

SHE HATE ME
A film by Spike Lee

Running Time: 138 minutes

Rated R

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SHE HATE ME

Harvard, MBA-educated biotech executive John Henry “Jack” Armstrong (Anthony Mackie) gets fired when he informs on his bosses and initiates an investigation into their business dealings by the Securities & Exchange Commission. Branded a whistle-blower and therefore unemployable, Jack desperately needs to make a living. When his former girlfriend Fatima (Kerry Washington), a high powered businesswoman and now a lesbian, offers him cash to impregnate her and her new girlfriend Alex (Dania Ramirez), Jack is persuaded by the chance to make “easy” money. Word spreads and soon Jack is in the baby-making business at \$10,000 a tryst. Lesbians with a desire for motherhood and the cash to spare are lining up to seek his services. But, between the attempts by his former employers to frame him for securities fraud and his dubious fathering activities, Jack finds his life, all at once, becoming very complicated.

She Hate Me stars Anthony Mackie (*8 Mile*, *Manchurian Candidate*), Kerry Washington (*The Human Stain*, *Bad Company*), Ellen Barkin, Monica Bellucci, Jim Brown, Sarita Choudhury, Ossie Davis, Brian Dennehy, Woody Harrelson, Bai Ling, Lonette McKee, Paula Jai Parker, Dania Ramirez, Q-Tip and John Turturro.

A 40 Acres and Mule Filmworks Production, *She Hate Me* is written by Michael Genet and Spike Lee, based on a story by Genet. The film is directed by Spike Lee. Lee, Preston Holmes and Fernando Sulichin produced. Designer Brigitte Broch, Director of Photography Matty Libatique, Costume Designer Donna Berwick, Editor Barry Alexander Brown and Composer Terence Blanchard complete the creative team.

ABOUT THE STORY...

Since making his first feature film, director Spike Lee has shown an amazing ability to detect the pulse of America's concerns at any given time. His films can be described as signposts tracking the evolution of the country's ongoing discourse on race, sex and politics. *She Hate Me* carries on that tradition by exploring America's attitude towards morality and ethics - from the bedroom to the boardroom.

The implosion of corporate giants like Enron, Worldcom, Tyco, Adelphia, ImClone and Martha Stewart's recent convictions, and countless other examples of corporate and personal malfeasance, are topics that have dominated the evening news broadcasts and the business pages. As thousands of hard-working American citizens lose their jobs and their hard-earned life savings, the calls for action have become increasingly louder. This is part of the landscape that Lee surveys in his latest feature film, *She Hate Me*.

"The story of *She Hate Me* is very simple. It's about sex, greed, money and politics." Lee was inspired by the recent events involving Enron, Worldcom, Halliburton, Adelphia, Martha Stewart – the Waksals and Tyco. Greed and fraud seems to have replaced good governance and corporate responsibility. "These corporations had some shaky people at the top. I decided to pair that line of inquiry with the idea of sex and procreation. A volatile mixture. This film is also a commentary on the hypocrisy of America on the issue of sex. I wanted to raise questions about the decline of morals and ethics in America – from the boardroom to the bedroom."

Lee feels that in present day America, there appears to be a gray line between morality and ethics. "There's the feeling that people will do anything for money. Every human being is going to have to make a choice and the choice you make will depend upon your ethics and your morals. People have to deal with the consequences of those choices " says Lee.

Lee and co-writer Michael Genet started with the idea of a miracle drug to be used to cure HIV. The complications that follow are symptomatic of a corporate and personal culture in decline. Adding the sexual component to the film in the form of Fatima, Alex and the other lesbians guide the audience to a point where sex, politics and money meet. The provocative pairing of sex and corporate culture in the script was a clarion call to everyone who became a part of the team.

Preston Holmes, a producer who has worked with Lee on several other projects, said 'yes' when approached to work on *She Hate Me*. "I have tremendous respect for Spike as a filmmaker and for the passion that he brings to each project."

