

DADDY DAY CARE

SYNOPSIS

The dads are in charge. And the kids are all right.

Charlie (Eddie Murphy) and Phil (Jeff Garlin) are so consumed by their high profile advertising jobs that they are completely missing out on the joys of fatherhood. In the wonderful new family comedy *Daddy Day Care*, however, their kids provide them with a crash course in child rearing, with uproarious and heartwarming results.

After failing to excite the public about vegetable cereal, Charlie and Phil are fired from their ad jobs. That means no more expensive day care for their sons at the exclusive Chapman Academy, run by the harsh taskmistress Miss Gwyneth Harridan (Anjelica Huston).

While floundering aimlessly in search of employment and tending to his four-year-old son Ben (Khamani Griffin) during the day while his wife Kim (Regina King) is at work, Charlie has an idea. If he and Phil can handle taking care of two kids, how much harder can it be to supervise ten?

Much harder than they ever imagined. Every kid is different and every one is a hilarious challenge, whether they're suffering from sugar rush, fantasizing about

being super heroes, or just demolishing everything in sight, Charlie and Phil soon realize they are in over their heads. Way over their heads.

But slowly they get the hang of it and their new venture “Daddy Day Care” thrives, siphoning kids away from the stuffy Chapman school. As the number of kids increases, they bring in a third caretaker, Marvin (Steve Zahn), who seems to speak the children’s language, probably because he’s just an overgrown kid himself. They teach the kids how to read, play games, interact, and have fun at the same time.

Charlie and Phil gradually bond with their sons, coming to fully appreciate the priceless joys of fatherhood.

However, the better “Daddy Day Care” works, the more threatened Gwyneth Harridan becomes, which leads to a showdown.

Now it’s the daddies against the baddest mother of them all.

Revolution Studios Presents A Davis Entertainment Production *Daddy Day Care*, a Columbia Pictures release starring Eddie Murphy, Jeff Garlin, Steve Zahn, Regina King and Anjelica Huston. The director is Steve Carr (*Dr. Dolittle 2*). The film is written by Geoff Rodkey. The executive producers are Joe Roth, Dan Kolsrud and Heidi Santelli. The producers are John Davis, Matt Berenson and Wyck Godfrey.

The director of photography is Steven Poster, ASC. The production designer is Garreth Stover. The film is edited by Christopher Greenbury, A.C.E. The costumes are by Ruth Carter. The music is by David Newman and the music supervision is by Spring Aspers.

Daddy Day Care is rated PG for language.

DADS CARING FOR KIDS: A RECIPE FOR LAUGHTER

Necessity proved to be the “father” of invention when a screenwriter in between assignments used his stay-at-home-dad experiences as the inspiration for Revolution Studios’ new family comedy *Daddy Day Care* starring Eddie Murphy, Jeff Garlin, Steve Zahn, Regina King and Anjelica Huston, as well as a lovable bunch of four-year-old scene stealers.

“At the time, I was home watching my seven-month-old son because my wife had gone back to work full time,” says *Daddy Day Care* scribe Geoff Rodkey. “As much as I loved him, I really didn’t want to be spending all my waking hours taking care of him. I was talking to (producer) Wyck Godfrey, who also had small kids at home. We both decided that the idea of dads caring for kids was the perfect comic premise and I spent the next year working on it.”

One of the veins to be mined in the situation, Godfrey mentions, “is the way men play with kids when their wives are not watching. It’s chaos. Somehow it brings us back to our own childhoods.”

According to executive producer Joe Roth, “Outside of the corporate world, these fathers are not in their element, and all of their training and experience doesn’t mean a thing when they have to deal with a group of out-of-control four-year-olds.”

Rodkey also touched on a subject that has never been addressed in movies, according to producer John Davis. “Most dads are fine with their kids when they’re a little older, but we don’t always know what to do with them when they’re three or four years old,” says Davis. “There’s an inherent absurdity to having dads run a day care center that naturally makes it very funny. These guys don’t have a clue what they’re getting themselves into.”

When the idea was conceived, Godfrey admits it sounded a bit far-fetched. But times have changed. “While we were developing the script the economy was on fire. We wondered how we could convince the audience that these two talented guys (Murphy and Garlin) would be laid off and not able to find work,” he recalls. “By the time we were shooting the film, thousands of guys had lost their jobs and were home taking care of the kids.”

EDDIE DAY CARE: HUMOR WITH A SPOONFUL OF SUGAR

As with such classic comedies as *Mr. Mom* and *Three Men and a Baby*, Eddie Murphy immediately saw the comedy potential in *Daddy Day Care*. “Whenever you take some guys who aren’t used to nurturing and you see them go through that process of trying to be as good as a mom,” says Murphy, “humor just comes out of those situations naturally.”

And like those movies, Murphy saw the potential for some genuine sweetness. “When Eddie appears in a movie that’s aimed at a young audience, a charm emerges that blends with his comedy style in a unique way,” says producer Davis, who worked with Murphy on the *Dr. Dolittle* films. “Only a person who genuinely loves kids the way Eddie does can bring that across so effectively.”

“Working with kids is all about reacting because they’re so spontaneous and always doing the unexpected,” says Roth. “And no one’s better at reacting than Eddie.”

Director Steve Carr first watched Murphy respond to talking animals in *Dr. Dolittle 2*. “There was family stuff in the movie and I noticed how wonderfully Eddie handled those interactions. *Daddy Day Care* takes it further.”

