

# JOYFUL NOISE

Oscar® nominees Queen Latifah (“Chicago,” “Hairspray”) and Dolly Parton (“Transamerica,” “Steel Magnolias,” “Nine to Five”) star in Alcon Entertainment’s and Warner Bros. Pictures’ “Joyful Noise,” a funny and inspirational story of music, hope, love and renewal.

The small town of Pacashau, Georgia, has fallen on hard times, but the people are counting on the Divinity Church Choir to lift their spirits by winning the National Joyful Noise Competition. The choir has always known how to sing in harmony, but the discord between its two leading ladies now threatens to tear them apart. Their newly appointed director, Vi Rose Hill (Latifah), stubbornly wants to stick with their tried-and-true traditional style, while the fiery G.G. Sparrow (Parton) thinks tried-and-true translates to tired-and-old.

Shaking things up even more is the arrival of G.G.’s rebellious grandson, Randy (Jeremy Jordan). Randy has an ear for music, but he also has an eye for Vi Rose’s beautiful and talented daughter, Olivia (Keke Palmer), and the sparks between the two teenagers are causing even more friction between G.G. and Vi Rose.

If these two strong-willed women can put aside their differences for the good of the people in their town, they—and their choir—may make the most joyful noise of all.

Starring with Latifah and Parton are Keke Palmer (“Akeelah and the Bee”), Courtney B. Vance (“Extraordinary Measures”), Jeremy Jordan (Broadway’s “Bonnie and Clyde”), and Kris Kristofferson (“Dolphin Tale”). Rounding out the main cast are Dexter Darden, Angela Grovey, Paul Woolfolk and Jesse L. Martin.

Todd Graff (“Camp,” “Bandslam”) directed “Joyful Noise” from his original screenplay. The film is produced by Oscar® nominee Michael Nathanson (“L.A. Confidential”), Joseph Farrell, Catherine Paura, and Oscar® nominees Broderick Johnson and Andrew A. Kosove (“The Blind Side”). The executive producers are Timothy M. Bourne, Queen Latifah and Shakim Compere, with Yolanda T. Cochran and Steven P. Wegner serving as co-producers.

The behind-the-scenes team includes cinematographer David Boyd, production designer Jeff Knipp, editor Kathryn Himoff and costume designer Tom Broecker. Five-time Grammy Award winner Mervyn Warren composed the score.

The musically driven story also brings together the sounds of gospel, pop, country, rock and R & B with memorable songs, performed by the cast, from a wide range of artists, including Michael Jackson, Usher, Chris Brown, Paul McCartney, Sly & the Family Stone and Stevie Wonder. Dolly Parton also wrote original songs for the film, including “Not Enough” and “From Here to the Moon and Back.”

Alcon Entertainment presents a Farrell Paura Productions/O.N.C. Entertainment Production, “Joyful Noise,” being distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company. The film opens nationwide on January 13, 2012.

**This film has been rated PG-13 for some language including a sexual reference.**

[www.joyfulnoisethemovie.com](http://www.joyfulnoisethemovie.com)

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## ABOUT THE PRODUCTION

### **She's a little bit country. She's a little bit rap 'n roll.**

From Christmas carols to “Amazing Grace” to the perennially popular musical “Godspell,” the idea of a making a joyful noise transcends religion, culture and background.

Writer/director Todd Graff affirms, “Music has always been a common language, and gospel music is no exception. Gospel has evolved from the traditional spirituals to rock, hip-hop and R & B, and that’s reflected in the movie ‘Joyful Noise.’”

Drawing on childhood memories, Graff crafted his tale about two strong-minded, but opposite women in a small town Southern gospel choir who trade high notes and low blows in their heated and humorous quest to win the *Joyful Noise* national choir competition and bring hope to their struggling town.

Graff states, “I grew up surrounded by music, including a houseful of ladies coming over every Tuesday and Thursday night to sing while my mom conducted. It made an enormous impression on me. Money can be scarce, life can be scary, and bad things happen to people you love, but there’s art and music and faith and family to make us happy in the world—and to try and overcome is always worth the effort.”

Two movie and music icons, Queen Latifah, whose given name is Dana, and Dolly Parton, play the choir’s embattled leading ladies.

Like Graff, Latifah was also influenced by various relatives who directed choirs. Also serving as executive producer, Latifah portrays conservative parent Vi Rose Hill, who wants to avert change at all cost. “Dolly and I had a lot of conversations before the film started,” she says. “We felt that on top of making a good movie, and some good songs, we could actually uplift folks. ‘Joyful Noise’ is basically a movie about people making it through challenges, pulling together to accomplish a goal and reclaim their spirits along the way. That’s what a lot of people need today, hope.”

Dolly Parton plays G.G. Sparrow, the feisty church benefactor who wants to bring its choir into the 21<sup>st</sup> century. “How could I *not* do it? Not only is the film very music-driven, but it’s fun and reflects strong family values. It’s about real people out there in the real world and I think we all need encouragement with all the chaos right now. Besides, I’m crazy about Dana.”

The producers were instantly drawn to Graff's vision for a movie that touched on issues being faced by so many people today, in both small towns and big cities. The characters at the center of the story have to persevere, with faith in their community and in their church, all expressed through music and more than a little laughter.

Producer Michael Nathanson attests, "'Joyful Noise' is a movie with heart. Music itself is a character in the film, spanning the full spectrum that all ages can enjoy, from Michael Jackson and Paul McCartney songs, to Dolly's original compositions, including the rousing 'Not Enough,' to Queen Latifah's powerful traditional gospel solo on 'Fix Me Jesus.'"

Catherine Paura also produced the film with her longtime partner Joseph Farrell, who sadly passed away in December. Paura says, "We fell in love with all the vivid multi-generational characters Todd had laced in so well with the musical component. Then both Dolly's and Queen Latifah's names came up and we thought, 'Oh, wouldn't we be lucky if'...and boy, were we lucky."

Alcon Entertainment principals Broderick Johnson and Andrew A. Kosove were also inspired by the film's themes, which fit perfectly into the slate of films for which Alcon has become known.

Kosove relates, "Occasionally in this business, you are fortunate to have 'pinch me' moments and 'Joyful Noise' is a pinch me moment. To make a movie with Queen Latifah and Dolly Parton is incredible and the two of them together are as fantastic as one would imagine. They're great musicians and terrific actresses. Their characters live in a town that has fallen on hard economic times as many towns across our country have, and the citizens are working together to achieve something marvelous under difficult circumstances."

With music being such a vital element of the project, Grammy Award-winning composer Mervyn Warren was enlisted to not only write original songs and score but also infuse the film with new takes on old classics.

Johnson asserts, "Merv is amazing; he's a wonderful talent, an original member of the a capella group Take 6, which I loved back in the day. He said to us from the beginning, 'This is not just a gospel music movie. It's a *music* movie with all different types of music that just happen to be sung by a choir.' He's done an incredible job with the arrangements. We have an assortment of songs from Chris Brown to Usher, transformed into gospel style, with faith-based lyrics. The music and personal stories

going on in 'Joyful Noise' feel very relevant to today, as far as what people are going through and where they hope to find inspiration."

### **The Show Must Go On**

"Joyful Noise" opens on a musical note, as the Pacashau Sacred Divinity Choir delivers their anthem, "Not Enough," in the local *Joyful Noise* gospel competition. As the choir sings, featured soloists, Vi Rose Hill, played by Queen Latifah, and G. G. Sparrow, played by Dolly Parton, work the audience of hundreds into a foot-tapping frenzy. But their high spirits belie the economic despair in their modest hometown of Pacashau, Georgia, where store fronts are boarded up and foreclosure signs are abundant.

