

DIMENSION
FILMS



PRESENT

SOUL MEN

Running Time 103 Minutes

Rated R by the MPAA

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Press Contacts:

Liz Biber Publicity LA O: 323-207-3180 Liz.Biber@weinsteinco.com	Erin Orr Regional Publicity O: 646-862-3810 Erin.Orr@weinsteinco.com
Pantea Ghaderi Publicity LA O: 323-208-3094 Pantea.Ghaderi@weinsteinco.com	Lauren Felsenstein Publicity NY O: 646-862-3815 Lauren.Felsenstein@weinsteinco.com
Meghan Courtney Publicity LA O: 323-208-3084 Meghan.Courtney@weinsteinco.com	

Soul Men

Production Information

Superstars Samuel L. Jackson and Bernie Mac are “Soul Men” - the hilarious story of Louis (Samuel L. Jackson) and Floyd (Bernie Mac), a popular singing duo back in the day, who went their separate ways and never spoke again. When the death of their former group leader (John Legend) reunites them and sends them driving cross country in Floyd’s 1871 lime green Cadillac El Dorado convertible for a tribute concert at the legendary Apollo Theatre, they will have only a five days to bury the hatchet on a twenty-year-old grudge – if they don’t kill each other first.

Sharon Leal (“Dreamgirls,” “This Christmas”), Jennifer Coolidge (“Epic Movie,” “For Your Consideration”), Sean Hayes (“The Bucket List,” “Will & Grace”), Adam Herschman (“I Now Pronounce You Chuck and Larry,” “Accepted”), Affion Crockett (“Welcome Home Roscoe Jenkins,” “The Boondocks”), soul music icon Isaac Hayes (“South Park,” “Hustle & Flow”), and Grammy-winning R&B recording artist John Legend also star.

The film is directed by Malcolm Lee (“Welcome Home Roscoe Jenkins,” “Undercover Brother”), from a script by Robert Ramsey and Matthew Stone. Producers are David T. Friendly (an Oscar nominee for “Little Miss Sunshine,” “Meet Dave”) under his Friendly Films banner, Charles Castaldi (“Welcome Home Roscoe Jenkins”) and Steve Greener (“The Bernie Mac Show,” “Guess Who”).

The creative team includes director of photography Matthew Leonetti, editor John Carter, production designer Richard Hoover and costume designer Danielle Hollowell.

About the Production

No one could believe someone hadn’t thought of it first.

“Sam Jackson and Bernie Mac have never been in a movie together. Ever,” says “Soul Men” producer Steve Greener, who is also Bernie Mac’s manager. “It’s unbelievable. You

would think these two guys who know each other and have been around for so long would do something together.”

“I was surprised they hadn’t worked together,” echoes producer David Friendly.

It wasn’t for lack of desire; Mac and Jackson had always wanted to collaborate.

“Sam and I have known each other for a long time,” says Mac. “We fraternize. We play golf together, we’ve been over to each other’s houses. Everybody was always asking us when we were going to do something together, because we’re both such strong presences. I kept saying, ‘It’s going to happen.’”

“Bernie and I have known each other since way before anybody knew who Bernie Mac was and people were just starting to discover who I was,” says Jackson. “We have been friends for a very long time, and we have great chemistry together. They’ve been trying to find a vehicle us for a while.”

A couple of years ago Greener approached Friendly, an old friend and fellow producer who was nominated for an Oscar for “Little Miss Sunshine” and has collaborated with Eddie Murphy and Martin Lawrence on several films. “He said, ‘Bernie and Sam Jackson want to work together,’” recalls Friendly. “That’s all we had—just the notion of these two guys in a movie.”

Greener and Friendly started meeting with writers. One of the first writing teams that Friendly contacted was Robert Ramsey and Matt Stone, the duo that had written “Life” for Eddie Murphy and Martin Lawrence.

“I knew Rob and Matt would have some ideas,” says Friendly. “We all went to lunch and got talking, pitching ideas back and forth. Then either Rob or Matt said, what if Sam and Bernie were back-up singers like the Pips? The leader of the group has died, and they have to go to New York to do a tribute concert.

“And I said, that’s it,” says Friendly. “That’s a movie.”

A movie in the vein of “Grumpy Old Men” and “The Sunshine Boys”—with a little “Midnight Run” thrown in—began to take shape, focusing on washed up singers Floyd Henderson and Louis Hinds, who once sang back-up for Marcus Hooks as the Real Deal, then cobbled together a short-lived act of their own once Hooks went on to solo success. Like a scene from a “VH1: Behind the Music” episode, Henderson and Hinds’ act would fall victim to the usual suspects: aging stars, changing tastes and a squabble over a woman.

Ramsey and Stone were well versed in cantankerous characters like Floyd and Louis. “There’s a scene in ‘Life’ where Eddie and Martin have grown old, and they’re bickering back

and forth in the jail cell,” says Greener. “Rob and Matt had experience writing for two guys who were a little older, who have been together a long time, and love to go at each other.”

A road trip element was added to the script, with the two men driving from L.A. to New York—via Flagstaff, AZ, Texas and Memphis—in a lime green 1971 Cadillac El Dorado convertible dubbed “the mothership.” The car was inspired by the lime green Cadillac—complete with plush carpet and black and white TV—that Isaac Hayes used to drive around Memphis, which is now on display at the Stax Museum there.

“I love music, and I loved the idea that Floyd and Louis would be working on their act as they traversed the country,” says David Friendly.

“Louis and Floyd don’t want to be with each other,” he continues. “When they broke up twenty-five years earlier it didn’t end well. But under the surface, they’re just two guys who love each other. They just can’t keep from bickering all the way across country.”

Friendly and Greener pitched the idea for “Soul Men” to Mac and Jackson, and they loved it—even the dancing and singing that would surely be part of their roles in the film.

“Turns out they can do both very well,” says producer Charles Castaldi.

“Bernie and Sam have such respect for each other,” says Friendly. “They have very different tones, like sweet and sour. They do very different things, but work together beautifully. I think that’s what makes for good comedy.”

“Sure enough it happened—they put us together,” marvels Mac about the long-awaited pairing with Jackson. “There we were, making the magic.”

“It’s wonderful to be able to finally do something with Bernie, to be in the same creative space with him,” echoes Jackson. “We like each other, we’re in the same general age group, and we have similar backgrounds. And we both have enough street sense and experience with success to understand who these characters are.”

In addition to the opportunity to finally work with Sam Jackson, Mac was lured to the script for other reasons. “When I get a script, it has to have a little me in it. When I read this one, I saw the chance to dance, sing, and have fun. That’s where I come from,” says the lifelong performer and showman. “I said, wow, I could kill this.”

He also saw an opportunity to expand his acting repertoire, portraying one half of a duo that has had a long, complicated and emotional relationship. “I always wanted to show the audience another side of me,” Mac says.

With two larger-than-life personalities now committed to the project, the filmmakers next needed to find the right “captain for this ship,” to borrow a phrase from David Friendly. “We went through a lot of different ideas,” says the producer. “Then Malcolm Lee’s name came up, and he had just finished ‘Welcome Home Roscoe Jenkins.’”

At the invitation of Lee’s agent, Friendly went and saw “Roscoe,” starring Martin Lawrence and an all-star supporting cast that included James Earl Jones, Mo’Nique, Cedric the Entertainer, Michael Clarke Duncan and Mike Epps.

“I loved the movie. I loved the sensibility of it,” says Friendly. “I didn’t really think we’d be able to get Malcolm because he was just finishing a movie. We pushed very hard.”

The script got into Lee’s hands through Charles Castaldi, Lee’s longtime producing partner.

“It was one of those reads where literally within five pages I was laughing hysterically, and I didn’t stop laughing hysterically until I read the whole thing,” says Castaldi. “Sometimes you just look at a script and you see the movie. And this was one of those cases.”

Although Lee was busy in the editing room with “Roscoe,” Castaldi insisted the director read “Soul Men.”

“I thought it was a great buddy movie—very much written with Sam and Bernie in mind—and very funny. I’m a fan of movies where two people who haven’t seen each other for a long time have to reconnect, and figure out why they were good together,” says Lee. “I thought, wow, what a great journey to take with these two guys, a journey where we get to revisit all this great music.