Murphy’s take on dealing with the four-year-olds generates laughs, according to Carr, and also engenders a comforting sense of warmth and familiarity. “The

Murphy household must be pretty funny, because Eddie was so clever with the kids and so real,” says Carr. “His own existence seeped in and all the intimate moments that come from actually being a dad are in this film.”

The major difference between dealing with his own children and the kids on the set, Murphy points out is that “if your own kids get too crazy, you can tell them to sit down and be quiet,” he laughs, “but on a set you have to negotiate and say things like ‘We’re on a bell.’ There’s a lot more negotiating than at home.”

Playing the other half of the “Daddy Day Care” team is comic actor Jeff Garlin (“Curb Your Enthusiasm”), whose character, Phil, complemented Eddie Murphy’s Charlie. “We immediately saw there was a great balance of energy between Jeff and Eddie. Eddie’s more the enthusiast, the manic one,” observes Godfrey, “whereas Jeff is more the realist, the down-to-earth one.”

“Jeff is a warm, loveable, huggable teddy bear,” adds Davis. “That energy combined with Eddie’s was terrific.”

More importantly, says Carr, “Both Jeff and Eddie possess great comic timing. On the set they were constantly bouncing things off one another. Jeff made the perfect sideman for Eddie. You could believe they were friends and hung out together all the time.”

Even in the relationship between Charlie and Phil and their respective sons, Murphy and Garlin were a study in contrasts, explains Carr. “Ultimately this movie is about fathers and their children and how they learn to relate to their kids. Eddie’s character has spent most of his time chasing the American Dream and sometimes neglecting his son, while Jeff’s character gets along with his kid but has a more concrete issue: He can’t change his son’s diaper.”

The reason, says Garlin, “is because Phil has had some pretty terrible diapering experiences. He loves his kid and has a good time with him. But when it comes to diapering, he has serious issues.”

Murphy’s relationship with his on-screen son Ben (Khamani Griffin) is good, but at the start, “Charlie is so busy trying to provide for his wife and son, that he doesn’t realize he’s neglecting them,” says Murphy. “Through ‘Daddy Day Care,’ we slowly see their relationship evolve into something very strong and solid.”

As the day care business begins to take off, Charlie and Phil have to bring in a third provider, Marvin (Steve Zahn) who, though not a father himself, communicates with the kids on their level. “Marvin starts out as this kind of oddball,” says Carr. “But he has a real affinity for kids, probably because he’s somewhat childlike himself, but also because he doesn’t have any social inhibitions about interacting with kids.”

“The thing with Marvin,” adds executive producer Heidi Santelli, “is that he’s an off-kilter version of who Steve really is. Charlie and Phil are floundering, but when Marvin enters the mix, he shows them it’s not all that complicated. It’s about connecting with kids and speaking their language.”

“Marvin’s like an adult kid,” says Zahn, “you know, the favorite uncle kind of guy. He looks at the children as equals. He just happens to be bigger and older.”

Regina King, who plays Murphy’s wife Kim, says the difference between women and men caring for children is that the men usually end up being the kids’ buddy. In the film as in real life, that parent-child bond actually fosters greater feelings between husband and wife as well. “When you know that your son or daughter is in love with their father, you love him even more,” says King. “There’s nothing more appealing than a father who’s enamored with his children and is not afraid to show it. It just reinforces why you married him.”

Like every good comedy, *Daddy Day Care* required a strong nemesis, someone who threatens the heroes just as they're finally getting the hang of their new enterprise. "In a family film, the villain has to be larger than life," says Godfrey. "In our case this overbearing comedic character is Gwyneth Harridan (Anjelica Huston), who runs the exclusive Chapman Academy and is determined to drive 'Daddy Day Care' out of business."

"I like to play arch characters," says Huston. "I've played a couple of witches in my time as well. It's a great opportunity to have fun and try new things. And I like doing comedies because the humor infiltrates the set. I look forward to coming to work every day."

Working with Huston, Carr says, the character of Gwyneth Harridan became a full blown and complex villain. "Anjelica is evil in an interesting way," he says. "It was amazing to see her turn the written word into expression. As you watch her, you gain insight as to why Gwyneth is upset and why she turned out this way."

WORKING WITH KIDS: READY OR NOT

"I've decided to do everything that's difficult for my career," jokes Steve Carr, "working with animals, sophisticated visual effects, and now, children. I've pretty much run the gamut. An outer space children's CGI movie with talking animals is all that's left."

However, for *Daddy Day Care*, the most difficult assignment was finding the half dozen or so four-year-olds for the main speaking roles. "Kids are great mimics," says Davis, "the trouble is that those skills usually don't manifest themselves until kids are six or seven years old. The kids we needed had to be four years old and capable of a variety of emotions. Consequently, we saw thousands of kids."

“We looked all over the country,” says Carr. “I thought it was important that they all have really different personalities and that all those personalities meshed. Fortunately, they did.”

Murphy admired the kids’ natural acting abilities and how well they got along. “It was wonderful to see these four-year-olds quickly grasp how a movie is made,” he says. “They completely understood the process. When the camera was off they’d be playful, then once the scene started, they got right into performing.”

King singles out Khamani Griffin, the boy who plays her and Murphy’s son Ben, for praise. “He was a very smart boy, already able to read at four and pick up on the nuances of acting,” says King. “At one point he noticed that, just before Eddie starts filming a scene, he clears his throat. And soon he was doing it too.”

