is a member of the Motion Picture Editors Guild, the American Cinema Editors, the Directors Guild of America, and the Academy of Motion Picture Arts and Sciences.

**DEBRAE LITTLE (Costume Designer)** learned to channel her creativity and her gift for fashion through the uses of style and color that she gleaned from her mother, an accomplished seamstress.

Having initially studied business and journalism, Little decided to apply her passion for costume design to her career path, and enrolled in UCLA's fashion program.

She began her fashion career designing clothes for theatre as well as styling apparel for a variety of artists, ranging from Placido Domingo to Samuel L. Jackson. Her goal was to design costumes for film and television.

Some 13 years later, Little has attained that goal in all areas of film and television. Her feature film credits include John Whitesell's upcoming "Malibu's Most Wanted," Gary Hardwick's "The Brothers," Mark Brown's "Two Can Play That Game," and Paul and Chris Weitz' "Down to Earth." For television, she has designed costumes for several



series: the upcoming “Mister Sterling,” “Linc’s,” “Smart Guy,” “Men, Women, and Dogs,” and “In the House” (starring *Deliver Us from Eva* leading man LL Cool J).

**MARCUS MILLER (Music)**, one of the most respected jazz bass performers and producers in the music industry, has also scored a range of motion pictures in different genres. He previously worked with Gary Hardwick on “The Brothers.”

Miller’s long relationship with legendary jazz musician Miles Davis led to his first feature scoring work, on Mary Lambert’s “Siesta.” Next, with “House Party,” Miller began an ongoing collaboration with director Reginald Hudlin; their subsequent films together have included “Boomerang,” “The Great White Hype,” “The Ladies Man,” and “Serving Sara.” For Spike Lee’s “School Daze,” he wrote the dance hit “Da Butt.”

He composed the scores for Jeff Pollack’s “Above the Rim,” Keenen Ivory Wayans’ “A Low Down Dirty Shame,” Randall Miller’s “The Sixth Man,” Terry L. Noss and Richard Rich’s animated feature “The Trumpet of the Swan,” and Mark Brown’s “Two Can Play That Game.” He also scored Jennifer Fox’s PBS documentary miniseries “An American Love Story,” and is currently working on the score for a basketball documentary produced by Peter Afterman.

Miller’s career in jazz encompasses solo albums as well as studio performance and production work for other artists. His most recent solo album, “M2,” won the 2001 Grammy Award for Best Contemporary Jazz Album; and he and Luther Vandross shared a 1991 Grammy Award for R&B Song of the Year for “Power of Love/Love Power.” Miller has collaborated with Vandross on eight of the singer’s albums. For Miles Davis, he produced three albums: “Tutu,” “Amandla,” and “Siesta.”

Miller has produced four albums for David Sanborn, among them the 1999 Grammy Award-winning “Inside.” With drummer Lenny White, he formed the funk-based band The Jamaica Boys. Miller has played bass on over 400 recordings, by, among others, Frank Sinatra, Aretha Franklin, Barbra Streisand, Mariah Carey, Elton John, McCoy Tyner, Jackie McLean, Chaka Khan, Joe Sample, and Grover Washington, Jr.