But when choirmaster Bernard Sparrow, portrayed by Kris Kristofferson, rushes off stage during the final crescendo, happiness turns to heartbreak and soon the choir gathers to pay respects at their beloved leader's funeral.

Following the service, Pastor Dale, played by Courtney B. Vance, has the delicate task of informing Bernard's widow, G.G.—who just happens to control the church's purse strings—that the board has chosen Vi Rose to take over as choir leader. For four years, Pacashau has lost the national competition to its nemesis, Holy Vision Church of Detroit. Pastor Dale lays down the law: this year they have to win or there will be no more funds for the choir.

The real competition, however, is going to be between G.G. and Vi Rose, the latter of whom is trying to step into Bernard's shoes without G.G. tripping her at every turn. There's going to be a throw down before it's all sung and done.

Although Graff based the role of Vi Rose on his mother, he says, "It became clear when I was finished writing the script that the obvious choice to play the part was Queen Latifah."

Much earlier in his career, Graff had penned a hip-hop film called "Fly by Night," so he and Latifah also bonded over their similar music taste.

Latifah offers, "It was a breeze working with Todd. His music roots informed the subject matter, and since he's an actor, as well as a writer and director, he was invested in every element of the film."

"I know it doesn't look like it," Graff teases, "but I'm very grounded in that old-school downtown New York music world that I was part of at the time. Dana and I really

hit it off and not only did she understand the character, she loved the fact that it was based on my mom.”

Latifah notes, “Vi Rose is a bit uptight. Her husband is away in the military and she has her hands full. She’s raising two challenging teens, she’s a nurse, now choir director—one of those women who does too much and can try to control everything in order to just keep it all together. But life doesn’t always work that way and sometimes you have to let go and let God. That’s what Vi Rose has to learn; that’s her journey.”

Part of the journey involves facing a force of nature in the irrepressible G. G. Sparrow, “the yin to Vi Rose’s yang,” Paura describes.

It’s obvious from the beginning of the film that G.G. and Vi Rose have a long history that has resulted in a lot of baggage, which keeps the friction going. “They are always at odds,” Parton elaborates. “They just automatically rub each other the wrong way. So Dana and I purposely didn’t hang out together. We’d make snide remarks, saying these awful things to each other around the set, just like Vi and G.G. would. But it was all in fun.”

Latifah adds, “It isn’t G.G.’s cup of tea to be told what to do or to relinquish being the center of attention. Dolly’s fantastic and we had a good time getting creative with our characters clashing.”

Parton was flattered Graff had her in mind when he wrote the script. “Todd told me he didn’t know how he would have done this without me, but I figured they’d just have found some other big-haired gal to do it,” she teases. “I think it was meant to be. A lot of scripts have come across my desk over the years, but ‘Joyful Noise’ is one of the most exciting things I’ve ever been a part of.”

Graff admits, “I knew Dolly hadn’t made a film in twenty years, and I had absolutely no reason to think that she was going to start doing movies again.” Nevertheless, he and producer Michael Nathanson flew to Nashville to meet with Parton and plead their case.

“I heard her before I saw her,” Graff recalls, “because she wears these gigantic spike heels and she clatters down the hallway, singing all the time. She walks in dressed like she’s about to go on stage. I said, ‘You really don’t disappoint, do you?’ And she said, ‘If you ring my doorbell at eight o’clock in the morning, this is what I look like.’ So I asked, ‘What if I ring your doorbell at five minutes to eight?’ She answered, ‘I don’t open the door,’” he laughs.

Parton has a lot in common with G.G., which stands for Gorgeous Grandma as emblazoned on G.G.'s license plate. She observes, "It really is the perfect part for me. She likes the hair and nails and clothes and she's had a few procedures done. She comes right out with whatever she thinks, and I'm like that. I was real comfortable with it."

Losing her husband and then finding out from Paster Dale that she's lost the choirmaster position to Vi Rose Hill, of all people, is a double blow.

Cast as the dour preacher, Courtney B. Vance says, "The fabric of family stretches and bends, but we have to do everything that we can to make sure it doesn't break. Pastor Dale's church family has fallen on hard times and is doing its very best to keep the strands intact. G.G. is really the financial backbone of the church, she contributes heavily to our bottom line, so the last thing they want to do is upset her. But trying to get G.G. to work together with Vi Rose is tricky, even for him."

But the family fabric is stretching beyond repair inside as well as outside the sanctuary. A choir mutiny is brewing, led by none other than Vi Rose's 16-year-old daughter, Olivia, who is trying to come out from under her mother's shadow, and thumb, and G.G.'s free-spirited "prodigal" grandson, Randy, whose motives for coming to church are more about winning over Olivia than winning the *Joyful Noise* competition.

Rising young music artist and actress Keke Palmer plays Olivia. Palmer remarks, "Pretty much anything that isn't straight out of the Bible, Vi Rose is against. Olivia's trying to sort out all these feelings, about her mom, herself, Randy, and the fact that her dad's not around. So she rebels."

"Struggling to become your own person is something most teens will relate to," notes Johnson.

Having collaborated previously with Latifah, Palmer was thrilled to be working with her again. "Dana is so cool and she and Dolly are fun to watch with all that sass and comedy when they go at each other."

"I've known Keke since she was little," Latifah acknowledges, "so to see her all grown up and doing her thing is pretty awesome. Her energy and her talent are just unbelievable."

Graff concurs. "Keke's adorable and funny and has a realness to her that is fabulous. You can't catch her acting; she's just totally in her character. And man can she sing."

Olivia's attempt to convince her mom contemporary music can honor God just as much as old gospel standards falls on skeptical ears. Vi Rose may not be impressed, but G.G.'s grandson, played by Jeremy Jordan sure is. He can't take his eyes off Olivia.

Kosove observes, "Keke Palmer and Jeremy Jordan are amazing young actors who are electric together."

So are their characters, much to the chagrin of both G.G. and Vi Rose. In order to get closer to Olivia, Randy has to get closer to his church roots and join the choir.

Jordan reflects, "Coming back to Pacashau and finding Olivia is great, but I think what surprises Randy the most is that he's been alone with his music. The second he puts on that choir robe, he finally realizes that this is a whole new musical pathway. It unlocks a new dimension for him."

Graff discovered Jordan by happy accident while attending a Broadway production of "Rock of Ages." He recalls, "I saw this kid who it turns out was the understudy. He blew me away, so much so that the next day I tracked down his agent, who told me it was the first time Jeremy had ever been on a stage in New York in his life...and I just happened to be in the audience. By the end of our first meeting I knew he was our guy."

Jordan was honored to have an opportunity to both act and sing with Latifah and Parton. "Queen Latifah is real to the core and Dolly is larger than life, truly loving and caring. She'll walk in the room and just light it up."

Parton declares, "Jeremy is a precious person, I love him to death. He's a joy to be around and a great singer, too. We got to do a duet, which was a real treat for me."

Vi Rose may not be happy about the budding romance between Randy and her daughter, but she warms up to him when he seems to be the only one able to connect with her 15-year-old son Walter, who suffers from Asperger's syndrome.

Dexter Darden plays the role of teenager Walter Hill. Graff recalls, "Dexter's a big guy and, at first glance, might not appear as vulnerable as Walter's supposed to be. But he was so accurate in terms of his clinical portrayal of Asperger's and being able to tap in emotionally to the character, he became our Walter."

Darden's intrinsic understanding of the subtleties of Walter's behavior, both physically and mentally, sprang from a childhood spent living with his cousin, who battled the same syndrome. "The heart of this story for me is Walter's struggle," Darden shares. "Asperger's is a mild form of autism, which means you're a little socially

awkward, and can be very withdrawn. Understanding what my cousin went through, I tried to apply that and make Walter's journey as realistic as possible."