“It was exciting for me to have the opportunity to work with Sam and Bernie in this way. They are entities unto themselves, but the combo together is a pretty potent one,” says Lee.

But Lee and Castaldi still hadn’t agreed to the project. Then, Bob Weinstein appeared in their offices unannounced. “That sold us!” says Castaldi.

“Bob came to me,” says Lee, “and made me an offer I couldn’t refuse.”

“Give Bob Weinstein a lot of credit for this because he went to see Malcolm in person and convinced him to do the movie,” says David Friendly. “And he was the right director for it.”

By late fall of 2007, all of the major players were in place, and it was time to find a cast to support the “Soul Men.”

“I have a pretty hard and fast rule that if you’re doing a comedy, everybody including the stars has to be funny,” says David Friendly of the philosophy behind the casting. “You try to support the stars with great comic talent.”

The biggest challenge the producers faced at the outset was casting the role of Cleo Whitfield. The right actress not only had to bring sensitivity and humor to a pivotal role in the film, but be able to belt out a soul song that could bring the house down. “We met with so many actresses, and no one quite represented that perfect marriage of actress and singer,” says Friendly. “I was getting very frustrated.”

One night, Friendly was channel-surfing at home when he landed on HBO and “Dreamgirls,” the 2006 movie version of the smash Broadway musical.

“It was the scene where Effie, the character played by Jennifer Hudson, leaves the group and is replaced by a new singer named Michelle,” recalls Friendly. “I texted my casting director and said, ‘Who is this girl?’ They said her name was Sharon Leal, but that she might be too old for the part of Cleo.

“I said, let’s bring her in tomorrow. I think she’d be great,” he continues. “And she came in and just wowed us.”

“I remember getting the script in the afternoon, then reading it right before bed and laughing out loud,” says Leal, who also appeared in the movies “Why Did I Get Married?” and “This Christmas” as well as on Broadway. “It’s written so well. You’d think Sam and Bernie wrote it themselves because it sounded so like them. I knew it was a winner of a script.”

It was also clear to Leal that “Soul Men” wasn’t a one-note story. “This movie is jam packed—you have the coming-of-age storyline with Cleo, the funny dynamic between Sam and Bernie, and a great cast of characters. And then there’s the music,” says Leal. “There isn’t a better formula for a really good two hours. It’s a real ride for the audience.”

Jennifer Coolidge, known for a string of memorable comedic parts in films such as “American Pie” and “Legally Blonde,” came on board as Rosalee, a buxom, blonde-haired local who meets Floyd at a country western bar after a performance and shares a memorable roll in the hay with him.

“Jennifer is wonderful,” says David Friendly. “We were very fortunate to get her in what I think could be a classic comedy bit. It’s a racy scene, but she was game. She was great.”

Sean Hayes joined the cast as Danny Epstein, head of Epstein Management. “Danny’s father used represent Marcus Hooks and the Real Deal,” says Hayes of his

character. “It’s Danny’s duty to get Floyd and Louis back together, even though they absolutely despise each other.”

“Sean Hayes is the kind of actor who makes everybody else funny. He’s just that good,” says David Friendly. “He has a million different takes on a line, and great looks. I just think he’s fantastic.”

Although he doesn’t sing or dance in the film, Hayes was happy to co-star in a film in the spirit of such movies as “Chicago,” “Dreamgirls,” “Hairspray,” and “Mamma Mia.”

“Musical movies are doing very well these days,” he says. “It was smart of the filmmakers to put a huge musical number at the end of the film because I think people are craving that—it’s kind of a throwback to the ’70s.

“And people love road trip movies,” he adds.

Unlike Hayes, who is a multiple award-winner for his memorable role of Jack on “Will & Grace,” Adam Herschman was a new find for the producers. “We looked around, and when we saw Adam’s reading we just knew we had to have the guy,” says Charles Castaldi. “Not only that, but he’s got great hair. I think I have great hair, but his hair is even better than mine. I’m a little envious.”

“I’d never heard of Adam before,” confesses David Friendly, “but he’s going to have a big career. He’s like a young Belushi. He’s fantastic.”

The producers had found their Phillip Newman. “Phillip is an intern at Epstein Management, and he gets an opportunity to live out his life-long dream of meeting his idols, Henderson and Hinds,” says Herschman of his character. “He tries to help them get to New York for this benefit concert.”

In a case of life imitating art, Herschman is reveling in his own dream-come-true—being cast in “Soul Men.” “I feel like the luckiest dude in the world,” he says. “Not in the world, but in the universe.”

The similarities between actor and character don’t end there.

“Phillip is a guy who’s so passionate about his job and this band that he’ll do anything for these guys,” continues Herschman. “He’ll climb the highest mountain, he’ll part the sea. He’ll go to Starbucks. I’m a team player, too. If Sam needed any line interpretations, I was there. If Bernie needed me to write him a joke, I was there.”

John Legend makes his feature film acting debut in “Soul Men,” playing Marcus Hooks.

“John is one of the great soul singers of our day,” says David Friendly. “We did some great stuff with him. He actually recorded an old chestnut called ‘I’m Your Puppet’ with Sam and Bernie singing backup. I think you could release it today and it would be a hit.”

“John’s voice and style is so different. He’s not hip hop—he has a distinctive style of his own,” says Bernie Mac. “And he’s a great guy.”

And what movie about soul music would be complete without the ‘Black Moses’ himself, Isaac Hayes? Casting the music legend was a huge coup for the filmmakers.

“That was a great honor,” says Castaldi. “Just to have Isaac on set, that was pretty cool. Everybody was very reverential when he was around.”

Rounding out the cast is Affion Crockett as Cleo’s boyfriend, Lester, a petty drug dealer and aspiring rapper eternally flanked by his homies Pay-Pay (Fatso Fasano) and Zig-Zag (Jackie Long).

Filming began on January 28, 2008 in Shreveport, La.

“Shreveport is a pretty good place to work because people are very friendly there, and the city’s very accommodating,” says Charles Castaldi, who also filmed “Welcome Home Roscoe Jenkins” in the city. “I didn’t think I’d be back here so soon, but it’s okay. The weather’s a little unpredictable, but you make do.”

Locations in town and in nearby Bossier City included Rockin’ Rodeo, where Floyd and Louis sing a rousing rendition of “Boogie Ain’t Nuttin’ (But Gettin’ Down)” backed by a country western band; Full Moon Bar, which stood in for a Flagstaff motel lounge where the duo sings “Hold On I’m Comin’”; historic Municipal Auditorium, where most of the opening montage was filmed; Kokopellis nightclub, where Floyd and Louis are first accompanied by Cleo on “Do Your Thing”; and the Strand Theater, which stood in for New York City’s famous Apollo Theater.

Doubling the Strand for the Apollo wasn’t as difficult as anticipated. “The Apollo and the Strand are the same kind of theater, built around the same time in the same neoclassical style,” says production designer Richard Hoover. “The rooms don’t match, but the shape of the proscenium is the same.”

“The movie was shot entirely on practical locations,” says David Friendly. “We didn’t work on stages. We wanted it to have a very gritty, real look. When you get on a set, and everything’s been built for the cameras, it loses some intensity.”

To maintain that intensity and period authenticity, Hoover watched a documentary about the story of Stax Records and pored over books and other materials. “It’s amazing with Google and YouTube the images and footage you can get these days. Everything’s on the Internet,” he says. “We tried to get as much of that past into this present as possible.”

On set, Mac and Jackson kept everyone entertained both on and off camera. “It was like watching Lemmon and Matthau play off each other,” says Friendly.

Mac couldn’t resist entertaining the extras and the crew with snippets from his standup routine between takes. “I did my first standup at age eight. So when I saw the audience on set, I just had to be myself. I couldn’t help it,” he says. “You can’t stop a comet.”

Improvising a routine for the production was all in a day’s work for Mac, who says he’s “not a script person.

“I’ll stay to the template, but I’ll go off the script in a minute,” he admits. “It’s hard having people write for me. I’m at my best when I’m going off the top of my head. I’m just more comfortable that way.”

“Bernie is an improv guy,” agrees Malcolm Lee. Meanwhile, “Sam is much more methodical—he likes to get his character down and have everything locked in.”