Holmes continues; "*She Hate Me* is an interesting story that operates on different layers. It deconstructs and explores American society. It's a wickedly funny satire. On the surface it's a story about a young man, but the event that triggers it is an insider trader scheme." *She Hate Me* shows the underbelly of American society. "America is a

country that claims to champion honesty over capital concerns, but [more] often than not ends up vilifying anyone who does stand up,” says Holmes.

THE CAST ON THEIR CHARACTERS...

Lee approached Anthony Mackie about taking the role of Jack while directing him on *Sucker Free City*, his recent project for Showtime. "I was very impressed with his work on SFC and wanted to keep working with him. There's a new generation of fine actors being forged right now and I feel that Anthony is one of them," says Lee.

Holmes comments, "Casting has always been one of Spike's strong points. He has a unique skill to spot and recognize talent." Lee offers, "I've always wanted to be in a position where our films can be a vehicle, a launching pad for young talented people who need a shot. There's an abundance of talent, but not an abundance of good roles. So with the opportunity we had there are a couple of roles for each film that can we can really let some young hungry talented person shine. This is part of the agenda, so we have always tried to do that. I think it something the audience loves when they feel they are part of the discovery. People want to see familiar faces, but at the same time they want to see new fresh faces too."

Lee worked with casting director Kim Coleman to make his final choices. Of Mackie, Holmes adds; "Anthony exemplifies the qualities that Spike looks for in an actor. This has been a major opportunity for Anthony and he has made the most of it." Needless to say, Mackie was interested and leapt at the opportunity to participate in *She Hate Me*. He feels that not many directors are making issue-driven films and that Spike's take on white-collar crime in America was badly needed. "White-collar crime hurts millions of ordinary people every year," comments Mackie.

Mackie's decision was greatly influenced by his faith in Lee's ability to present difficult and controversial issues in a palatable way. "Spike has the ability to show you everyday situations without knocking you over the head with the information," explains Mackie. Having committed to the role, Mackie was impressed by how deep Lee was willing to go in exploring the issues of corruption in the nation's boardrooms and its bedrooms.

Mackie was also impressed by the complexity of Jack's characterization. "African-American men in particular are not allowed to be very complex in the movies. The film deconstructs some of the stereotypes of what people are supposed to be," explains Mackie. Determined to explore the type of environment that would produce a character like Jack, Mackie spent time on the campuses of Wharton Business School and Harvard University.

The challenge of playing Jack was an emotionally exhausting experience for Mackie. Jack begins the film with all of the accoutrements of success – a great job on Wall Street, material possessions and an overwhelming sense of confidence in his abilities and his capability to achieve his goals. Soon that is stripped from him. He is left selling his sperm for money, but through the process of that experience learns what is truly important. He realizes that his priorities had been misplaced. "Material things lose their hold on him; family, love, integrity - while they were always important, take their true place in his life," says Mackie.

Lee knew Kerry Washington from watching her work in independent films. “I made a note to myself about working with her in the future,” recalls Lee. The opportunity to make good on his promise to himself came when he started looking for someone to play the role of Fatima.

Kerry Washington read the script on a plane while traveling across the country to meet with Lee. Her first reaction: “Oh my God, What have I gotten myself into?” Her second thought was, “Thank God, someone is addressing corruption in corporate life.” As an actor who had long yearned for the chance to work with Lee, Washington knew that this would be the opportunity of a lifetime. “I’m drawn to Spike’s work because it’s so layered. He has a unique perspective on American life.”

During a walk following the meeting, Washington was offered the chance to bring Fatima to life. She describes Fatima as ‘a very smart, driven, freethinking, and independent woman. She has a large appetite for life.’ Fatima is on a journey of self-discovery. “She has to learn to accept and love all the parts of herself. She has to have the courage to be herself fully in the world.”

Holmes remarks that “Spike felt that Kerry would be the perfect Fatima to Anthony’s Jack. She certainly has the talent to do what ever she wants.” Mackie adds, “Kerry’s generosity as an actor made it easy to work together. She is a very beautiful woman.”