Murphy was impressed by Griffin’s instincts. “He’s definitely a natural,” says Murphy.

Huston too noticed the unforced quality of the children’s performances. “You could see the talent and it was spontaneous,” she says. “They came up with stuff you couldn’t have given them.”

“We were able to get a whole range of emotions out of Khamani without much effort,” says Carr. “A lot of credit for that goes to the teacher and acting coach. He and all the kids were taught to be real. They were great listeners and very flexible on the set.”

During the production the children largely set the tone for the workday. “They got their nap time, time to drink their milk, time to play Gameboy,” says Zahn. “They have a union and it’s strong. I wish my union were as strong. I didn’t get to have a naptime.”

For Garlin the work was effortless. “Working with kids is easy, it’s normal,” he says. “You just have to watch your language. When we first started, I told them ‘if at any point you’re not having fun, please come and tell me and I’ll take care of it.’ But it never happened. They had a great time.”

While relishing playing the villain, Huston made a special effort to ensure that the children were able to differentiate between her and her character. “One of the things about playing an evil character, especially in a movie with young children is that I didn’t want to walk on the set and have them be afraid of me,” she says. “So I worked extra hard off-camera to have a relationship with them. The children were tremendously responsive. I think they developed a soft spot for Miss Harridan.

BALANCING EDUCATION AND ENJOYMENT

The premise of *Daddy Day Care* pits the non-traditional paternal atmosphere set up by Charlie, Phil and Marvin (As Zahn puts it, “The ‘Daddy Day Care’ philosophy is just making it through the day,”) and the highly structured environment of the Chapman Academy, which is run by Miss Harridan.

In portraying Chapman Academy, Rodkey was poking fun at the rigid demands that are being placed on some children almost from the cradle. “A lot of kids are being forced earlier and earlier to develop skills and specialize themselves,” he observes. “It’s all geared toward getting them into the right college. As a result, four and five-year old kids are getting overscheduled – karate class, computer class and linguistics. We thought we’d have some fun with that.”

In Davis’ opinion, “Chapman, like so much of our society, is terribly result-oriented. It’s all about overachievement, whereas ‘Daddy Day Care’ is happy to let kids be kids for a while longer. They have their whole lives to be what they’re supposed to be. When they’re young, they should be stimulated in a fun way.”

Rather than impose one's adult will on children, says Carr, the dad's pick up clues from the children's behavior. "The message is that if you listen to your kids they're going to tell you what they want to learn about and the experience is going to be much more fulfilling than if you make assumptions as to what their education should be about."

According to King, "kids need structure, but they also need fun and physical activity, because that makes their brain stronger as well."

As Murphy sees it, "every kid is different. Some need more structure than others. But he concedes, given the choice between Chapman Academy and his child-care facility, "my preference would be a day care center like 'Daddy Day Care,' where it's loose and fun."

ABOUT THE PRODUCTION

Daddy Day Care was produced entirely in Los Angeles. The filmmakers replicated a large Pasadena home, including the front and backyard gardens, on a soundstage in Century City. The scenes at the Chapman Academy were filmed at a mansion in central L.A.

The most elaborate set was constructed in Verdugo Park where the 'fund-raising' sequence was filmed. The production rented a string of riding ponies, allowing the kids to ride around in circles all day if they wanted -- which they did. A petting zoo was set up with llamas, goats and lambs.

One of the sequence's highlights is a performance by the hard rock group Cheap Trick, with Garlin as a featured artist. "I had the time of my life," enthuses Garlin.

“And the best part was that they were playing so loud, it didn’t matter that my singing voice sounded like a man gargling tabasco sauce.”

Garlin is obviously exaggerating since, shortly thereafter, Cheap Trick later invited him to perform with them in front of a real paying audience during a play date at the House of Blues in Orange County.

THE KIDS HAVE THEIR SAY

KHAMANI GRIFFIN (Ben) was born on August 1, 1998 in Oakland, California and makes his movie debut in *Daddy Day Care*.

“It’s really cool being in a movie, because everybody’s gonna see you on television,” Griffin notes. He admits there are some ordeals that come with the job as well. “It’s not all about just having fun. One time I had to sit on the steps being mad because Eddie Murphy, who plays my daddy, was playing with the other kids instead of me. But I guess that’s the hard part about acting.”

MAX BURKHOLDER (Max) was born on November 11, 1997 in Los Angeles. *Daddy Day Care* is his first movie.

Max plays Phil’s (Jeff Garlin) son but is concerned about keeping his public and private lives separate. “I’m not really his son,” he says. “My real dad goes to law school. Jeff doesn’t look at all like my real dad.”

ARTHUR YOUNG (Nicky) was born on December 21, 1995. *Daddy Day Care* is his first movie and his professional acting debut.

The experience of acting in the movie has helped him grow to understand what it means to be a movie star. “That means you’ve been good in movies. You did

good on things, like shows and stuff. And it's fun because your moms and dads watch you in the movie and they get surprised."

ELLE FANNING (Jamie) made her movie debut in *I Am Sam*, at the age of two years-ten months, playing the title character's daughter, Lucy, at the same age. Born on May 24, 1998 in Conyers, Georgia, she is the sister of actress Dakota Fanning who was nominated by the Screen Actors Guild for her supporting role in *I Am Sam*.