Walter's condition both strains and strengthens his bond with his mother and sister as they all deal in different ways with the painful absence of a military father and husband, played by Jesse L. Martin.

There's another kind of family represented in the movie: the choir of the Pacashau Sacred Divinity Church. It is the one remaining sliver of silver lining in this hard-hit town that people can still enjoy. It not only symbolizes that hope lies ahead, but reflects the close knit ties among the citizens, no matter if times are good or bad.

Latifah notes, "We have this great choir in the film that just brings so much energy and life to everything; it was exciting to be part of that."

The majority of the group was played by local Atlanta singers and dancers, who formed a disparate group of personalities. The actors who portray more prominent choir members include: Angela Grovey as the choir choreographer Earla, whose hook up with Mr. Hsu, played by Francis Jue, has unexpected results; DeQuina Moore as the talkative Devonne, who listens in on everyone and comments about everything; Andy Karl as Caleb, who, perhaps more than anyone, represents the town's current hardships; and Paul Woolfolk, as streetwise guitar player Manny, who also has eyes for Olivia.

### **How Sweet the Sound**

Composer and Music Producer Mervyn Warren is seen in the film as the choir's pianist. Warren has known Todd Graff for over a decade and relates, "It was important to Todd that every song be woven into the story and have its proper place in the film. The choir's arc—where they start, where they end up, what happens in between—is compelling. Todd wanted energy, power and pathos. And that's what we put into every song."

Preparing for the film, Graff attended real gospel competitions, revealing, "They have become enormous over the past decade or so. I went to one in Newark, New Jersey that was sold out—18,000 seats. They sell out the Staples Center. Choirs perform from all over the country—big choirs, small choirs, praise dancers. These things are a huge deal."

Warren began writing and arranging the music for the film just after Graff finished an early version of the script. "I enjoy the process," he notes. "It's like working a puzzle:

a given song needs to accomplish something specific, needs to be a certain tempo, and needs to say something specific or comment upon the story.”

Both Warren and Graff also had another great collaborator in Dolly Parton, who often stops mid-conversation to jot down lyrics or notes with her ever-present pencil. She says, “I just write what I feel and what I think other people might be feeling.”

Parton contributed three songs to the film’s soundtrack: the gospel numbers “Not Enough” and “He’s Everything,” and the romantic ballad “From Here to the Moon and Back,” which she wrote for her real-life husband.

The song begins as a duet between Parton and Jeremy Jordan, but as G.G. sings the song, Randy and the present fade and she flashes back to the past, where she’s dancing and singing in happier times with her husband, Bernie, played by Kris Kristofferson.

Kristofferson offers, “‘From Here to the Moon and Back’ genuinely moved me. I’ve known Dolly a long time. All of Dolly’s heart and her soul are in all of her music. I also loved dancing with her although I’m not the most graceful person in the world, so I just hung onto her while we waltzed to this romantic song.”

Warren arranged a new version of the classic spiritual “Fix Me Jesus,” performed as a stirring solo by Queen Latifah, with whom Warren has collaborated previously on both albums and movies. Warren also wrote, for the film, the pop/R & B dance tune “I’m Yours,” which is performed by Keke Palmer, DeQuina Moore and Angela Grovey.

Graff wanted to draw from a variety of music genres in creating the choir’s singular sound. The infusion of pop music into worship was very much a part of the musical design for the film. The director affirms, “I decided that our choir would sing songs that had all gospel arrangements, but the songs themselves would range from pop, to rock, to R & B, but changed to reflect faith-based rather than secular lyrics. I called Merv and read him some lyrics I’d re-jiggered and asked if we could pull this off. He totally went for it.”

Palmer’s first solo in the film is a cover of one of Michael Jackson’s signature songs, “Man in the Mirror,” which meant something special to the actress. She emphasizes, “It was the first thing we shot and I was so excited. I love Michael Jackson and that’s one of my favorite songs. I feel honored and hope I did it justice.”

For Randy’s choir audition, Jordan, in a duet with Palmer, performs Paul McCartney’s “Maybe I’m Amazed,” which also takes on a spiritual connotation. Graff says, “I don’t think that the two worlds of traditional gospel music and secular music are

so different. The lyric ‘Maybe I’m amazed by the way you love me all the time’ is a love song, but as soon as you put it into a church, it becomes about God without changing a word.”

Famed gospel singer Karen Peck makes a cameo appearance singing “Mighty High,” accompanied by the choir that opens the national competition. The Our Lady of Perpetual Tears children’s choir sings the Billy Preston tune “That’s The Way God Planned It,” featuring young soloist Ivan Kelley, Jr., sounding like an old pro.

Gospel great Kirk Franklin wrote “In Love” for the film and performs it with Detroit’s Holy Vision Church choir, which is Pacashau’s arch-rival. Graff describes the number as “really funky,” adding “Kirk dances like some version of Prince cross-bred with James Brown, but it’s all church music. It’s so charismatic and his band really cooks.”

Everything the choir has been through as a group and individually culminates with their show-stopping medley at the *Joyful Noise* national competition, demonstrating, like nothing before, how popular music lends itself to the gospel genre.

“The Higher Medley” begins with Sly & The Family Stone’s “I Want To Take You Higher,” featuring Keke Palmer and Andy Karl then smoothly transitions to Jeremy Jordan singing “Yeah!,” made popular by Usher; a trio of Dolly Parton, Angela Grovey and DeQuina Moore singing Chris Brown’s hit “Forever”; and Latifah rendering the Stevie Wonder classic “Signed, Sealed, Delivered I’m Yours,” all with the Pacashau choir backing them up vocally and with dance moves.

Choreographer Michele Lynch came into the month of rehearsals with a structure after visiting several gospel churches and competitions. Once she saw what the actors could bring, she built on that. Lynch kept it simple at the beginning, layering more movement throughout as the choir’s journey continues to take them further out of their comfort zone.

### **Southern Comfort**

“Joyful Noise” was photographed in and around Atlanta, Georgia during the winter months between January and April 2011. Director of photography David Boyd describes, “It was terribly cold and barren, but it was interesting that as the story takes a hopeful turn, the weather did, too. The very last scene of the film we had uninspiring,

overcast skies, and then for maybe two takes the sun broke through with some magnificent rays of light.”

To create the ambiance of the small town of Pacashau, Graff turned to Jeff Knipp, who had been the production designer on his previous movie “Bandslam.”

At the core of the story and the community was the church, which Knipp saw as “the cornerstone from where the design would ultimately go.”

Bethany United Methodist, in Fayetteville, became the Pasachau Divinity Church. Knipp offers, “The stained glass windows were beautiful and spoke to all the different kinds of people that make up a congregation. It was more than we could hope for. Whatever we wanted to do they were loving and kind and open to it.”

To turn the Methodist Church into a Baptist one, Knipp designed a baptistery which harkened back to his childhood days spent in his grandparents’ church in Texas. He even recreated a mural of the River Jordan which had stuck in his head since he was a kid.

A homespun fixture where Vi and G.G.’s catfight escalates to food fight is the site of Vi’s second job as a waitress. The confrontation was filmed at Howard’s Delicatessen in the northwest Atlanta suburb of Smyrna.

“G.G. was throwing rolls and spaghetti—and Dolly’s got great aim, I don’t think she ever missed,” Latifah laughs. “Personally for me it was fun but I don’t know how much fun it was for Vi Rose. It’s probably the only time I’ve ever played a character who lost a fight in a movie, and to little bitty Dolly Parton.”

Knipp’s set decorator, Frank Galline, conceived of the idea of dressing a dominant wall with a military theme to subtly reflect Vi Rose’s struggles dealing with the war impacting her family. That theme reverberates, with American flags also displayed in various locations throughout the film “to honor all our military and their families,” Knipp reveals.