The relationship between Jack and Fatima is marked by “unresolved issues, frayed edges and betrayals. By the end of the story, they have both grown enough to make peace with themselves and with each other,” says Washington. She continues that Mackie’s support was essential to accomplishing the work. “He is an incredible actor whom I love and respect. The scenes’ emotional and physical intimacy was very hard to do. He made me feel respected and supported.”

Dania Ramirez was cast as Fatima’s partner, Alex. It was important for Washington and Ramirez to project a feeling of complete compatibility on screen. Their ease with each other was evident from their first meeting. “Chemistry was great from the beginning. We made a really great team.” Mackie says of Ramirez, “She has a very beautiful aspect to her character that shows itself immediately.”

Of the other members of the ensemble, Holmes says, “Ellen Barkin, Monica Bellucci, Woody Harrelson, Q-Tip, Brian Dennehy, John Turturro, Lonette McKee, Jim Brown, Sarita Choudhury, Bai Ling, Ossie Davis, Paula Jai Parker signed up because they respected Spike as a filmmaker.” Money was not a major consideration, according to Mackie. “Nobody works with Spike for money. You work with Spike because of Spike.”

Lee realizes that a great many actors want to work with him – the filmmaker. Yet he is adamant that actors also wanted to work with on *She Hate Me* because of the script. “The stellar cast we were able to secure was drawn to the film because of the subject matter. They wanted to participate after reading the script that Michael and I wrote. The issues that we were exploring were interesting to them as well.”

Lee continues. “Casting is a very mysterious process. Sometimes actors drop out of a project that you initially thought were the perfect match for the role. Then someone else is cast who ends up being exactly what the role needed. That happened on this project. In the end, everyone turned out to be perfect for what we wanted to do. What’s important is the end result.”

Like many directors, Lee favors a period of rehearsal to help the cast get comfortable with the script and with each other. This time was no exception. However in addition to their regular rehearsal sessions, the female cast members were enrolled in seminars to introduce them to lesbian culture.

Lee explains. “I wasn’t going to ask anyone about their sexual preference, but I wanted to make sure that everyone would be comfortable. The seminars were intended for everyone’s benefit, so that they would have the necessary background from which to start building their characters.”

“Spike decided that he wanted to get the input from someone within the lesbian culture. He didn’t want to fall back on clichés,” add Holmes.

To introduce the women to the intricacies of lesbian life; the producers retained Tristan Taormino, a well-known writer, editor, advice columnist and sex educator whose insights on sexual matters has been published in publications such as *Paper Magazine*, *The Village Voice*, *Penthouse* and *On Our Backs*. Over the course of two weeks, two hours a day, Taormino guided the women through lesbian culture. Washington describes the experience as being “very informative. She talked about lesbian sex, and identity. We had panel discussions. It did what it was intended to do – make us more comfortable with the material that we were bringing to the screen.”

Washington feels bringing lesbians to the screen in all their diversity and complexity is a step in the right direction. “It allows audiences to have more honest discussions about sexual identity.”

ABOUT THE PRODUCTION...

She Hate Me was shot entirely on location in New York City over the course of 28 days. Lee's preparedness and ability to focus on the task at hand made the independent shoot an exercise in efficiency and professionalism.

Holmes marvels at Lee's talent for getting things done under severe circumstances. "We had limited resources and a curtailed production schedule. Spike moved quickly. It was challenging, but we finished two days earlier than scheduled."

Lee is able to concentrate on directing his films because he hires a creative team that understands his unique creative vision and helps him to achieve it. "Spike surrounds himself with smart people. Everyone, cast and crew, felt privileged to work with him," explains Washington.

Holmes thinks that people are attracted because they recognize that a Spike Lee Joint will be a creative challenge. "Spike has a willingness to take risks. He wants to try things differently. Having a Director of Photography like Matty Libatique, who is a collaborator and willing to take a fresh look within the confines of the budget is a great asset," says Holmes.