In discussing her film career, Fanning modestly relates, "My first time was when I worked with my sister in *I Am Sam*. So, I think I did ... one movie and this is my, like, you know, two movies. I love being an actress and I just looove working with Eddie Murphy. He's sooo funny."

CESAR FLORES (Sean) was born on August 23, 1996 in Ontario, California. He previously had a role in Larry Clark's 2001 feature *The Cutting Horse*.

Every actor has a highlight moment in his performance and for Flores there was one scene in particular that stands out. "I liked the part where I had to swing on the swings and say my lines hanging on the bars." However, the most memorable moment in the production for Flores came in watching the work of one of his co-stars. "I saw Max's poo-poo in his pants. That was really funny."

HAILEY JOHNSON (Becka) was born on December 12, 1997 and lives in Winnetka, California. She says that working on *Daddy Day Care* provided new insights about taking life too seriously. "It's so fun. It's great. I really like being in the movie and stuff. And I really like doing my job. It's not hard at all for me. It's fun. And that's what the movie is all about, fun!"

FELIX ACHILLE (Dylan) was born on January 29, 1998 in Los Angeles. Achille describes a typical day on the set of *Daddy Day Care*: "Well, we just sat around.

That's what we first do. Then in the next scene I hold onto my mom and I start screaming, 'I don't want to go.' And then she brings me up the stairs and I grab on the pole and I keep grabbing and then, I think she pulls me off. And then I grab onto my mom's finger and then he (Phil Garlin) says 'Let go of Mommy. Let go of Mommy.' And then she leaves."

SHANE BAUMEL (Crispin) was born on February 12, 1997 in Long Beach, California.

Baumel enjoyed a special relationship with the main star during the filming of *Daddy Day Care*. "I liked when I kicked him and I liked when I threw that paper at Eddie Murphy because it was so funny and everybody cracked up. He said, 'You come back here! What's your name? Please come back here.' And it was so funny."

JIMMY BENNETT ("The Flash"/ Tony) was born on February 9, 1996 and lives in Seal Beach, California.

He says working with Eddie Murphy is "fun because he gets to talk to us and stuff and we get to talk back to him. We get to tell him stuff like who's his favorite team. Well, he doesn't watch much baseball, so he's not like a baseball fan or anything. So, that's all."

ABOUT THE GROWNUPS

EDDIE MURPHY (Charlie Hinton) began his career as a stand-up comedian 25 years ago. He joined the cast of "Saturday Night Live" in 1980 at the age of nineteen, and has gone on to enjoy a successful career on the silver screen.

Among his many film credits are *Dr. Dolittle* (and its sequel), the Academy Award®-winning animated film *Shrek*, *48 Hours*, *Trading Places*, *Coming To*

America and the *Beverly Hills Cop* series. In 1996, he portrayed seven different characters in the worldwide box-office smash *The Nutty Professor*, which was followed by *Nutty Professor II: The Klumps*.

Other hit comedies include *Life* co-starring Martin Lawrence (which Murphy also produced), *Bowfinger* opposite Steve Martin and the Disney animated film *Mulan*, in which he voiced Mushu the Dragon.

Upcoming for Murphy are the films *Haunted Mansion* for Disney, as well as the sequel to *Shrek*, in which he will again co-star with Mike Myers and Cameron Diaz.

JEFF GARLIN (Phil) is the co-star of and an executive producer on the hit HBO series “Curb Your Enthusiasm,” which won the 2001 AFI Comedy Series of the Year Award and the 2002 Golden Globe for best comedy series. He recently appeared in Steven Soderbergh’s independent feature *Full Frontal*.

His other television appearances include a regular role for three years on the NBC comedy series “Mad About You” and guest-starring appearances in “Everybody Loves Raymond,” “The Late Show With David Letterman,” “The Daily Show with Jon Stewart” and “Late Night with Conan O’Brian.” He has also directed HBO specials for Jon Stewart and Denis Leary.

A native of Chicago, Garlin is an alumnus of that city’s famed Second City Theatre group. He majored in filmmaking at the University of Miami and began performing stand-up comedy while still a student there.

STEVE ZAHN (Marvin) recently starred in Columbia Pictures action-comedy *National Security* opposite Martin Lawrence.

Zahn is an established actor with an impressive roster of feature films to his credit. Zahn starred in Penny Marshall's *Riding in Cars with Boys* opposite Drew Barrymore, Dennis Dugan's *Saving Silverman* opposite Jack Black and John Dahl's thriller *Joy Ride*.

He has also given voice to such characters as Monty the Mouth in *Stuart Little 2* and Bruno the Bear in *Dr. Dolittle 2*.

In 1999, he starred in the Miramax comedy *Happy, Texas*, which premiered at the Sundance Film Festival. His performance garnered him a Grand Jury Special Actor Award, as well as an Independent Spirit Award for Best Actor. Zahn also received critical praise for his role in Steven Soderbergh's *Out of Sight* opposite George Clooney and Jennifer Lopez.

Zahn's additional film credits include *Forces of Nature*, Tom Hanks' *That Thing You Do*, *Safe Men*, *You've Got Mail*, *The Object of My Affection*, *Reality Bites* and the feature adaptation of Eric Bogosian's play *subUrbia*, in which he reprised the role he created in the Off-Broadway production. Upcoming for Zahn is the drama *Shattered Glass*.