It was often a challenge balancing out the styles of these two immensely talented performers. “The best you can do is give the actors the room to do what they do,” says Lee.

“Malcolm Lee has done an exceptional job,” says Steve Greener of the director.

Though Lee had experience directing song and dance numbers in his 2005 effort “Roll Bounce,” he admits that directing “Soul Men” was “A big animal. It’s only as good as the on screen talent wants it to be.”

So he felt blessed to be working with on-screen talent like Sam Jackson and Bernie Mac. “They are really all you need,” says Lee. “Sam has had a long and varied career, he’s capable of humor and pathos. Bernie is one of the funniest men in the world. He’s always ‘looking for the funny’—not stepping out of character, but playing with it. It gives me options in the editing room.”

One of the most memorable shooting days on “Soul Men” was the opening montage scene, which traces Louis, Floyd and Marcus’ rise from three kids harmonizing on a street corner in 1965 to R&B stardom as “Marcus Hooks and the Real Deal” to eventually leading separate lives. It was John Legend’s only day on set during principal photography, and it was highlighted by elaborate sets, costumes and hairstyles that spanned the decades, and some

spectacular musical numbers. The montage scene was “the most fun to do, “ says production designer Richard Hoover.

The scenes were filmed at Shreveport’s Municipal Auditorium, built in the 1920s and arguably the finest example of Art Deco construction in Louisiana. Elvis Presley made his performance debut on its stage in 1954.

Even John Legend was amazed at the attention to detail paid to the montage scene. “John told me, ‘I didn’t know you guys would really set up the whole evolution of music through the decades!’ He was pretty blown away,” says Charles Castaldi. “We had a lot of fun with him, and he was a trouper.”

Legend, Mac and Jackson sported looks ranging from the slicked back hair and thin lapels of the 1960s to the mega-fros and bell-bottoms of the 1970s. Legend even dabbled in some 1980s-style androgyny, à la Prince.

Like Hoover, costume designer Danielle Hollowell did massive amounts of research into every decade from the ’60s to today for the montage scene. Real recording acts like the O’Jays, Earth Wind and Fire, the Temptations, Smokey Robinson, George Clinton, Bootsy Collins, Cameo, Prince and Luther Vandross were her biggest influences. Hollowell looked at *Ebony* magazines from all of the different eras and was even able to get some shoes from one of the magazine’s biggest advertisers—Flagg Brothers, whose footwear defined the look of a 1970s “cool cat.”

“I got to do everything on this movie, which you don’t normally get to do,” says Hollowell. “There was a little bit of every decade in here.”

It was often hard for cast and crew to keep a straight face during the filming of some scenes. The coffin scene—in which Henderson and Hinds trade barbs while hiding in the piano-shaped coffin containing their now dead former bandleader—is just one example.

“It was very hard to keep from laughing hysterically during that scene,” says Charles Castaldi. “Sam and Bernie throw unexpected twists into it. They’re working off of a script, but then they throw a curve ball at you that you haven’t heard before. You have to really fight to contain yourself.

“What’s cool about the coffin scene is that’s also where Floyd and Louis declare their love for each other,” adds Castaldi. “In a coffin next to a dead body.”

When filming in Shreveport wrapped, production then moved to Memphis, where the unit shot at such famous landmarks as the Peabody Hotel, the Orpheum theater, the original Stax Records and on the legendary Beale Street.

“Authenticity is the most important thing,” says Hoover. “Some locations, like the Peabody and Beale Street, you can’t fake.”

“When we scouted Memphis, we knew we had to bring it into the movie. It’s the home of Stax and the home of soul music,” says Charles Castaldi. “It’s also where Floyd and Louis relive their glory days and get to the heart of where their music came from. So it was great to be able to actually film there.”

Principal photography wrapped in the desert outside Los Angeles, where two days of driving exteriors were shot.

When Bernie Mac and Samuel L. Jackson were pitched the idea of “Soul Men,” they didn’t just fall in love with the story. “They both insisted on doing their own singing and dancing, which was great for the movie,” says David Friendly.

Stax, which will release the soundtrack to “Soul Men,” cooperated with the producers, giving them access to their extensive song library. “I’m a music person, and I knew a lot about Stax music,” says Friendly. “We approached them about doing a deal for all these great old soul chestnuts. It was sort of mystical the way a lot of the elements came together for this movie.”

“It’s a thrill to be able to actually have Stax music in the film,” says Castaldi.

The songs culled from the library and ultimately featured in the film were chosen according to several factors—but primarily what was appropriate for the scene and what Malcolm Lee and music supervisor Alex Steyermark thought the actors were capable of performing.

Four tried and true R&B tunes are featured in the movie: “I’m Your Puppet,” Bernie Mac’s favorite in the film, originally performed by Sam & Dave in 1966; “Hold On, I’m Comin,’” which was featured in Ramsey and Stone’s original script, and written by Stax superduo Isaac Hayes and Dave Porter; “Boogie Ain’t Nuttin’ (But Gettin’ Down),” originally performed by Rufus Thomas, and whose horn solo is replaced by a fiddle solo that gets even Louis line dancing in the film; and Isaac Hayes’ oft-sampled “Do Your Thing,” which “seemed appropriate for the group to sing in Memphis, for Cleo’s coming out,” says Malcolm Lee.

“Some of the songs we knew already,” says Jackson. “They’re popular songs that

were easy for us to sing.”

Indeed, Malcolm Lee wanted the audience to recognize many of the songs. But he also wanted to introduce people to songs they hadn't heard before. One tune that will definitely be new to audiences: The original song “Walk in the Park,” written by Cee-lo of Gnarls Barkley fame, is sung by Louis, Floyd and Cleo during the movie's big closing musical number.

“This is good, memorable music,” says Bernie Mac. “People will be leaving the theater singing these songs.”

All of the songs for the movie were recorded at Capitol Records in Hollywood, where famous acts like Frank Sinatra, Bing Crosby and Nat King Cole have recorded, among other legends.

“My whole life I grew up listening to this type of music,” says Adam Herschman, who brought his own LP of “Black Moses” to the set for Isaac Hayes to autograph.

“I'm, like, a like huge fan,” he gushes.

To master everything from smooth, old school R&B moves to flashy, fast-paced toe-tapping, Mac and Jackson worked with choreographer Jamal Sims, whose credits include “Get Smart,” “Hairspray,” “Step Up 2: The Streets,” and many other films.

Though he'd been in musical productions onstage, “Soul Men” was the first time Jackson had to dance on the big screen. “Jamal's a very talented and caring guy, and he understood our limitations,” says Jackson. “Some of the steps are a little quick, and he worked the dances out so that we would be able to handle them.

“It's fun once you get into it,” adds Jackson. “It's kind of like working on a puzzle.”

“Jamal is great. I fell in love with him from the beginning. He knows how to communicate, and his spirit is in the right place,” praises Bernie Mac. “Jamal works with the limitations of his actors. He's a young guy, so that was essential.”

The rest of the cast and crew were impressed by the suddenly stage-ready moves these “Soul Men” trotted out.

“Sam and Bernie are so good,” says Adam Herschman. “They're a hit machine out there, and they've got the moves to prove it. When they're on stage, man, they're tight!”

“When you see these guys on stage, you don’t think of them as Bernie Mac and Sam Jackson playing characters,” says Steve Greener. “You think of them as the Real Deal. You think of Floyd and Louis.”

“They had to learn four different songs and four different choreographed sequences,” says David Friendly. “It was a lot of work, and they’re both real troupers.”

For any musical act, success is as much about the right look as the right sound. About sixty percent of the wardrobe in “Soul Men” was made from scratch, including everything Mac and Jackson wear.

“I collaborated with Malcolm in a room filled with hundreds of images. We figured out what he liked and what I liked,” says Danielle Hollowell, who has designed the costumes for all of Lee’s films. “I started out with thousands of swatches. This show is very textural to me. It was all about layering textures.”

Hollowell imagines she used almost every textured fabric imaginable in the movie: “lamé, satin, dupioni silk, double knit polyesters, gabardine, cotton, you name it.”

The looks for Floyd and Louis evolved from conversations and fittings with the actors. “A lot of ideas come out of the fittings,” Hollowell says. “When I first met with Bernie, we decided Floyd was always put together. Clean was the word we used.