In several of the practical locations, the cast and crew had to maneuver in somewhat cramped quarters, including Vi Rose and G.G.’s houses. Knipp used their respective homes to visually reinforce their differences. G.G.’s antebellum abode was a historical residence in Newnan, one of the few pockets of Atlanta—and homes—not burned in the Civil war. The designer relates, “G.G. is more ethereal; I wanted her house to be frilly, using yellows and lots of light. When Dolly’s assistant walked in she said, ‘Wow, this kind of looks like Dolly’s house.’”

Vi Rose's house was the antithesis: a brick home in Fairburn. Knipp shares, "Vi Rose is more pious. Her house was solid and rigid. We started with purples because there's a scripture in Psalms which talks about the color of a virtuous woman being purple, and that fits Vi Rose."

Other locations included the Masquerade Club in Atlanta, which stood in for the nightclub where Olivia and Randy go dancing; The Fredrick Brown Jr. Amphitheater in Peachtree City was the site of the local competition that opens the film; and the Dallas Theatre in Dallas, Georgia, became the outside amphitheatre where Kirk Franklin's choir sings at the regionals.

Knipp recalls, "Doors flew open everywhere in Georgia when we mentioned Dolly Parton and Queen Latifah. People love them."

In spite of their feuding, both Vi Rose and G.G. have one thing in common: they love the choir and want to beat Detroit at the finals. If they can survive the web of family dramas playing out, they might be able to make their way to Los Angeles to take a shot at the Joyful Noise National Choir Competition.

The most challenging scene to coordinate was the final gospel competition where choirs gather from all over the country to vie for the trophy. It took four days to build, choreograph and shoot the musical numbers for the different choirs.

The filmmakers advertised on television for the public to come participate in the filmed event and an enthusiastic crowd in excess of 2,000 showed up. Even cast members who had wrapped wanted to see the show. The live audience fed into the overall energy. Parton explains, "It was a big thrill for us to have a real audience, rather than just do it for the camera."

### **The Bigger the Hair, the Closer to God**

Costuming the choirs was a different kind of design challenge. Costume designer Tom Broecker elaborates, "It's tricky to have layers of individuality when everyone's wearing a robe. So we did subtle differences with makeup or fingernails or hair or earrings. It's a constant juggling act. You decide how to relate to them as a group, because whenever the choir was around, there were always going to be twenty people in a scene. So how do you balance that and, clump people together, and who stands out? Who doesn't stand out?"

One person, however, always stands out. For G.G.'s look in the film, Broecker collaborated closely with Graff and Parton's wardrobe assistant, Steve Summers. Broecker says, "We honed in on how to make the wardrobe a mixture of some G.G., with a little Dolly mixed in. G.G.'s thing is ruffles and adornment and there's always movement to her clothes. She is color and flounce and florals, mixes of patterns, jewelry and rings. And no one else has a fitted choir robe. By contrast, Vi Rose's wardrobe is more functional, in blues and reds and grays."

The one scene in which Vi Rose really pops is at Sunday dinner at Pastor Dale's house. She and G.G.'s dueling hats—the bigger, the better—were found locally in Atlanta.

Broecker and Knipp worked in tandem to create a color palette. Broecker offers, "At the start of the film, we wanted to reflect the town's economic situation. It is a drab matte look, in muted tones. But the characters in the choir have a dual existence; when they're singing, their life is shiny. So they have robes that shimmer."

The robes for all the choirs were made by Seattle's Murphy Robes, and The Shenandoah Robe Company, based in Illinois. "Both companies were enormously resourceful in getting sample fabrics and color swatches," Broecker states. "We were always trying to hit that difference between big city and small town. Detroit is black and red and sexy—a hot city look. And Pacashau is in modest purple robes, which is very traditional. In the real competitions, the range of what people wear is vast. The robe was just a really great uniform for our particular choir to reinforce the small town aspect of it."

### **Make a Joyful Noise**

At the beginning of "Joyful Noise," the small town of Pacashau is struggling to stay on its feet, but its residents are making their way through the difficulties as best they can, focusing their hopes in their choir.

Therefore, it is fitting that the film's coda is the lyric "Let us sing and raise our voice, let us make a joyful noise," from Parton's uplifting original song "He's Everything," which she and Latifah sing together, backed by the choir.

Parton reflects, "The Bible talks about making 'a joyful noise unto the Lord, with stringed instruments and voice.' Our movie is about that, there's a lot of fun, a lot of laughter, some tension and some tears. And definitely the happy time we had making

the film, the music we shared, the feelings we shared with each other...we really did make a joyful noise!”

Latifah adds, “I think we all wanted to bring the audience a positive experience—to go on a journey that leaves you feeling good about yourself, and good about the future. I really believe people, regardless of whether they are old or young or whether they like gospel or hip-hop, will feel that way when they leave the theatre.”

Graff concludes, “I think we just have so many stories of challenges in the world today and when it’s all said and done, everybody needs their spirit renewed. When I decided to do ‘Joyful Noise,’ I wanted to make a movie about great music but I also really wanted to touch people’s hearts. And I hope that we do.”



## **ABOUT THE CAST**

**QUEEN LATIFAH** (Vi Rose Hill / Executive Producer) is an award-winning musician, actress, author and entrepreneur.

Latifah received an Oscar® nomination for Best Supporting Actress, as well as Golden Globe and Screen Actors Guild (SAG) Award® nominations, for her portrayal of Mama Morton in “Chicago.”

In 2008, Latifah received rave reviews and won Golden Globe, SAG® and Image Awards, in addition to an Emmy nomination for Outstanding Lead Actress, for her portrayal of a mother who overcomes an addiction to crack and becomes a positive role model and AIDS activist in the black community in HBO’s “Life Support,” which was based on a true story and which Latifah also executive produced. The same year, she also shared a Broadcast Film Critics Award for Best Acting Ensemble with the cast of “Hairspray,” and earned a Broadcast Film Critics Award nomination for Best Song for “Come So Far.” Earlier in her career, she was nominated for an Independent Spirit Award for Best Actress for her performance as Cleopatra Sims in the feature “Set it Off.”

In addition to her film and television accolades, Latifah received a Grammy Award for Best Solo Rap Performance in 1995 for U.N.I.T.Y, and was nominated for Best Female Rap Solo Performance for “Go Head” in 2004. She garnered additional Grammy nominations, for Best Jazz Vocal Album in 2005 for “The Dana Owens Album,” and in 2008 for Best Traditional Pop Vocal Album for *Trav’lin’ Light*. She made her music debut with the groundbreaking 1989 album, *All Hail the Queen*.

Latifah made her screen debut in Spike Lee’s 1991 film “Jungle Fever,” and co-starred with Holly Hunter and Danny DeVito in the critically acclaimed drama “Living Out Loud.” Among her other credits are Phillip Noyce’s “The Bone Collector,” starring Denzel Washington; Wayne Wang’s “The Last Holiday”; Marc Forster’s “Stranger Than Fiction,” opposite Emma Thompson and Dustin Hoffman; and “The Secret Life of Bees,” with Jennifer Hudson, Alicia Keys and Dakota Fanning. She also lent her voice as Ellie in “Ice Age: The Meltdown” and “Ice Age: Dawn of the Dinosaurs,” and starred in Fox’s hit television series “Living Single.”

Most recently, Latifah starred in Ron Howard’s comedy “The Dilemma,” alongside Vince Vaughn and Kevin James, and Garry Marshall’s romantic comedy “Valentine’s Day.” She also starred in and produced the comedy “Just Wright,” opposite

Common. Other films produced under her production company banner, Flavor Unit Entertainment, include box office hits such as “Bringing Down the House,” “Beauty Shop,” and “The Cookout,” as well as the upcoming “Percentage,” starring Ving Rhames. Flavor Unit’s television shows include “Single Ladies,” a film which went on to become VH1’s first weekly scripted dramedy series, and BET’s comedy “Let’s Stay Together,” starring Erica Hubbard.