A native of Marshall, Minnesota, Zahn trained for two years at the prestigious American Repertory Theater in Cambridge, Massachusetts before moving to New York where he was cast in the national tour of Tommy Tune's "Bye, Bye Birdie."

REGINA KING (Kim Hinton) Thanks to outstanding turns in a number of prominent films, Regina King's distinguished talent has come into increasing demand in Hollywood. This summer she co-stars in *Legally Blonde 2: Red, White and Blonde*, with Reese Witherspoon, the hotly anticipated sequel to the 2000 hit *Legally Blonde*. King recently joined the cast of the biopic *Unchain My Heart*:

The Ray Charles Story, in which she stars opposite Jamie Foxx as Margie Hendricks, the singer's outrageous mistress.

Born and raised in Los Angeles, King made her television debut on the hit sitcom "227." After five seasons, King made the leap to the silver screen with a role in John Singleton's powerful directorial debut, *Boys N the Hood*. She subsequently collaborated with Singleton on *Poetic Justice* and *Higher Learning*. Other top performances include the hit film *Friday* with Ice Cube and *A Thin Line Between Love and Hate* opposite Martin Lawrence.

The turning point in King's career came in 1997 with her memorable turn as Cuba Gooding Jr.'s wife Marci in the blockbuster hit *Jerry Maguire*. This led to starring roles in *How Stella Got Her Groove Back* with Angela Bassett, the hit action thriller *Enemy of the State* opposite Will Smith, the family adventure *Mighty Joe Young* with Charlize Theron and the comedy *Down to Earth* opposite Chris Rock.

King also found her way back to the small screen in 2000 with a role in HBO's acclaimed telefilm "If These Walls Could Talk 2" and in the 2002 NBC comedy "Leap of Faith."

King currently lives in Los Angeles with her husband Ian and her seven-year-old son Ian Jr.

ANJELICA HUSTON (Miss Gwyneth Harridan) recently starred opposite Clint Eastwood in the action-thriller *Blood Work*.

A three-time Academy Award® nominee, Huston won a Best Supporting Actress Oscar® for her role in *Prizzi's Honor* in 1985. She received subsequent Oscar® nominations as Best Actress in *The Grifters* and Best Supporting Actress in *Enemies: A Love Story*.

Among her other starring film credits are *The Royal Tenenbaums*, *The Golden Bowl*, *Ever After*, *The Crossing Guard*, *The Perez Family*, *The Addams Family*, *Addams Family Values* and *The Witches*. She has also starred in the movies *Manhattan Murder Mystery*, *The Player*, *Crimes and Misdemeanors*, *A Handful of Dust*, *The Dead*, *John Huston* and *The Dubliners* and *Gardens of Stone*.

In 1996, she directed the Emmy nominated cable feature "Bastard Out of Carolina." She more recently directed, produced and starred in the theatrical feature *Agnes Brown*.

Huston earned Emmy nominations for her acting in the miniseries "Lonesome Dove," based on Larry McMurtry's Pulitzer Prize-winning novel, and "Buffalo Girls," also adapted from a McMurtry novel. She received her most recent Emmy nomination for her performance in the miniseries "The Mists of Avalon." Her other major television appearances include starring roles in the telefilms "Family Pictures" and "And the Band Played On."

In addition, Huston has also been nominated for six Golden Globes, and was named Female Star of the Year at ShoWest in 1990.

Huston will next be seen in the HBO film "Iron Jawed Angels" and will lend her vocal talents to the animated feature *Kaena: The Prophecy*.

KEVIN NEALON (Bruce) holds the title of the longest-running cast member in the history of "Saturday Night Live," starring for nine seasons and bringing such notable characters to life as "The Subliminal Man," "Hans and Franz" and "Weekend Update Anchorman," among many others. His work in feature films includes, *All I Want for Christmas*, with Lauren Bacall, *Roxanne*, with Steve Martin, and *Heartbreakers*, with Sigourney Weaver and Jennifer Love Hewitt, the voice of "The Mayor" in *Adam Sandler's Eight Crazy Nights* and *Anger Management*. Upcoming is the animated feature *Good Boy!*

LACEY CHABERT (Jennifer) can currently be heard lending her voice to the character of Eliza Thornberry in *The Wild Thornberrys Movie*, recreating the role she performs on the animated television series. Chabert also recently appeared in *Not Another Teen Movie*.

Chabert's feature film breakthrough came in the role of Penny Robinson in the sci-fi film *Lost in Space*. Other recent feature credits include *Scoundrel's Wife*, *Hometown Legend* and *Tart*.

Chabert is best known for her starring role on the television series "Party of Five." She began her professional acting career at age 12 on the daytime drama "All My Children."

ABOUT THE FILMMAKERS

STEVE CARR (Director) Just out of art school Carr began his career in the music industry with his own graphic design firm, The Drawing Board Graphic Design Company. Over the next decade DBGD created the most influential and recognizable album art in hip-hop, for Def Jam Records and such artists as Public Enemy, LL Cool J, The Beastie Boys, Mary J. Blige, Puffy and Notorious B.I.G. among others.

After starting Drawing Board Pictures with partner Heidi Santelli, Carr directed music videos for such artists as Moby, Method Man, Public Enemy, Slick Rick, Timberland and Redman. He won MTV's Music Video Award for Best Rap Video on Jay-Z's "Can I Get A." He was recently nominated for three additional MTV awards for his videos featuring Nelly and Ludacris.