“Sam’s character is rougher,” she continues. “We figured he had a duffel bag with ten pieces of clothing in it. If it couldn’t fit in the duffel bag, he wasn’t taking it on the road trip.”

Hollowell describes intern Phillip Newman’s look as 1975 Blaxploitation flick “Dolemite” meets “Revenge of the Nerds.”

Cleo’s wardrobe was part vintage, part thrift store, part couture. “Her character has an arc, from as dull as you can possibly be to as beautiful as you can possibly be,” says Hollowell. “It wasn’t easy to make someone that beautiful look like they’ve had a hard life!”

As for the character of Rosalee, “I wanted to make Jennifer Coolidge look like she had never looked in any other movie,” says Hollowell. “In most movies she’s kind of done up. I just wanted her to look like someone Floyd picked up in a bar.”

Hollowell also dressed all of the bands, which ranged from a country western band to a marching band to a group of young rockers.

The filmmakers are confident that audiences will be as delighted at the long-awaited pairing of Samuel L. Jackson and Bernie Mac as they are. After all, what's not to love about a musical comedy starring two of Hollywood's biggest personalities?

"Louis and Floyd are cantankerous old guys who are constantly giving each other a hard time," says Charles Castaldi. "It's touching, and hilarious, and funny, and raunchy. But there's great love underneath it."

About the Cast

Respectfully labeled as one of the hardest working actors in Hollywood, **SAMUEL L. JACKSON (Louis Hinds)** is an undisputed star, demonstrated by the fact that his films have grossed more money in box office sales than any other actor in the history of filmmaking.

The recipient of worldwide acclaim and notoriety, Jackson has been honored with a variety of awards from some of the most prestigious organizations. He won the Best Supporting Actor award at the Cannes Film Festival in 1991 for “Jungle Fever” and the Silver Bear Award at the Berlin Film Festival in 1998 for “Jackie Brown”; he has received three Golden Globe nominations, for “Pulp Fiction,” “A Time to Kill” and “Jackie Brown”; and he has earned five NAACP Image Award nominations and one win in 2005 for his performance in “Coach Carter.” Most recently he garnered two People’s Choice Award nominations in 2006 and 2007 for Favorite Male Actor.

Jackson made an indelible mark on American cinema with his portrayal of ‘Jules,’ the philosophizing hitman, in Quentin Tarantino’s “Pulp Fiction.” In addition to unanimous critical acclaim for his performance, he received Academy Award and Golden Globe nominations as Best Supporting Actor as well as a Best Supporting Actor award from the British Academy of Film and Television Arts.

Among his many award-winning performances, Jackson made movie history with his portrayal of a crack addict in Spike Lee’s “Jungle Fever.” He was awarded the first and only Best Supporting Performance Award ever given by the judges at the Cannes Film Festival.

Jackson was most recently seen starring in Doug Liman’s sci-fi action film “Jumper,” and the Neil LaBute thriller “Lakeview Terrace.” His other recent films include the Rod Lurie-directed film, “Resurrecting the Champ;” “1408,” based on the Stephen King short story; the Craig Brewer film “Black Snake Moan;” Irwin Winkler’s MGM war drama “Home of the Brave;” and the quirky crime drama “Cleaner,” directed by Renny Harlin, which Jackson also executive produced.

Jackson just completed production on Frank Miller’s action drama “The Spirit,” in which he portrays the nemesis, “The Octopus.”

Other film credits include “Snakes on a Plane,” the “Star Wars” trilogy, “In My Country,” “The Man,” “The Incredibles,” “S.W.A.T.,” “Formula 51,” “Changing Lanes,” “Caveman’s Valentine,” “Red Violin,” “Shaft,” “Unbreakable,” “187,” “Eve’s Bayou,” “Jackie Brown,” “The

Negotiator,” “A Time To Kill,” “Die Hard with a Vengeance,” “The Long Kiss Goodnight” and “Deep Blue Sea.”

On the small screen, Jackson serves as executive producer on the animated series on Spike TV, “Afro Samurai,” which premiered in 2007 and will be returning for a second season. In addition, Jackson has a production deal with New Line to produce and develop projects in which he has the option of starring. His first film project for the studio, which Jackson will star in and produce, is called “Man That Rocks the Cradle.”

BERNIE MAC (Floyd Henderson) went from the small comedy clubs of Chicago to become one of the highest grossing comedians there was, selling out arenas and theatres all across the country.

Mac can be seen in the upcoming Dimension Films comedy “Soul Men” with Samuel L. Jackson. They star as estranged soul-singing legends on a reunion tour.

He can also be heard in the upcoming DreamWorks Animation sequel “Madagascar: Escape 2 Africa”. Mac is the voice of Zuba who turns out to be the wild father of Ben Stiller's zoo-pampered lion, Alex.

Mac had a first look deal with Lions Gate Entertainment.

He was last seen in the Lions Gate feature “Pride.” The film is based on the true life story of determined swim coach Jim Ellis (Terrance Howard) who starts a swim team for troubled teens at the Philadelphia Department of Recreation. Mac plays the janitor who with Ellis fights to keep the recreation center open for the kids. In May 2007, Mac re-teamed with the original cast for the Warner Brothers feature “Ocean’s Thirteen.”

In 2002, Mac created the family comedy “The Bernie Mac Show” which he also starred in. He received Emmy Award nominations for Outstanding Lead Actor in a Comedy Series in 2002 and 2003 and the show won an Emmy for “Outstanding Writing in a Comedy Series” in 2003. The show also received the Peabody Award; two Television Critics Association Awards for Best Comedy Series and Best Comedy Performance; and a NAACP Image Award for Best Comedy Series and Best Actor.

Mac was seen in the feature films “Head Of State”; the highly anticipated sequel “Charlie’s Angels 2: Full Throttle”; the holiday hit “Bad Santa”; the Disney feature “Mr. 3000” and the remake of “Guess Who’s Coming To Dinner.”

Never one to focus on any one medium, Mac wrote his first book, entitled *I Ain’t Scared of You*, which was published in Fall 2001. In it, he rips through such topics as sex,

religion, hygiene, celebrity and more without missing a beat. This past April saw the release of his second book, a more traditional autobiography, *Maybe You Never Cry Again* in which Mac expounds upon growing up in Chicago and the hardships and obstacles in his path to the top.

As a founding member of the “Kings of Comedy” comedy tour, Mac displayed his trademark rapid fire and hard-hitting delivery. The success of the tour spawned Spike Lee’s 2000 concert film “The Original Kings Of Comedy,” which has grossed nearly \$40 million dollars.

Born and raised in Chicago, Mac made his television debut on the landmark HBO comedy series, “Russell Simmons’ Def Comedy Jam” which led to him being cast in the Damon Wayans feature “Mo’ Money,” which marked his feature film debut. Other film credits include the Eddie Murphy/Martin Lawrence comedy “Life,” “House Party 3,” “How To Be A Player” and “What’s The Worst That Could Happen.”

A strikingly beautiful and multi-talented performer, **SHARON LEAL (Cleo Whitfield)** is truly taking Hollywood by storm. Named one of 2007’s “Breakout Stars” by *Entertainment Weekly*, she soared into the stratosphere as the star of two highly successful ensemble films late last year. Sharon starred opposite Tyler Perry and Janet Jackson in the #1 box office hit, “Why Did I Get Married?” and shortly thereafter, in the holiday feature “This Christmas,” alongside Regina King and Mekhi Phifer.

Leal received international attention in the Golden Globe Award-winning blockbuster film, “Dreamgirls,” starring opposite Beyonce Knowles and Jamie Foxx. She portrayed Michelle Morris, the singer that replaced Effie White (played by Academy Award winner Jennifer Hudson) in the female trio, The Dreams. In this project, she showcased her remarkable vocal skills and was heard on the popular “Dreamgirls” movie soundtrack.

Born in Tucson, Arizona and raised in Fresno, California, Leal began singing at an early age and eventually discovered her passion for acting while attending performing arts high school. Her professional career began on stage in regional productions of “Ain’t Misbehavin’,” “Into the Woods” and “Little Shop of Horrors.” Soon thereafter, she moved to New York and landed major roles on Broadway in “Miss Saigon” and “Rent.” She starred in the original musical “Bright Lights Big City” at the New York Theater Workshop, and was also featured on the production’s soundtrack. While in New York, she staged cabarets and

continued to hone her skills when she workshopped an original production at the Manhattan Theatre Club, "Stormy Weather," in which she starred as the legendary Lena Horne.