Her first book, 2000’s *Ladies First: Revelations of a Strong Woman*, was followed in 2010 by the release of *Put on Your Crown: Life Lessons from the Queen*. She also recently launched a highly successful clothing line on HSN.

**DOLLY PARTON** (G.G. Sparrow) has penned some of the most celebrated songs and is the most honored female country performer of all time. Twenty-five of her singles or albums have been certified gold, platinum or multi-platinum; and 26 of her songs have reached number one on the Billboard country charts, a record for a female artist, including 1977’s crossover hit “Here You Come Again.” Her mega-hit “I Will Always Love You” topped the charts in 1974 and again in 1982, revived in the movie “Best Little Whorehouse in Texas,” making Parton the first artist to earn a number one record twice with the same song. She has 42 top ten country albums, a record for any artist, and 113 charted singles over the past 40 years. All inclusive sales of singles, albums, hit collections, paid digital downloads and compilation usage during her career reportedly top a staggering 174 million records worldwide.

Parton has garnered eight Grammy Awards, including a 2011 Lifetime Achievement Award; 11 Country Music Association Awards; nine Academy of Country Music Awards; three American Music Awards; two Academy Award® nominations; a Tony nomination; and is one of only six female artists to win the Country Music Association’s Entertainer of the Year Award.

In 1999, Parton was inducted into the Country Music Hall of Fame and, in 2001, became a member of the National Academy of Popular Music Songwriters Hall of Fame. The U.S. Library of Congress presented Parton with the Living Legend Award for her contribution to the cultural heritage of the United States in 2004, and the following year she was presented the National Medal of Arts by the President. In December 2006, Parton was a Kennedy Center Honoree and the following year was the recipient of the prestigious Johnny Mercer Award from the Songwriter’s Hall of Fame.

Inducted into the Gospel Music Association Hall of Fame in 2009, Parton received the Academy of Country Music Jim Reeves International Award the same year and her hit album *Backwoods Barbie* also topped the Country Music charts, with a sold out tour of the U.S. and Europe. In addition, she received the Los Angeles Drama Critics Circle Award for Best Musical Score and was nominated for a Tony Award for Best Original score for the stage musical adaptation of “9 to 5.”

The 1980 hit film “9 to 5” inspired the acclaimed stage musical, and Parton earned rave reviews for her film debut performance. She also received her first Oscar® nomination for writing the title tune. Roles in “Steel Magnolias,” “Best Little Whorehouse in Texas,” “Rhinestone” and “Straight Talk” followed, along with two network television series, longforms, network and HBO specials, and guest-starring roles in series television. In 2006, Parton earned her second Oscar® nomination, for “Travelin’ Thru,” which she wrote for the movie “Transamerica.”

Parton formed Sandollar Productions with former manager Sandy Gallin, and the company has produced feature films such as “Father of the Bride I and II,” “Straight Talk,” “Sabrina,” “Shining Through,” and “I.Q.,” the Fox series “Babes” and “Buffy the Vampire Slayer,” and the documentary “Common Threads: Stories from the Quilt,” which won an Academy Award® for Best Documentary.

In 1986, she opened Dollywood, Tennessee’s number one tourist attraction, and named by the theme park industry as one of the top three theme parks in the world in 2006. The Dollywood Foundation funds the Dolly Parton Imagination Library, which has given 40 million books to children in North America from birth to kindergarten since its inception in 1988.

A native of Tennessee, Parton was singing on local radio at nine years of age and at 13 she appeared at the Grand Ole Opry. In 1967, her career took off when country music superstar Porter Wagoner began featuring her on his popular syndicated television show, attracting the attention of RCA record executives. Parton and Wagoner had 14 Top Ten hits together. She established Velvet Apple Music with BMI early in her career and owns the copyrights and publishing for her vast songwriting empire as well as her own successful record label, Dolly Records.

Her 1994 autobiography is aptly titled *My Life and Other Unfinished Business*.

**KEKE PALMER** (Olivia Hill) is an award-winning actress and singer.

In 2005, at the age of 12, Palmer signed a deal with Atlantic Records. Her debut single, "All My Girlz," is featured on the soundtrack to the acclaimed film "Akeelah and the Bee," in which she also starred opposite Laurence Fishburne and Angela Bassett. Her breakthrough performance as an 11 year old who participates in the Scripps National Spelling Bee was honored with an NAACP Image Award for Outstanding Lead Actress in a Motion Picture, the Black Movie Award for Outstanding Lead Actress in a Motion Picture, and she received nominations from the Chicago Film Critics Association for Most Promising Newcomer and the Broadcast Film Critics Association and Black Reel Awards for Best Actress.

In 2006, Palmer recorded the song "Tonight," which was featured in the hit film "Night at the Museum." In 2007, Palmer's Atlantic Records debut pop/R & B album, *So Uncool*, was released and Palmer also signed a deal with Cherry Lane Music Publishing Company, as well as headlining Disney's Jingle Jam Tour. Palmer recently completed her latest album, a mixture of R & B/Hip-Hop with pop undertones, which will be released on the Interscope Records label in 2012.

On the small screen, Palmer received a Screen Actors Guild Award® nomination for Best Leading Actress, as well as an NAACP Image Award nomination, for her role in the TV movie "The Wool Cap," with William H. Macy. She also starred as the title character in the Nickelodeon series "True Jackson, VP," writing and performing the theme song for the series, and played the lead role of Mary, opposite Corbin Bleu, in the 2007 Disney Channel movie "Jump In!," which also features Palmer on the soundtrack.

Palmer began her career at age nine with a small role in the feature film "Barbershop 2: Back in Business," with Queen Latifah. She was most recently seen alongside Kevin Spacey and Robin Williams in the feature "Shrink," which premiered at the 2009 Sundance Film Festival, garnering Palmer rave reviews for her performance. In 2008, she played a female quarterback in Fred Durst's "The Longshots," based on a true story. She also starred opposite Samuel L. Jackson and Eva Mendes in "Cleaner," which premiered at the 2007 Toronto International Film Festival. Palmer lent her voice as the character of Peaches in "Ice Age: Continental Drift," releasing in July 2012, and will next be seen playing the role of Aisha in Spike Lee's "Red Hook Summer," and as Allison, opposite Abigail Breslin, in "Virgin Mary."

She is currently producing and starring in Nickelodeon's "Ragz." Her other film and TV credits include "Madea's Family Reunion," starring Tyler Perry, Cicely Tyson, and Dr. Maya Angelou; "Knights of the South Bronx," with Ted Danson; the Disney

Channel pilot “Keke & Jamal”; and guest-starring roles on several TV series, including “Strong Medicine,” “Cold Case,” “ER,” and “Law & Order.”

**COURTNEY B. VANCE** (Pastor Dale) is a respected actor who has been recognized for his work on the stage and the screen.

He most recently starred in “Final Destination 5,” the indie thriller “The Divide,” which has screened at several film festivals; and “Extraordinary Measures,” with Harrison Ford and Brendan Fraser.

Among Vance’s other film credits are “Hurricane Season,” with Forest Whitaker and Taraji P. Henson; Rod Lurie’s “Nothing But The Truth,” opposite Matt Dillon and Kate Beckinsale; Clint Eastwood’s “Space Cowboys”; Robert Altman’s “Cookie’s Fortune”; “Blind Faith,” for which he earned an Independent Spirit Award nomination for Best Actor; Penny Marshall’s “The Preacher’s Wife”; “Dangerous Minds”; “The Adventures of Huck Finn”; John McTiernan’s “The Hunt For Red October”; and John Irvin’s “Hamburger Hill,” in which he made his feature film debut.