His video direction led to his first feature film assignment *Next Friday* starring Ice Cube, which was followed by *Dr. Dolittle 2* starring Eddie Murphy.

Carr and Santelli are currently readying a remake of *Mr. Blandings Builds His Dream House* with RKO Pictures. Carr is also attached to direct *Gateway to the Gods*, *The Icemen* and *Iron Fist*.

GEOFF RODKEY (Screenwriter) *Daddy Day Care* is Rodkey's first produced screenplay. He has written, developed and rewritten scripts for Columbia Pictures, Universal Pictures, Interscope, New Line and Disney.

Rodkey was a staff writer on the comedy series "Lateline" starring Al Franken, a contributing writer for the Emmy-nominated "Politically Incorrect" and a co-writer of two episodes of "Beavis and Butthead." He is also author of the book Newtisms: The Wit and Wisdom of Newt Gingrich, as well as a fictional character in Franken's best-selling Rush Limbaugh Is a Big Fat Idiot and Other Observations.

JOHN DAVIS (Producer) is chairman of Davis Entertainment, a motion picture and television production company that, over the last ten years, has produced more than 50 movies and telefilms.

Davis is currently producing the features *Garfield*, a live action/CGI adventure starring Breckin Meyer and Jennifer Love Hewitt, *Paycheck* starring Ben Affleck and *I, Robot* starring Will Smith.

Davis' recent feature releases include *Life or Something Like It* starring Angelina Jolie and the action hit *Behind Enemy Lines* with Owen Wilson and Gene Hackman. The Davis-produced comedy *Dr. Dolittle 2*, starring Eddie Murphy, grossed more than \$113 million domestically, and *Heartbreakers* starring

Sigourney Weaver, Gene Hackman and Jennifer Love Hewitt, opened as the number one film in the country.

For television, Davis recently produced the made-for-television movies "The Jesse Ventura Story" and "Little Richard," as well as the ABC telefilm "Miracle at Midnight" starring Sam Waterston. He also produced the highly rated NBC mini-series "Asteroid," the network movies "Volcano: Fire on the Mountain," "One Christmas" and "This Can't Be Love," as well as the cable movies "Tears and Laughter," "The Last Outlaw," "Silhouette," "Voyage," "Irresistible Force," "Wild Card," "Dangerous Passion," "Curiosity Kills" and "Caught in the Act."

Among Davis' other major theatrical features are *Dr. Dolittle* with Eddie Murphy, *Out to Sea* starring Jack Lemmon and Walter Matthau, the blockbuster adaptation of John Grisham's *The Firm* with Tom Cruise, the comedies *Grumpy Old Men* and *Grumpier Old Men*, *Courage Under Fire* starring Denzel Washington and Meg Ryan, Grisham's *The Chamber*, *Daylight* starring Sylvester Stallone, *Waterworld* with Kevin Costner and the comic book classic *Richie Rich*. Other movies he has produced include, *Predator*, *Predator 2*, *The Thing Called Love*, *Fortress*, *Gunmen*, *Storyville*, *Shattered*, *Little Monsters*, *The Last of the Finest*, *License to Drive*, *Three O'Clock High* and *The Hunted*.

Davis is a graduate of Bowdoin College, attended Amherst College and received an M.B.A. from the Harvard Business School.

MATT BERENSON (Producer) is executive vice president of production at Red Wagon Entertainment, which produced the features *Gladiator* and *Stuart Little*, among others.

Berenson previously served as senior vice president of production for Paul Schiff Productions, where he co-produced the teen comedy *Whatever It Takes*. Prior to that, he worked as a vice president at Jersey Films.

A graduate of Princeton University, Berenson began his career at the William Morris Agency.

WYCK GODFREY (Producer) is president of Davis Entertainment and served as executive producer on the action hit *Behind Enemy Lines*.

Godfrey began his career as a creative executive at New Line Cinema after graduating from Princeton University in 1990 with a degree in English. In 1995, he switched to Horizon Pictures as senior vice president of production before joining Davis Entertainment two years later, where he has served as president for the past two years.

Godfrey is currently executive producing *First Daughter* for New Regency with Forrest Whitaker directing as well as executive producing *Garfield* and *I, Robot*.

JOE ROTH (Executive Producer) formed Revolution Studios in May 2000. Revolution Studios is partnered with three of the premier media companies in the world – Sony Pictures Entertainment, Starz Encore Group and Fox Entertainment Group – as both investors and distributors.

In its first two years of operation, Revolution Studios released eleven films, including *America's Sweethearts*, which Roth directed, *Black Hawk Down*, which won two Academy Awards®, *XXX*, which earned more than \$274 million worldwide, and *Maid in Manhattan*, which became Jennifer Lopez's highest grossing film. In 2003, Revolution Studios has already released the horror/thriller *Darkness Falls*, the Bruce Willis action film *Tears of the Sun*, directed by Antoine Fuqua, and the recent comedy smash-hit *Anger Management*, starring Adam Sandler and Jack Nicholson. Revolution Studios' slate for 2003 is rounded out by *Hollywood Homicide* (which Roth will executive produce), *Gigli*, *Radio*, *Mona Lisa*

Smile and *Peter Pan*, a co-production between Universal Pictures, Columbia Pictures and Revolution Studios.