From the New York stage, Leal easily made the transition into television and film. Her TV work includes four seasons as a series regular on David E. Kelley's hit Fox series, "Boston Public." Guest-starring roles include episodes of "Las Vegas," "LAX" and "CSI: Miami." Film roles include the independent features "Face the Music" and "Motives 2," and the short film, "What Are the Odds," for which she won the Best Supporting Actress Award at the New York Independent Film Festival.

This year, Leal is the leading lady in the highly anticipated feature film, "Linewatch," starring opposite Academy Award winner Cuba Gooding, Jr.

Leal resides in Los Angeles with her husband Bev and young son, Kai. She continues to pursue her singing career as a recording artist and is working on her debut CD.

SEAN HAYES (Danny Epstein), who received critical acclaim for his roles in theater, television and film, quickly gained overnight fame as the sarcastic and hilarious, Jack McFarland, on NBC's "Will & Grace." One of the few actors working successfully and simultaneously in theater, film and television, Hayes has recently added producing to his repertoire.

Sean was raised in the Chicago suburb of Glen Ellyn, Illinois. A talented musician, he supported himself as a classical pianist and performed in a pop band while attending Illinois State University, where he majored in performance and conducting. After his college experience, Hayes began working in the Chicago theater community, serving as the music director at the Pheasant Run Theatre for a few years, where he appeared in several of their productions. He also appeared in the original production of "Role Play" at the Organic Theater.

After moving to Los Angeles, Hayes had gigs as a standup comic, performing at the Comedy Club, and starred in the television movie "A&P," based on the short story by John Updike. Sean landed "Will and Grace" in 1998, shortly after which he starred as Jerry Lewis in the television movie "Martin & Lewis". He immediately won an Emmy for Outstanding Supporting Actor in a Comedy Series in 2000 -- and has been nominated every year since. Hayes has also been honored with four Screen Actors Guild Awards, two TV Guide Awards, an American Comedy Award and eight Golden Globe nominations.

On the big screen, Hayes was most recently seen in *The Bucket List* opposite Jack Nicholson and Morgan Freeman and *Soul Men* opposite Samuel L. Jackson. Hayes was previously seen in the independent feature *Pieces of April* for writer/director Peter Hedges. He was also seen in *The Cat in the Hat* as the voice of The Fish and in person as Mr. Humberfloob. Prior to these films, he played the title role in the art-house hit *Billy's Hollywood Screen Kiss*, which won critical acclaim at the Sundance Film Festival, and lent his voice to the character of the diabolical Mr. Tinkles in the box-office hit *Cats and Dogs*.

In 2003, Sean and producing partner Todd Milliner formed Hazy Mills Productions. Their first production, "Situation: Comedy", a documentary television show in search of the next great sitcom, premiered on Bravo in the summer of 2005 and garnered wide critical praise. Current projects include: "Grimm" for NBC, "Cornerstone" for CBS, and "BiCoastal" for ShowTime. In addition to these projects, Hazy Mills has optioned the books "Everyone Worth Knowing" (by Lauren Weisberger – author of "Devil Wears Prada") and "The Pleasure of My Company" (by Steve Martin) which is currently being developed as a feature film.

ADAM HERSCHMAN (Phillip Newman) is best known for his role in the 2006 Steve Pink-directed comedy "Accepted."

Herschman has also had supporting roles in the recent comedies "Step Brothers," "No Place Like Home," "Walk Hard: The Dewey Cox Story," "Harold and Kumar 2: Escape from Guantanamo Bay" and "I Now Pronounce you Chuck and Larry."

AFFION CROCKETT (Lester) Is a native of North Carolina with Trinidadian blood in his veins. A versatile entertainer, actor, dancer, rapper, comedian, music producer and director, he is a modern-day Sammy Davis, Jr.

He was introduced to the world on HBO's "Def Comedy Jam" in 1996. His crystal clear impressions and physical comedy, he was labeled the next Jim Carrey. After three years of successful touring in the southeastern United States, Crockett packed the car and drove to L.A.

Crockett began his career as a dancer at age 10, winning breaking and popping contests with his older brother. He was taken in by the bright lights of stage. He hones his impression skills by imitating anyone having a distinct voice... mom's West Indian dialect, a schoolteacher's southern drawl or Scarface's choppy Cuban accent. He later combined his dance and impressionist talents to develop his standup act.

He graduated with honors from Fayetteville State University where he received a B.A. in business administration.

Since moving to Los Angeles, Crockett used his comedic abilities and huge personality to get in the door. He is the breakout star on MTV's "Nick Cannon Presents: Short Circuitz" and "Nick Cannon Presents: Wild 'N Out." He has also guest starred on "Curb Your Enthusiasm," "Married to the Kellys," "The Jamie Kennedy Experiment," and Cedric the Entertainer's show. Crockett is also in two films with his friend Charlie Murphy: "Bar Starz" and "Universal Remote." Most recently, Crockett starred in Malcolm Lee's "Welcome Home, Roscoe Jenkins."

Crockett's dramatic range is also displayed on "CSI: NY," "NYPD Blue" and "The District."

Crockett has produced three hip hop album projects, "A.R.E. Mixxtape Vol.1, D187," "Hood Radio With DJ Delz," and "Affion Crockett: No Joke." He is currently producing and directing film and television shows with his partner Johnollie Nelson, under the banner Uncomfortables Films.

JENNIFER COOLIDGE (Rosalee) is a versatile character actress and experimental comedienne, best known for playing Stifler's mom in "American Pie."

After earning her bachelor's degree in theatre in 1985, she moved to New York and joined the Gotham City improv group. Then she headed to Los Angeles where she became a long-running member of The Groundlings comedy troupe. Coolidge made her television debut in a guest role on NBC's "Seinfeld," playing a voluptuous masseuse who won't offer her professional services to boyfriend Jerry in a 1993 episode. The following year she had a regular gig on ABC's short-lived sketch series "She TV," then briefly became a cast member and writer on another short-lived sketch comedy series, Fox's "Saturday Night Special," produced by Roseanne. Coolidge made her big screen debut as a nurse in "Not of This Earth," then appeared in the courtroom comedy "Trial and Error."

Coolidge had her breakthrough role in "American Pie," as a boozed-up and sultry mom who seduces her son's classmate with the comment that she liked her scotch and men the same way: aged 18 years. She recreated the character in the sequel "American Pie 2." Coolidge also had a memorable turn as Paulette in "Legally Blonde," which she reprised in the sequel. Although she lost the part of Lynette Scavo in "Desperate Housewives" to Felicity Huffman, Coolidge graced several TV comedies as well, with major guest appearances on

"Frasier" and "Sex and the City." Then she landed a recurring role in the NBC sitcom "Joey," as Bobbie Morgenstern, Joey's agent, appearing in 37 episodes over two seasons.

Eventually, Coolidge emerged as a versatile character actress with her no-holds-barred approach to comedy and her vanity-free comfort with playing uninhibited, unappealing characters, and delivering lines with sexual innuendo. Her talent shines in a range of characters, from a gold-digging dog owner in "Best in Show," to a scheming wife of an elderly mogul in "Down to Earth," to an opportunistic mother in "American Dreamz." For her performance as Fiona, a wicked stepmother in "A Cinderella Story" opposite Hilary Duff, Coolidge won a 2005 Teen Choice Award. Her lasting collaboration with director Christopher Guest continues in "For Your Consideration." Most recently, Coolidge appeared in the comedy spoof "Epic Movie."

JOHN LEGEND (Marcus Hooks) is a five-time Grammy winner and multi-platinum singer, songwriter, and performer whose albums—"Get Lifted" and "Once Again"—and singles—including "Ordinary People," "Used To Love U," "Save Room," and "Heaven"—have secured his place as one of the most striking, vital and important American musical artists to emerge in the 21st century.

Legend—who'd made his name primarily as an in-demand all-star studio session writer and musician whose credits included work with Lauryn Hill, Black Eyed Peas, Alicia Keys, Common and Kanye West among others—stepped into the solo spotlight in 2004 as the first artist signed to Kanye West's G.O.O.D. Music production company. He was signed to Columbia Records in May of that year.