On television, Vance starred for five seasons on “Law & Order: Criminal Intent,” playing Assistant District Attorney Ron Carver, a role that brought him an NAACP Image Award nomination for Outstanding Actor in a Drama Series. He has also appeared in recurring roles on such critically acclaimed series as “ER,” and, more recently, “Flash Forward” and “The Closer.” Earlier, Vance co-starred with Laurence Fishburne and Andre Braugher in HBO’s fact-based historical drama “The Tuskegee Airmen,” and he also shared the screen with Jack Lemmon and George C. Scott in Showtime’s production of “12 Angry Men,” directed by William Friedkin. He was also nominated for a Cable ACE Award for his work in Hallmark Hall of Fame’s presentation of August Wilson’s “The Piano Lesson.”

Drawing on their extensive experience, Vance and his wife, Angela Bassett, have formed Bassett/Vance Productions. As their first venture, the two have partnered in optioning Percival Everett’s novel *Erasure*, and brought on Dwayne Johnson-Cochran to write the adaptation of the dramatic comedy, now entitled “United States.” The film will also mark Bassett’s directorial debut.

A native of Detroit, Vance graduated from Harvard College and the prestigious Yale School of Drama before heading to New York to pursue his career. He quickly established himself on the New York stage, receiving a Tony Award nomination for his performance in August Wilson’s Pulitzer Prize-winning play “Fences,” in which he starred

opposite James Earl Jones. He earned his second Tony nomination, and won Theater World and Clarence Derwent Awards, for his portrayal of a seductive con man passing himself off as Sidney Poitier's son in John Guare's "Six Degrees of Separation." In addition, Vance was the recipient of an Obie Award for his inspired work in South African playwright Athol Fugard's "My Children! My Africa!" In 2005, he returned to the stage for a well-received run as Walter Burns in John Guare's stage adaptation of "His Girl Friday" at Minneapolis's renowned Guthrie Theatre.

Vance is an Ambassador for the Boys and Girls Clubs of America, and he and Angela Bassett are also U.S. Ambassadors for UNICEF. In 2006, the pair co-wrote their first book, *Friends: A Love Story*, an autobiographical story about their individual roads to romance and marriage.

**JEREMY JORDAN** (Randy Garity) is a rising star of the Broadway stage. Jordan starred as Clyde Barrow in the new Broadway musical "Bonnie and Clyde." Immediately prior to that, he gave a critically acclaimed performance as Jack Kelly in the world premiere of "Newsies," based on the film.

Earlier, Jordan performed in the original Broadway cast of "Rock of Ages" and starred as Tony in the hit revival of "West Side Story." Among his other past stage performances are Tom Sawyer in "Big River" at the Goodspeed Opera House and a starring role in "The Little Dog Laughed" at Hartford Theatreworks, for which he received a Connecticut Critics' Circle nomination.

On television, he guest starred on NBC's "Law & Order: SVU."

Jordan is a graduate of Ithaca College, where he earned a BFA with honors in theatre performance.

**DEXTER DARDEN** (Walter Hill) began his career performing in star studded galas to raise money for Paul Newman's "Hole in the Wall Gang" camps. He was most recently seen in the film "Cadillac Records," starring Beyoncé Knowles and Adrien Brody and the independent musical "Standing Ovation," as well as Disney Channel's "Minutemen."

He has made guest appearances on the TV series "Third Watch," "The Sopranos," "Law & Order: Criminal Intent," "Law & Order: SVU," "Victorious" and "Cougar Town," and appeared numerous times on "One Life to Live."

Darden's stage performances have included the lead dancer in "The Nutcracker," the lead role of George in "School House Rock Live," and appearances at the Apollo Theatre, as well as solo dance and vocal performances at Broadway's Lincoln Center.

**JESSE L. MARTIN** (Marcus Hill) recently starred as Gratiano, opposite Al Pacino, Lily Rabe, Byron Jennings and Matthew Rauch, in the Broadway production of "The Merchant of Venice." He also originated the role of Thomas B. "Tom" Collins in Jonathan Larson's Pulitzer Prize-winning and Tony Award-winning musical "Rent," and went on to reprise his role in the film adaptation of the revolutionary rock opera based on Puccini's classic opera "La Boheme." He shared Critics' Choice Award nominations for Best Song and Best Acting Ensemble with the cast for his work in the film.

Martin received multiple Screen Actors Guild Award® nominations, shared with the cast of NBC's "Law & Order," as well as eight NAACP Image Award nominations for Outstanding Actor for his role as the compassionate Detective Edward Green, which he played for nine seasons on the hit TV show. He also received critical acclaim for his recurring role as Dr. Greg Butters on the long-running hit TV series "Ally McBeal."

Prior to that, he was a series regular on FOX's "413 Hope Street" and, more recently, had a recurring role on the NBC series "The Philanthropist." In addition to guest starring roles on "The X-Files" and USA's "New York Undercover," Martin starred in the CBS telefilm "Deep in my Heart," opposite Anne Bancroft and Gloria Reuben. He recently signed a development deal with ABC.

Among his other film credits are Jay DiPietro's "Peter and Vandy"; Mary Stuart Masterson's directorial debut, "Cake Eaters"; "Season of Youth"; and "The Restaurant."

**KRIS KRISTOFFERSON** (Bernard Sparrow) is an award-winning actor, singer and songwriter with more than 50 film roles to his credit. He recently starred opposite Aidan Quinn in "The Greening of Whitney Brown," and with Harry Connick, Jr. in the hit "Dolphin Tale." He is reunited with Connick in the upcoming independent film "When Angels Sing." Kristofferson will also soon be seen in the crime thriller "Kin," alongside Eric Bana, Sissy Spacek and Olivia Wilde; with Ethan Hawke, Heather Graham and Sam Shepard in the action film "Shoe Dog"; and starring alongside Dakota Fanning and Emile Hirsch in the drama "The Motel Life."

Early in his film acting career, he won a Golden Globe Award for Best Actor for his portrayal of John Norman Howard in "A Star is Born," opposite Barbra Streisand.

Kristofferson later earned acclaim for his performance in John Sayles' "Lone Star." He also worked with Sayles in the films "Silver City" and "Limbo." His more recent films include "He's Just Not That Into You," with an all-star ensemble cast, and the indie Western "The Last Rites of Ransom Pride."

Among Kristofferson's many other film credits are Richard Linklater's "Fast Food Nation"; the trilogy of "Blade" films; "Dreamer: Inspired by a True Story"; "Where the Red Fern Grows"; Tim Burton's "Planet of the Apes"; James Ivory's "A Soldier's Daughter Never Cries"; Brian Helgeland's "Payback"; Michael Cimino's "Heaven's Gate"; Michael Ritchie's "Semi-Tough"; Martin Scorsese's "Alice Doesn't Live Here Anymore"; and Sam Peckinpah's "Pat Garrett and Billy the Kid."

In addition, he earned an Academy Award® nomination for his composing work on Alan Rudolph's 1984 film "Songwriter," in which Kristofferson also starred with Willie Nelson. Over the past four decades, his songs have also been heard in a wide range of film and television projects.

A three-time Grammy Award winner, Kristofferson first came to fame as a chart-topping singer and songwriter. In the early 1970s, he emerged as one of the most sought-after concert performers and songwriters of the time, with songs like "Me and Bobby McGee," "Help Me Make It Through the Night," "For the Good Times," "Loving Her Was Easy" and "Why Me," among others. He was also one of the legendary Highwaymen, together with his friends Willie Nelson and the late Waylon Jennings and Johnny Cash. He has continued to tour several months of the year with his own band.