From August 1994 through January 2000, Roth ran Walt Disney Studios, first as Chairman of the Walt Disney Motion Pictures Group, then from April 1996, as Chairman of The Walt Disney Studios. He led the studio to worldwide market dominance over the five years with an industry-leading 18 films grossing over \$100 million domestically, three of which -- *The Sixth Sense*, *Toy Story 2* and *Armageddon* -- grossing more than \$200 million in the United States alone. Roth helped build Buena Vista International into the market leader, finishing first in market share five times in six years, the only company to gross over one billion dollars in each of those years. The studio's 1999 Best Picture nominees *The Insider* and *The Sixth Sense* led Disney to an industry-leading 17 Academy Award® nominations.

From 1992 to 1994, Roth, with Roger Birnbaum, headed Caravan Pictures, which produced such hits as *While You Were Sleeping*, *Angels in the Outfield* and *The Three Musketeers* for Disney.

Before establishing Caravan Pictures, Roth served as Chairman of Twentieth Century Fox from July 1989 until November 1992. During his tenure at the studio, the company made such successful films as *Home Alone*, *Home Alone 2: Lost in New York*, *Die Hard 2*, *Sleeping With The Enemy*, *Mrs. Doubtfire*, *My Cousin Vinny*, *White Men Can't Jump*, *Edward Scissorhands*, *The Commitments* and *The Last of the Mohicans*.

Prior to Twentieth Century Fox, Roth was a highly successful independent producer/director, co-founding Morgan Creek Pictures, for which he produced such films as *Young Guns*, *Dead Ringers*, *Major League* and *Bachelor Party*. Roth directed both *Streets of Gold* and *Revenge of the Nerds II* for Twentieth Century Fox, and *Coupe De Ville* for Universal Pictures.

Equally noted for his diverse civic and charitable activities, Roth has received various awards such as the 1991 Variety Clubs Man of the Year award, the 1996 humanitarian award from the NCCJ, the 1997 American Museum of Moving Image award and was honored in 1998 by the APLA and the National Multiple Sclerosis Society. Roth is also an active supporter of the SIDS alliance.

Roth is a graduate school instructor on the faculty at UCLA's independent film and television program and has been coaching AYSO soccer for the past 10 years. A New York City native, Roth is a 1970 graduate of Boston University.

DAN KOLSRUD (Executive Producer) was born in Trollhuset, Norway, the son of a noted mountain climber and his British-born opera singer wife. Kolsrud attended Oslo Technik University where he majored in Pre-Viking Norsk studies before discovering a passion for the film arts after attending the Tromso Film Festival's "Depressive Tendencies in 1940's Scandinavian Cinema."

Kolsrud became internationally known after directing a low-budget, black and white feature melodrama, *Lutefisk*. Shot entirely on location in a 16th century wooden warehouse in the port city of Bergen, *Lutefisk* won praise for its blending of naturalistic and surrealistic imagery in a vivid evocation of a dysfunctional family at the turn of the 20th century. *Lutefisk* won Kolsrud a Lefse Award.

Kolsrud hit a slump in his career when he made several films that were silent and used only white objects in order to reflect his experience suffering a case of snow blindness while vacationing near the Arctic Circle. Although the films were critically well received, they did not garner commercial interest. He still keeps a reindeer with him, Bob, whom he felt was responsible for saving his life during that difficult time.

In pursuit of more mainstream projects, Kolsrud relocated to Los Angeles where, in spite of his continuing refusal to learn to speak English, he served as producer or executive producer on a number of films including *L.A. Confidential*, *Seven*, *Falling Down* and *Grumpy Old Men*.

Between film assignments, Kolsrud enjoys literally following in his father's footsteps by ascending some of the world's most challenging peaks, including Bargh-al-Mak in the Islamic Republic of Iran, Mount Luffflossen in Norway's Arctic Circle, Old Man's Hat in the Canadian Rockies, and Kilinmisoftli in Tanzania, from which he parachuted in a daredevil leap that was filmed for the IMAX® film *Freefalling*.

HEIDI SANTELLI (Executive Producer) began her career as a production assistant in feature films shortly after graduating from the prestigious California Institute of the Arts where she majored in photography and critical studies.

After moving to New York, she met graphic artist Steve Carr. Sharing an interest in film and a love of hip-hop music, Santelli began producing the music videos Carr directed for Def Jam Records. Santelli later took a job as video commissioner with Def Jam, supervising the financing and creative production of videos by such directors as Hype Williams and Brett Rattner.

An offer to oversee the music video division of Ed Zwick's film and commercial production company, Bedford Falls, brought her back to Los Angeles. When she took a new job as in-house executive producer with A Band Apart, she convinced Carr to join her there.

Santelli produced two MTV award-winning videos that Carr directed, both for rapper Jay-Z, as well as a Billboard Award-winning video for R&B artist Dave Hollister and an MVPA Award-winner for Moby's hit "Bodyrock." After helping him

land his first feature directorial job on *Next Friday*, Santelli joined Carr as co-producer of *Dr. Dolittle 2*.

In partnership with Carr, Santelli is currently developing a remake of *Mr. Blandings Builds His Dream House*. She is also executive producing such upcoming Carr films *Gateway to the Gods*, *The Iceman* and *Iron Fist*.