Released on December 28, 2004, the artist's 26th birthday, Legend's debut album, "Get Lifted," had unexpected chart debuts at #7 on the Billboard Top 200 and #1 on the R&B/Hip-Hop chart, moving to #4 on the Top 200 the following week. He won Grammys for Best New Artist, Best Male R&B Vocal Performance (for "Ordinary People") and Best R&B album. "Get Lifted" went on to sell more than three million copies worldwide.

Legend took home Best New Artist at the BET Awards in 2005 and Soul Train Awards for Best R&B/Soul Album Male (for "Get Lifted") and Best R&B Soul Single Male (for "Ordinary People"). Additionally, he won MTV Japan's Influential Songwriter Award for "Ordinary People" and the UK MOBO Award for Best R&B Artist while being nominated for Best International Male Solo Artist and Best International Breakthrough Act at the 2006 Brit Awards.

Legend's second collection, "Once Again," extended the success and musical vision of "Get Lifted." Released on October 24, 2006, "Once Again" entered the Billboard Top 200 at #3, selling more than 231,000 copies in its first week. The album peaked at #1 on the R&B Album Sales chart, quickly achieved an RIAA platinum certification and earned Legend a Grammy Award for Best Male R&B Vocal Performance (for "Heaven"). Legend picked up his fifth Grammy that same year, for Best R&B Performance by a Duo or Group with Vocals (for "Family Affair," a track from Different Strokes by Different Folks, a Sly & the Family Stone tribute album). The Soul Train Awards honored John in 2007 with Best R&B/Soul Single Male award (for "Save Room"). He went on to also win the International Award at the UK Silver Clef Awards.

In 2007, inspired by reading "The End Of Poverty" by Columbia University Professor, Dr. Jeffrey Sachs, Legend traveled to Ghana in West Africa where he recognized "the real, tangible impact of extreme poverty on millions of people around the world." His response was to launch the Show Me Campaign (ShowMeCampaign.org), a grassroots movement whose mission is "to fight economic and spiritual poverty through fostering sustainable development (personal, social, educational, economic) at the individual, family, and small community levels." He supported the effort with an extensive tour.

Born and raised in Springfield, Ohio, John Legend (nee John Stephens) began playing piano at the age of four, was singing in the church choir by age seven, and developed his musical talents during his childhood and teen years as a gospel pianist and choir director. He graduated from the University of Pennsylvania in 1999 with a Bachelor of Arts degree in English.

ISAAC HAYES (Himself) is a man whose prolific artistry touches many different areas: as an accomplished Grammy, Golden Globe and Academy Award winning composer/musician, published author, in-demand actor and on-air radio personality, Hayes' illustrious career spans five decades.

In 2007, five years after his induction into the Rock and Roll Hall Of Fame, the public persona of Isaac Hayes is surging forward with a momentum usually associated with teen pop stars and visiting royalty. In fact, Hayes is *resident* royalty for more than a decade, a coronated King of Ghana in western Africa where he is a member of the Royal Family. Instead of a palace, he built an 8,000 square foot educational facility through his Isaac Hayes Foundation. He is most certainly the only King on earth with an Oscar,

Grammy awards and #1 gold records. Also the voice of “Chef” on the animated TV series South Park, and the author of a best-selling cookbook.

About the Filmmakers

Since the age of 12, **MALCOLM D. LEE (Director)** has been making films in animation, video and Super-8 film formats. Since age 17, he has been working professionally in the industry as a production assistant, apprentice film editor, casting associate, assistant director and director’s assistant.

After completing his undergraduate studies at Georgetown University in 1992 with a B.A. in English and a minor in fine arts, Lee accepted a yearlong fellowship in screenwriting from Disney Studios, where he completed two screenplays, including “Morningside Prep,” a semi-autobiographical account of his experiences at predominately white prep schools.

Following his early Hollywood experience, he gained entry into New York University’s Tisch School of the Arts, honed his craft as a director and writer, and went on to make a short-film version of “Morningside Prep” that claimed several awards (including two from the Black Filmmakers Hall of Fame); the film made its television debut on Showtime Networks in 1997.

In September 1998, Lee began his directorial debut with his sixth screenplay, “The Best Man.” The Universal Pictures film opened in October 1999 to rave reviews by critics and audiences alike; it also scored a No. 1 ranking at the box office. In May 2002, Lee directed the action comedy “Undercover Brother,” with Eddie Griffin and Dave Chappelle, to stellar reviews. His third feature, “Roll Bounce,” for Fox 2000 and Fox Searchlight, debuted in September 2005. Most recently, he directed “Welcome Home, Roscoe Jenkins.”

Aside from directing commercials for various companies (Verizon, Toyota and the U.S. Navy) and shooting episodes for “Everybody Hates Chris,” Lee is currently developing several feature screenplays, including “The Champions” and the time travel/Negro Leagues sports comedy “Brushback.”

Academy Award® nominated producer **DAVID T. FRIENDLY (Producer)** is a 20-year veteran of the film business. In recent years Friendly has become one of Hollywood's most prolific producers, known for his ability to identify, develop and nurture a wide range of material, including comedies, action-adventures, dramas, thrillers, family and urban films. For Friendly, every genre is an opportunity to explore fresh new cinematic approaches.

Friendly most recently produced and sold to Fox Searchlight Pictures the award-winning breakout hit, "Little Miss Sunshine," starring Steve Carell, Greg Kinnear, Toni Collette and Alan Arkin. The film came out of the 2006 Sundance Film Festival and went on to be one of the most recognized films of the year, winning a Producer's Guild Award for Friendly. That same year, in January 2006, Friendly and Twentieth Century Fox Films released the box office hit, "Big Momma's House 2," the sequel to the hugely successful summer comedy, "Big Momma's House," which he also produced. "Big Momma's House," which stars Martin Lawrence, Nia Long and Paul Giamatti, has grossed over \$200 million worldwide to date. Both films reiterate the wide range of Friendly's films.

Under his new Fox-based production banner, Friendly Films, Friendly re-teamed with Twentieth Century Fox on "Meet Dave," starring Eddie Murphy and directed by Brian Robbins. The film was released in July. Friendly's other production credits include the worldwide blockbuster "Doctor Dolittle," also starring Eddie Murphy and directed by Betty Thomas, which grossed over \$200 million; "Courage Under Fire," starring Denzel Washington and Meg Ryan, directed by Ed Zwick; and "Out to Sea," starring Walter Matthau and Jack Lemmon.

Under his independent Friendly Productions banner he also produced the drama "Here on Earth," starring Leelee Sobieski, Chris Klein and Josh Hartnett, directed by Mark Piznarski. His producing credits also include "Laws of Attraction," starring Pierce Brosnan and Julianne Moore, "Daylight" and "My Girl" and its sequel, which he executive produced.

After three years with a first-look deal at 20th Century Fox, Friendly teamed with financier Marc Turteltaub in September 2000 to form Deep River Productions.

A graduate of Northwestern University, Friendly began his career as a journalist and at 22 was named staff writer at *Newsweek*. Following that, he specialized in entertainment journalism at the *Los Angeles Times* where he worked until 1987. After being approached by Imagine Entertainment co-founders Brian Grazer and Ron Howard, he joined Imagine as vice president of motion pictures.

During his seven years at Imagine, Friendly was involved in all aspects of development and production and eventually rose to president of production. He was integral to many of the company's biggest hits, including "Backdraft," "Kindergarten Cop," "The Dream Team" and "The 'Burbs" and served as executive producer on "My Girl," "Greedy" and "The Chamber," among others.

In 1994, Friendly joined Davis Entertainment as president, where he oversaw all aspects of development and production.

Friendly's family roots run deep in the entertainment business. His father was the legendary journalist/news producer, Fred Friendly, President of CBS News from 1964 to 1966, whom George Clooney portrays in the critically acclaimed Focus Feature film, "Good Night and Good Luck." Friendly is married to well-known film editor Priscilla Nedd-Friendly ("Pretty Woman," "Dead Poets Society," "American Pie").