Kristofferson has been inducted into the Country Music Hall of Fame, the Songwriters Hall of Fame and the Nashville Songwriters Hall of Fame. In addition to his other awards, he is a winner of the prestigious Johnny Mercer Award from the Songwriters Hall of Fame, and was honored in 2002 with the American Veteran's Association's "Veteran of the Year" Award. In 2007, he was the recipient of the Johnny Cash Visionary Award from Country Music Television and received the BMI Icon Award in 2009.

## **ABOUT THE FILMMAKERS**

**TODD GRAFF** (Writer/Director) made his directorial debut with “Camp,” which he also wrote. The film was accepted in Dramatic Competition at the Sundance Film Festival, as well as the New Directors/New Films Festival at Lincoln Center, and won first prize at the Sydney and Provincetown Film Festivals. Graff most recently wrote and directed the feature “Bandslam,” starring Vanessa Hudgens, Lisa Kudrow and David Bowie.

For the stage, Graff directed the 2007 musical “13,” by Jason Robert Brown and Dan Ellish, at the Mark Taper Forum. As an actor, he earned a Tony Award nomination and Theatre World Award for creating the role of Danny in Broadway’s “Baby.”

He has appeared in such films as “Dominick and Eugene,” “Strange Days,” “The Abyss” and John Sayles’ “City of Hope.”

**MICHAEL NATHANSON** (Producer) has been a senior executive in the motion picture and entertainment industry for three decades and is presently CEO of O.N.C. Entertainment Inc., a film and television production company. During his tenure at New Regency Enterprises, Nathanson received an Oscar® nomination for producing the critically acclaimed drama “L.A. Confidential.”

Nathanson previously served as President and Chief Operating Officer of MGM Pictures for seven years. As such, he oversaw and managed all facets of the company, including business affairs, production, development, film acquisition, marketing, distribution and strategic planning. Nathanson came to the company with the foresight and ability to see the company through its rapid growth and global expansion and under his stewardship, the company had some of its most profitable years. MGM went from a privately held company to a publicly held corporation on the NYSE and ultimately sold to a consortium, which included the Sony Corporation and the private equity firms TPG and Providence.

Prior to that, Nathanson was President of Worldwide Production at Columbia Pictures, which was owned by Sony, for five years. Before being promoted to President, he served three years as Executive Vice President. While at Sony, Nathanson was in charge of all production, business affairs and development. He interfaced with all facets of the Sony Corporation from Television, Music, Games, Hardware and Consumer Products in order to maximize Sony’s film content. Nathanson was responsible for and

directly supervised the acquisition of the intellectual property rights to “Spiderman” and “Men in Black,” which became major franchises for the studio.

During Nathanson’s post as Chairman and CEO of New Regency Enterprises, a fully financed satellite company associated with Warner Bros., he forged successful relationships with international television and entertainment companies, including Canal Plus, Toho Towa Co. Ltd. and Samsung, among others.

Early in his career, Nathanson served as Vice President of Production at MGM, United Artists, and Warner Bros. He also spent several years at NBC Sports in New York.

Some of the more than 500 films which Nathanson has overseen include three James Bond movies, most recently “Die Another Day”; “The Pink Panther,” starring Steve Martin; “Legally Blonde” and “Legally Blonde 2”; Steve Irwin’s “The Crocodile Hunter”; “Barbershop”; “Tin Cup”; “Heat”; the “Free Willy” franchise; “The Prince of Tides”; “Boyz ‘n the Hood”; “A River Runs Through It”; “A League of Their Own”; “In the Line of Fire”; “Groundhog Day”; “Bram Stoker’s Dracula”; “WarGames”; “Mr. Mom”; and “Purple Rain.”

A native of New York, Nathanson graduated from Ithaca College with a Bachelors of Science degree in communications/cinema. He was the 2006 recipient of The Louis B. Mayer Motion Picture Business Leader of the Year Award and The 2005 Sheba Humanitarian Award.

**JOSEPH FARRELL** (Producer) was founder and CEO of National Research Group, the worldwide film market research, for 25 years before selling the company and forming Farrell Paura Productions.

Among other film work, he was a producer on the highly successful youth movie “Mannequin.” He also wrote a number of scripts acquired by studios.

Prior to his work in entertainment, Farrell was a director of The Harris Poll (Louis Harris and Associates) as well as an executive working with the Rockefeller Brothers Fund and the Carnegie Corporation of New York.

He was a Harvard graduate with a J.D. degree.

**CATHERINE PAURA** (Producer) was, along with Joseph Farrell, the Chairman of National Research Group (NRG) for 25 years. NRG is a major worldwide market research and analysis firm which continues to serve the film industry.

In 2002, after having sold NRG, Paura and Farrell stepped down as Chairmen of the company and formed Farrell Paura Productions.

Paura began her research career as an executive with Louis Harris and Associates, known for the Harris Poll.

She also served as co-producer on “Mannequin.”

**BRODERICK JOHNSON** and **ANDREW A. KOSOVE** (Producers) are Oscar<sup>®</sup>-nominated producers as well as co-founders and co-CEOs of Alcon Entertainment, which has financed and/or produced a wide range of films. The partners have served as producers on all the films released under the Alcon banner.

The company most recently produced the hit film “Dolphin Tale,” starring Harry Connick, Jr., Ashley Judd and Morgan Freeman. The family drama is inspired by the amazing true story of Winter, the dolphin who was rescued and learned to swim again after losing her tail. Alcon also has a wide range of projects in development.

Kosove and Johnson received an Academy Award<sup>®</sup> nomination as producers of the 2009 Best Picture nominee “The Blind Side,” which earned more than \$300 million at the worldwide box office. Based on a true story, the film was written and directed by John Lee Hancock and starred Sandra Bullock, who received a number of Best Actress honors for her performance, culminating in an Academy Award<sup>®</sup>.

Alcon’s recent projects also include the post-apocalyptic action drama “The Book of Eli,” directed by the Hughes brothers and starring Denzel Washington, Gary Oldman and Mila Kunis, and Richard LaGravenese’s romantic sleeper hit “P.S. I Love You,” starring Hilary Swank, Gerard Butler, Kathy Bates, Lisa Kudrow and Harry Connick, Jr.

Among Alcon’s earlier film releases are Ken Kwapis’ ensemble hit “The Sisterhood of the Traveling Pants” and its sequel, “The Sisterhood of the Traveling Pants 2”; the Richard Donner-directed action thriller “16 Blocks,” starring Bruce Willis; the family film “Racing Stripes,” which blended animation and live action; Christopher Nolan’s thriller “Insomnia,” starring Al Pacino, Robin Williams, and Hilary Swank; and Jay Russell’s acclaimed family film “My Dog Skip,” starring Diane Lane and Kevin Bacon.

**TIMOTHY M. BOURNE** (Executive Producer) produced the hit drama “Drumline,” and has also served as an executive producer on such films as “Welcome Home, Roscoe Jenkins,” “One Missed Call,” “ATL,” “Mr. 3000,” “Lottery Ticket,” the hugely

successful “The Blind Side,” which garnered an Oscar® for Sandra Bullock and was nominated for an Academy Award® for Best Picture, and most recently the remake of “Footloose.”

Bourne has worked on many of director Penny Marshall’s films, serving as co-producer for “Renaissance Man,” “The Preacher’s Wife” and “Riding in Cars with Boys,” and as production manager for “Big,” “Awakenings” and “A League of Their Own.” Additionally, Bourne served as a co-producer on Andy Tennant’s “Ever After,” and on the Henson Company’s “Muppets from Space” and “The Adventures of Elmo in Grouchland.”