STEVEN POSTER, ASC (Director of Photography) knew he wanted to be a cinematographer by the age of fourteen. A native of Chicago, he attended Southern Illinois University, the Los Angeles Art College of Design, and is a graduate of the Institute of Design of the Illinois Institute of Technology.

Poster began his cinematography career in Chicago at the age of twenty-one, filming commercials. His last film, *Stuart Little 2*, was a family favorite and the independent movie *Donnie Darko*, was a critical success at the 2001 Sundance Film Festival.

Poster is the only American cinematographer to shoot a French language film *Une Chance Sur Deux*, for director Patrice Leconte. He received an ASC Nomination for Best Cinematography for Ridley Scott's *Someone To Watch Over Me*. Additionally, Poster was director of photography on several other prominent motion pictures including *Rocky V*, *The Cemetery Club*, *Life Stinks*, *Opportunity Knocks*, *Next of Kin*, *Big Top Pee-Wee* and *The Boy Who Could Fly*.

Poster's work has appeared in critically acclaimed television movies such as "Roswell," "Testament," "The Color of Justice," "Courage" and the three-part dramatization of the Judith Krantz bestseller "I'll Take Manhattan." Poster also filmed the controversial award winning Madonna video "Like A Prayer" and did second unit photography on such films as *Close Encounters of the Third Kind* and *Blade Runner*.

Poster is the past President of the American Society of Cinematographers and a member of the Executive Board of IATSE, Local 600 of the International Cinematographers Guild.

GARRETH STOVER (Production Designer) most recently designed the Barry Sonnenfeld comedy *Big Trouble*. Prior to that he worked with producers Susan Arnold and Donna Arkoff Roth on *Unstrung Heroes* and *America's Sweethearts*. His other film credits include *Lost Souls*, Disney's *The Kid*, *Instinct*, *Phenomenon*, *A Smile Like Yours*, *Where's Marlowe?* and *While You Were Sleeping*.

Stover has also been the production designer on numerous films for television including "Indecency," as well as "Deconstructing Sarah," "Deep Red" and "Sudden Fury," all for director Craig Baxley. Stover also worked with director Mimi Leder on "Stolen Hearts," "There Was A Little Boy" and her episode of the series "China Beach." His other credits for television include the films "Murder of Innocence," "The Late Shift," "Inner Sanctum" and "Extreme Close-Up," as well as the Ron Howard series "Parenthood," based on the movie of the same name.

CHRISTOPHER GREENBURY, A.C.E. (Edited by) won a BAFTA award for his work on Sam Mendes' Oscar-winning *American Beauty*. He more recently edited the features *Shallow Hal*, *Serendipity* and *Me, Myself & Irene*.

Among Greenbury's other credits as an editor are *Lost & Found*, *There's Something About Mary*, *Booby Call*, *Kingpin*, *The Baby-Sitters Club*, *Dumb & Dumber*, *Loaded Weapon 1*, *Naked Gun 2 1/2: The Smell of Fear*, *Haunted Honeymoon*, *The Heavenly Kid*, *The Woman in Red*, *Doctor Detroit*, *Liar's Moon*, *Where the Buffalo Roam* and *The Muppet Movie*.

Greenbury also edited and served as associate producer on the 1987 Charlie Sheen drama *Three for the Road*.

RUTH CARTER (Costume Designer) has received two Oscar nominations for her work in *Malcolm X* and *Amistad* and is one of the premier artists in her field, perhaps best

known for her work on Spike Lee's films *Do The Right Thing*, *Clockers*, *Crooklyn*, *Summer of Sam*, *Jungle Fever*, *Mo' Better Blues* and *Bamboozled*.

Her other credits include *Dr. Dolittle 2*, *I Spy*, *Baby Boy*, *Shaft*, *Price of Glory*, *Love & Basketball*, *BAPS*, *The Five Heartbeats*, *Rosewood*, *The Great White Hype*, *Money Train*, *Cobb*, *What's Love Got To Do With It?*, *I'm Gonna Git You Sucka*, *How Stella Got Her Groove Back*, *Surviving the Game*, *The Meteor Man* and *Against The Ropes*.

DAVID NEWMAN (Music) has created memorable and diverse scores for such films as *How to Lose a Guy in 10 Days*, *Death to Smoochy*, *Life or Something Like It*, *Ice Age*, *Dr. Dolittle 2*, *The Affair of the Necklace*, *Bedazzled*, *102 Dalmations*, *Duets*, *Nutty Professor II: The Klumps*, *Bowfinger*, *Never Been Kissed*, *Anastasia*, *Out to Sea*, *Matilda*, *The Nutty Professor*, *The Phantom*, *Hoffa*, *I Love Trouble*, *The Cowboy Way*, *Honeymoon in Vegas*, *The War of the Roses*, *Throw Momma From the Train*, *Heathers*, *The Flintstones*, *The Flintstones in Viva Rock Vegas* and *Jingle All the Way*.

A member of the famous Newman family of composers that includes Randy, Lionel and Alfred, he is an accomplished classical composer who has performed with the Los Angeles Philharmonic, the National Orchestra of Belgium, the American Symphony Orchestra, London's Royal Philharmonic and the New Japan Philharmonic.

Born and raised in Los Angeles, Newman has a Master's Degree in conducting from the University of Southern California. He also served as music director at Robert Redford's Sundance Institute where he was principal conductor of "It's a Night of Great Movie Music" concerts and the Sundance Film Music Series of recordings.

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