CHARLES CASTALDI (Producer) grew up in Paris and Milan until the age of 12, when his family moved to Washington, D.C. He started working as a journalist while in college at Columbia University in New York, covering the devastating impact of budget cuts on medical care in Harlem. Castaldi then worked for *States News* service in Washington, D.C., writing articles on issues like Pentagon waste and the global arms market. He went on to cover national security and foreign policy issues for *The Boston Globe*.

Eventually he was hired by National Public Radio to become its Latin American correspondent, covering the wars that were rampant in Central America during the '80s and early '90s. He also met his wife there, prominent Nicaraguan writer Gioconda Belli, who wrote about their tumultuous early years in her memoir "The Country Under My Skin" (Knopf). During this period he also wrote for the *Financial Times* of London and produced pieces for "The McNeil-Lehrer Report."

After returning to Washington, D.C., Castaldi turned down various network offers and dedicated himself to theater, directing the U.S. premiere of Harold Pinter's "The Party" at the Studio Theatre. After selling a television pitch to Warner Bros., he moved to Los Angeles.

In Los Angeles, Castaldi collaborated with director Malcolm D. Lee on the Universal Pictures feature film "The Best Man." He also worked with director George Butler in Antarctica making "The Endurance," a documentary about explorer Ernest Shackleton.

Castaldi is also co-producing AMC's upcoming program "Gonzo," a show loosely based on Castaldi's experiences as a journalist in Central America. Castaldi has a number of

feature and television projects in various stages of development, including “Antarctica,” written by Paul Duran, to be directed by Hans Petter Moland; “Leonardo,” by Peter Krikes and Steve Meerson (producing with Casey Silver); and “Feast and Famine,” written and directed by Malcolm D. Lee.

For a number of years, Castaldi has been a board member of the Liberty Hill Foundation, a progressive group supporting grassroots and community organizations. He lives in Los Angeles with his wife. They have four children.

STEVE GREENER (Producer) ran Medina/Pollack Entertainment, overseeing Will Smith and the production of “The Fresh Prince of Bel-Air.” He then went on to run Elephant Walk Entertainment for George Jackson and Doug McHenry. While there, he oversaw such talent as Britney Spears, En Vogue, Johnny Gill, Sisqo and Bernie Mac. Subsequently, Greener started his own company, Union Entertainment, of which he was the owner and president. That led to the development and production of “The Bernie Mac Show.”

In 2002 he sold Union Entertainment to 3 Arts Entertainment. Greener along with 3 Arts managed Keanu Reeves, Bernie Mac, Ethan Hawke, D.L. Hughley, Monica, Debra Messing, Rebecca Romijn and Chris Kattan, among others. Greener produced the feature film “Mr. 3000” with Spyglass Entertainment for Disney, and produced “Guess Who” for Sony, starring Bernie Mac and Ashton Kutcher. Greener recently rejoined Benny Medina and Jeff Pollack at Handprint Entertainment, where they manage such clients as Bernie Mac, Mariah Carey, Usher, Chris Rock, Marisol Nichols and Mekhi Phifer.

He recently produced the reality series pilot “Welcome to the Family” with Ben Silverman at NBC. Greener is currently producing the television pilot “Starting Under” starring Bernie Mac.

ROBERT RAMSEY & MATTHEW STONE (Screenwriters) met while undergraduates at Northwestern University. “Soul Men” is their sixth feature film. Previously, they wrote “Man of the House,” “Intolerable Cruelty,” “Big Trouble,” “Life” and “Destiny Turns on the Radio.”

MATT LEONETTI (Director of Photography) most recently served as cinematographer on the comedy “What Happens In Vegas,” starring Cameron Diaz and Ashton Kutcher.

A film veteran whose Hollywood career has spanned nearly 35 years, Leonetti's film credits include "The Heartbreak Kid," "Pride," "Fever Pitch," "Accepted," "The Butterfly Effect," "2 Fast 2 Furious," "Rush Hour 2," "Along Came a Spider," "Angels in the Outfield," "Dead Again," "Jagged Edge," "Weird Science," "Fast Times at Ridgemont High" and "Breaking Away."

RICHARD HOOVER (Production Designer) has designed sets for theater and film for many years.

His production design credits in film include "Henry Poole is Here," for Mark Pellington; "Loss of the Tear Drop Diamond," for Jodie Markell; "North Country," for Niki Caro; "Drunkboat," for John Malkovich; "Girl Interrupted," for James Mangold; "Live From Baghdad," for Mick Jackson; "The Cradle Will Rock," "Dead Man Walking" and "Bob Roberts," all for Tim Robbins; "Payback," for Brian Helgeland; "Apt Pupil," for Bryan Singer; "Ed Wood," for Tim Burton; "Torch Song Trilogy," for Paul Bogart; and "Mothman Prophecies," for Mark Pellington. His television credits include "Twin Peaks," "Fail Safe," "Heat Wave" and "Family of Spies." He has designed several music videos, including "Lonesome Day" for Bruce Springsteen, and pilots for current network and cable shows including "Numb3rs" and "Entourage."

Hoover also has several distinguished theater credits, most recently "The Seven" at La Jolla Playhouse, "The Glass Menagerie" at the Guthrie, "Seven Guitars" directed by Ruben Santiago Hudson (Signature Theater), and Eve Ensler's "Treatment" for director Leigh Silverman (Culture Project).

DANIELLE HOLLOWELL (Costume Designer) began her film career as a wardrobe production assistant on Spike Lee's feature film "Clockers." She quickly moved up to features such as "Money Train," "Shaft," "Bamboozled" and the Academy Award-nominated film "Amistad." She has been nominated for several awards including the Costume Designers Guild's best fantasy costume design for "Undercover Brother." She has worked with acclaimed directors including Steven Spielberg, John Singleton, Spike Lee and Joe Rubin. She has since collaborated with director Malcolm Lee on four films including "The Best Man," "Undercover Brother," "Roll-Bounce" and most recently "Welcome Home Roscoe Jenkins." Other projects include three seasons of the Emmy-nominated Comedy Central series "Chappelle's Show."

A native of New Jersey, **JOHN CARTER (Editor)** attended Monmouth College and trained at New York Institute of Photography and the Brooklyn Institute of Motion Picture Production. After graduation, he went into an apprenticeship program at the Signal Corps Pictorial Center for film editing. Several years later, he was the first African-American film editor to be hired by network television in New York. For the last four of his twelve years with WCBS-TV, he was the supervising film editor of the award-winning documentary unit, Eye On New York.

In 1968, he left CBS to form his own company John Carter Associates, Inc. The company's primary focus is on feature films. However, his first contracts were with Ed Sullivan Productions, Daniel Wilson's miniseries "Hemingway", and several Gordon Parks productions.

Carter's debut as a feature film editor was on the film "Paper Lion," directed by Stuart Millar. Since then he has worked with many prominent directors on a number of films: "Madea's Family Reunion," "Johnson Family Vacation," "Barbershop," "Men of Honor," "Soul Food," "Set it Off," "Sister Act 2: Back in the Habit," "Deep Cover," "The Five Heartbeats," "Lean on Me," "The Formula," "Mikey and Nicky," "The Heartbreak Kid," "Taking Off" and "Cotton Comes to Harlem."

In 1980, while on location in Yugoslavia directing a documentary, he was invited to give a lecture at the University of Belgrade, on American systems of film editing. Periodically, he is scheduled to speak to students at New York University's Tisch School of the Arts.

Carter is an active member of The American Cinema Editors, Academy of Motion Pictures Arts and Sciences, and the Motion Picture Editors Guild. He lives in White Plains, NY with his wife.

ALEX STEYERMARK (Music Supervisor) is an accomplished film music supervisor and music producer, working with such directors as Spike Lee ("Bamboozled," "Original Kings of Comedy," "Summer of Sam," "He Got Game," "Get On The Bus," "Four Little Girls," "Girl 6," "Clockers," "Crooklyn," "Malcolm X"), Ang Lee ("The Ice Storm" and "Ride with the Devil"), Barry Sonnenfeld ("For Love or Money"), Jim Sheridan ("The Boxer"), Robert Rodriguez ("The Faculty"), Victor Nunez ("Ulee's Gold"), Bob Giraldi ("Dinner Rush"), Jim Gillespie ("I

Know What You Did Last Summer”), Nick Hytner (“The Object of My Affection”), Jonathan Demme (“Subway Stories”), Mira Nair (“Hysterical Blindness”), Paul Schrader (“Touch” and “Light Sleeper”), and James Lapine (“Impromptu”), as well as on the acclaimed rock musical film “Hedwig and the Angry Inch,” among many others.