He previously collaborated with director Mike Nichols on “Heartburn” and “Working Girl,” and with Barbra Streisand on “The Prince of Tides.” Bourne’s film work also includes “A Walk to Remember,” “Summer Catch,” “Bastard Out of Carolina,” “Sleeping with the Enemy,” “Everybody Wins” and “The Muppets Take Manhattan.”

Bourne began his career scouting locations for Woody Allen’s “A Midsummer Night’s Sex Comedy,” and subsequently worked on Allen’s “Zelig,” “Broadway Danny Rose,” “Hannah and Her Sisters” and “Radio Days.”

**SHAKIM COMPERE** (Executive Producer) is a longtime veteran in the music business and currently Queen Latifah’s partner, manager and CEO of Flavor Unit Entertainment.

Compere most recently served as producer on “Just Wright,” starring Latifah and Common. Previously, he was a producer on the box office hits “The Perfect Holiday,” “Beauty Shop” and “The Cookout,” and an executive producer on HBO’s critically acclaimed “Life Support,” starring Latifah. Their next project, “Percentage,” starring Ving Rhames, is currently filming.

Flavor Unit Entertainment has a multi-year deal with BET to create original programming. Among the projects are the original movie “The Cookout 2” and BET’s first-ever scripted romantic comedy, “Let’s Stay Together.” The company also has a deal in place with VH1. Compere is an executive producer on the comedy series “Single Ladies,” starring Stacy Dash and Lauren London.

**DAVID BOYD** (Director of Photography) most recently directed the independent drama “Home Run,” on which he also served as cinematographer.

Prior to that, he was the director of photography on “Get Low,” starring Robert Duvall, Sissy Spacek and Bill Murray, which won an Independent Spirit Award in 2009 for Best Feature. His other recent feature credits as cinematographer include Renny Harlin’s “12 Rounds,” and “Kit Kittredge: An American Girl,” starring Abigail Breslin. Boyd was also director of photography on “Two Soldiers,” starring Ron Perlman, which won an Academy Award® in 2004 for Best Short Film.

In addition, Boyd was 2<sup>nd</sup> unit director of photography on “Galaxy Quest” and “Cast Away.”

His television credits include serving as cinematographer on the series “The Walking Dead,” “Men of a Certain Age” and “Friday Night Lights,” all on which he also directed multiple episodes. Additional TV cinematographer credits include “Without a Trace,” “Deadwood” and “Firefly.”

A graduate of UCLA film school, Boyd grew up overseas. He is a member of the International Cinematographers Guild, the American Society of Cinematographers, and the Directors Guild of America.

**JEFF KNIPP** (Production Designer) previously worked with Todd Graff on his feature film “Bandslam.”

His other production design feature credits include “Balls of Fury”; the independent feature “Shanghai Red,” filmed in China; “Sugar and Spice”; “Scenes of the Crime”; and “The Anarchists Cookbook.”

Knipp’s television credits include FOX’s “Friends with Benefits,” “Undeclared,” “Friday Night Lights” and “Welcome to the Captain.”

Knipp began his career as art director on MTV’s “The Ben Stiller Show.” His other art director credits include “Reality Bites,” “The Truth About Cats and Dogs,” “The Cable Guy,” “The Odd Couple II,” “Life,” “Girl, Interrupted,” “Spider-Man 2,” “Don Juan DeMarco” and “The Three Burials of Melquiades Estrada.”

Prior to that, he worked in various positions in production for Imagine Entertainment.

**KATHRYN HIMOFF** (Editor) has previously collaborated with director Ed Harris on his features “Appaloosa” and “Pollock.” She has worked four times with director Ken Kwapis, on “License to Wed,” “The Sisterhood of the Traveling Pants” and “Sexual Life,” as well as the pilot episode of the Emmy Award-winning NBC comedy series “The

Office.” Additionally, she edited the pilot episode of the Golden Globe-winning ABC series “Ugly Betty,” and the Lifetime movie “Georgia O’Keefe,” starring Joan Allen and Jeremy Irons.

Her other feature credits span a wide range of genres, and include the indie noir thriller “Lonely Hearts”; the documentary “Tibet: Cry of the Snow Lion”; the horror film “House of 1000 Corpses”; the thriller “Killing Zoe”; and Allison Anders’ critically acclaimed drama “Mi Vida Loca.”

Himoff has a degree in theater from Boston University and a background in acting, as well as in story development. She has also served as an executive for several film production companies in Los Angeles.

**TOM BROECKER** (Costume Designer) most recently designed for the upcoming film “Imogene,” starring Kristen Wiig. His other feature credits include “Spring Breakdown.”

Broecker was recently nominated for an Emmy Award for Outstanding Costume Design for a Television Series for the hit NBC series “30 Rock.” In 2009, he received a Costume Designers Guild Award nomination for his designs for the show. Prior to that, Broecker was nominated five times for an Emmy Award during his 10-year tenure as costume designer for NBC’s “Saturday Night Live.”

His other television credits include “The Big C,” “In Treatment,” “Madigan Men,” “The Beautiful Life” and “The Comeback.”

Broecker has also worked on numerous Broadway and off-Broadway shows.

**MERVYN WARREN** (Composer / Music Producer) is a five-time Grammy Award winner and has succeeded in every creative aspect of music as an accomplished film and TV composer, record producer, songwriter/lyricist, arranger, pianist and vocalist. Highlights of his career include scoring the comedy “The Wedding Planner,” which opened at number one, and producing and arranging the Grammy-nominated, multi-platinum-selling soundtrack to “The Preacher’s Wife.”

Warren gained musical prominence as an original member of the group Take 6. During his tenure, the a cappella sextet received numerous accolades, including four Grammy Awards, six Dove Awards, two Stellar Awards, and a Soul Train Award. Warren produced, co-wrote, or arranged most of the award-winning songs on their platinum and gold albums. After leaving the group, Warren went on to earn another Grammy Award

for the all-star “Handel’s Messiah: A Soulful Celebration,” as well as five additional Grammy Award nominations, a Dove Award, three Dove nominations, and two Gospel Music Workshop of America Awards, including one for Contemporary Producer of the Year.

After seeing Warren’s performance at the 35th Grammy Awards, composer Marc Shaiman and director Bill Duke invited Warren to produce and arrange songs for the film “Sister Act 2: Back in the Habit.” During post-production, he was asked by score composer Miles Goodman to co-compose portions of the film’s underscore.

Warren’s additional credits include the dramatic score and songs for Sean Combs’ retelling of the classic “A Raisin In The Sun”; the heartfelt, romantic score to “A Walk To Remember”; the adrenaline-pumping score for the action-packed superhero film “Steel”; and the lighthearted score for A&E’s “Wedding Wars.” His arranging credits include “Dreamgirls,” and his music producing and arranging credits include “Last Holiday,” “Living Out Loud,” “Do the Right Thing,” and the HBO hit series “Six Feet Under.”

Over the years, Warren has produced or arranged a number of projects for his mentor, Quincy Jones, including various tracks on Jones’ *Back on the Block*, *Q’s Jook Joint*, and *Q: Soul Bossa Nostra*, to name a few.

Warren has also written, arranged, and produced songs for such legendary artists as Michael Jackson, Whitney Houston, Barbra Streisand, Celine Dion, Boyz II Men, Rascal Flatts, Michael Bubl , Chicago, Queen Latifah, Al Jarreau, Faith Hill, Babyface and David Foster.

To raise money for Haitian earthquake relief, he co-produced, with Quincy Jones, “We Are The World 25 For Haiti,” which featured over 80 superstars.

A native of Nashville, Tennessee, Warren lives in Los Angeles, where he continues to compose music for film, TV, recording artists and live performance.