Steyermark has also established himself as an acclaimed film director. His second feature film, “One Last Thing...” (2006), had its world premiere at the 2005 Toronto International Film Festival. Boasting a cast that includes Cynthia Nixon, Michael Angarano, Sunny Mabrey, Ethan Hawke, Gina Gershon and Wyclef Jean, and written by Barry Stringfellow, the film was also an official selection at the 2006 Tribeca Film Festival before its commercial release in May 2006.

Steyermark's feature-film directing debut, “Prey for Rock & Roll” (2003), starring Gina Gershon, Drea DeMatteo, Marc Blucas and Lori Petty, had its world premiere at the 2003 Sundance Film Festival. It went on to play at dozens of U.S. and International film festivals, where it earned rave reviews.

Steyermark is currently developing "How Soon is Never" with producer Tim Perell ("Trust the Man", "Shortbus"). Based on the novel by *Spin* magazine writer and playwright Marc Spitz, the film is a hilarious and touching ode to rock n' roll. Steyermark also recently wrote the screenplay adaptation of the novel "Idoru" by NY Times best-selling science fiction writer William Gibson. Steyermark has also written and directed several award-winning short films and music videos, and also recently completed a feature-length screenplay, “Reagan Youth,” based on the true story of seminal New York punk band, Reagan Youth.

JAMAL SIMS (Choreographer) most recently served as supervising choreographer on “Step Up 2: The Streets.” He worked with “Step Up 2: The Streets” producer Adam Shankman on the feature musical “Hairspray,” which Shankman also directed. Among Sims’ other feature credits are “Beauty Shop” and “Vanilla Sky.” Sims is known for his hip-hop work for numerous music videos and stage shows and has worked with such artists as Usher, P. Diddy, Nick Cannon, and Outkast.

**Stax Records to Release Soundtrack to
Soul Men ON November 4th**

**Soundtrack Features Music from
Isaac Hayes, Anthony Hamilton, John Legend,
Sharon Jones and the DapKings, and more**

Authentic soul music and superstar musical performances are the consistent theme and backdrop for the side-splitting comedy, *Soul Men*, starring entertainment icons Bernie Mac, who passed away on August 9, and award-winning actor Samuel L. Jackson. The film also includes a cameo appearance by Isaac Hayes who died the day after Mac in unrelated circumstances. *Soul Men*, directed by Malcolm D. Lee (*The Best Man*, *Undercover Brother*, *Roll, Bounce*) will be released November 7, 2008 nationwide (Dimension Films/MGM) and the soundtrack will be available November 4th on legendary label Stax Records.

In his last movie performance, popular comedian Mac, Jackson and Grammy winner John Legend (who makes a special appearance in the movie) play members of a fictitious group, *The Real Deal*; when Marcus Hooks (Legend) leaves to pursue a successful solo career, Floyd Henderson (Bernie Mac) and Louis Hinds (Jackson) attempt to continue with dismal results. The death of Marcus sparks a reunion between the two former soul singers who haven't spoken in twenty years; *Soul Men* (which also stars Sean Hayes, Jennifer Coolidge and Sharon Leal, who plays Jackson's daughter) follows the hilarious escapades of the two former partners as they finally come back together for Marcus' funeral at New York's Apollo Theater.

Music naturally plays an integral part of *Soul Men*, particularly poignant with the appearance of Stax legend Isaac Hayes whose passing on August 10 was mourned worldwide. Scene for scene, Mac – whose popularity soared in recent years through his weekly Fox TV series, the Emmy-winning *Bernie Mac Show* – is at his comedic best playing opposite Jackson in this non-stop tale of rivalry and competition.

More than providing the musical narrative for the upcoming movie, the soundtrack for *Soul Men* stands alone as a solid album that faithfully recreates the legendary sound and

flavor associated with Stax Records at the height of its popularity in the late '60s through the mid-'70s.

With a slate of top contemporary artists including Grammy winner John Legend, neo-soul stars Anthony Hamilton, Leela James and Ryan Shaw, cult favorites Sharon Jones with her band The Dap Kings (known for their work with Amy Winehouse among others) and Me'Shell NdegeOcello among others, the *Soul Men* soundtrack focuses on some of the greatest music classics from the Stax catalog.

The 1968 No. 1 UK pop hit, "Private Number" (originally recorded by William Bell & Judy Clay) is given a solid makeover by soul singer/songwriter and musician Chris Pierce and James accompanied by Memphis-based band The Bo-Keys (whose line-up includes famed Stax musicians Willie Hall and Charlie Pitts); Rufus Thomas' 1967 Sir Mack Rice-penned "Memphis Train" given a truly funky workout by Shaw with The Bo-Keys; "Comfort Me," a 1966 Carla Thomas chestnut is performed with soulful emotion both in the movie and on the soundtrack by actress/singer Sharon Leal; while the film's Mac, Jackson and Leal offer a hilarious take on Isaac Hayes' memorable 1972 smash "Do Your Thing" as the album's closer. The CD also features stellar original Stax recordings by Hayes ("Never Can Say Goodbye," a 1971 Top 5 R&B and Top 30 pop hit) and longtime soul man Eddie Floyd (of "Knock On Wood" fame) via the 1968 hit "I've Never Found A Girl (To Love Me Like You Do)."

Other key cuts on the soundtrack include an infectious cover of the James & Bobby Purify 1966 hypnotic classic, "I'm Your Puppet" by superstar John Legend with Mac and Jackson with production by Raymond Jones (whose credits include Patti LaBelle, Chic and Stephanie Mills); "Just Dropped In (To See What Condition My Condition Is In)," a new take on a rare tune originally cut by Kenny Rogers and The First Edition, reinterpreted by the inimitable Sharon Jones and produced by Dap Kings' member Bosco Mann; and rousing opening cut of Frank Fitzpatrick's "Soul Music," performed by Anthony Hamilton and The Bo-Keys, produced by group member Scott Bomar and recorded at Willie Mitchell's Royal Studios in Memphis.

A slew of top notch musicians are heard throughout *Soul Men*: Ben Cauley of The Bar-Kays, L.A. session fixture bassist Freddie Washington, keyboardist extraordinaire Patrice Rushen and drummer James Gadson are among the participating players on the project

which also includes original material from Me'shell NdegeOcello (the mellow "Water," on which she also plays bass).

With hysterically funny scenes, including a car chase in a vehicle suitably known as 'Muthaship', a salacious encounter between the two men and groupie mother/daughter duo, and a cameo appearance by soul star/comedienne Millie Jackson, *Soul Men* recreates a golden era in R&B and popular music while providing audiences with a enjoyable experience thanks to Jackson and both Mac and Hayes, whose contributions to the world of entertainment remain immeasurable.

Tracklist:

1. Soul Music – Anthony Hamilton (2:58)
2. I'm Your Puppet – John Legend, Bernie Mac & Samuel L. Jackson (4:05)
3. Private Number – Chris Pierce & Leela James (3:08)
4. Water – Meshell Ndegeocello (3:14)
5. Never Can Say Goodbye – Isaac Hayes (5:16)
6. Boogie Ain't Nuttin' (But Gettin' Down) – Bernie Mac & Samuel L. Jackson (4:10)
7. Just Dropped In (To See What Condition My Condition Was In) – Sharon Jones & The Dap Kings (2:59)
8. Memphis Train – Ryan Shaw (2:53)
9. Comfort Me – Sharon Leal (2:32)
10. You Don't Know What You Mean (to a Lover Like Me) – The Sugarman 3 featuring Lee Fields (3:30)
11. I've Never Found a Girl (To Love Me Like You Do) – Eddie Floyd (2:44)
12. Do Your Thing – Bernie Mac, Samuel L. Jackson & Sharon Leal (13:54)

Soul Men, the movie: www.soulmen-movie.com.

For more information:

Stax:

Julie Murray Porter

jporter@concordrecords.com

310-385-4234

Dimension Films:

Liz Biber

Liz.Biber@weinsteinco.com

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