Lee describes the production as an enjoyable experience. "Working with Matty was a joy. We experimented with interesting ways to tell the story. There were often two or more cameras covering the scenes. I wanted fluidity to the look and feel of the story."

She Hate Me marks the first time that he has worked with Lee. Once he had gotten over the fact that he was working with one of the directors that inspired him to a life in film, Libatique found Lee to be very approachable. "I had to work with him as a director, not as a hero."

Out of his conversations with Lee concerning the script, Libatique developed a visual language to demarcate the three levels on which the film operates. "There's the cold and professional world of Wall Street, Jack's personal life and the central life with the women that blends the two," explains Libatique.

He used warm color tones to chart Jack's passage to becoming a more outward looking, compassionate and empathetic person. The interaction between the women called for colors that blended the warm tones with the colder hues from those sections of the film that deal with Jack's professional life.

Libatique praises Lee's understanding of the way that technology can enhance the storytelling. "Spike has mastered the art of shaping a scene with multiple cameras." The film was shot on 16mm and transferred to digital intermediate to make the final film. "It's economical and a creatively useful way to use the technology that is available," concludes Libatique.

Washington notes Lee's regard for his actors. "He surprised me. He doesn't coddle actors because he respects them. He trusts us to do the work. It was necessary for me to grow as an adult to work on the film. I would not have been able to expose my vulnerability in the scenes."

She recalls shooting the scene in which Jack catches Fatima making love in their apartment. "It was intense, but at the end of the work day, he presented me with a huge bouquet of red roses. It was a lovely gesture which told me that he appreciated the work that I had done to complete that scene."

Though he had just completed work with Lee on *Sucker Free City*, Mackie found himself having to make some adjustments. "It was hard to be in almost every scene." He remembers shooting the SEC courtroom scene with Brian Dennehy. "It was nerve wracking. There was lots of dialogue and it was a very hard scene to do. Spike gave as much time as I needed to do it right."

Camaraderie between the actors helped to make the film's provocative political and sexual scenes much easier to manage. Mackie's first intimate scene on film takes place with Monica Bellucci. "She was very understanding of the situation. She is beautiful both externally and internally." Mackie was also pleased by the chance to work with another of his heroes – Q-Tip. "I grew up listening to him. To meet and work with him was phenomenal. He was very open to ideas." Mackie also cites Ellen Barkin for being, "easy to work with, and very supportive of everyone's work. There were no egos on set."

Lee gives equal time to each of the elements that go into making his films. Production design equals cinematography equals art design equals writing equals costume design. They each get the same respect and attention. These elements are at the grasp of the filmmaker to help tell their story, and Lee understands the importance of each one. Music is one of the elements that audiences remember from a Spike Lee Joint. "A lot goes into my choice of music. I'm thinking about music while I'm working on the script. I've been fortunate to work with great musicians, great artists throughout the years, my father Bill Lee – a great composer who composed all the music for my films even back in film school, *Mo' Better Blues* and since *Jungle Fever*, it's been Terence Blanchard."

ABOUT THE FILMMAKERS...

SPIKE LEE (Director) is one of Hollywood's most important and influential filmmakers. He recently completed work on *Sucker Free City*, an exploration of gang life in San Francisco. Most recently, he directed *The 25th Hour* and the documentary *Jim Brown - All American*. Other recent films include *Bamboozled* which starred Damon Wayans, Jada Pinkett-Smith, Tommy Davidson and Savion Glover, as well as *Summer of Sam*, *Original Kings of Comedy*, *Girl 6* and *Get on the Bus*. These movies follow some of his most critically acclaimed films, *Malcolm X*, *Clockers*, and *Do The Right Thing*.

In 1986, his debut film, the independently produced comedy, *She's Gotta Have It*, earned him the Prix de Jeunesse Award at the Cannes Film Festival and set him at the forefront of the Black New Wave in American Cinema.

School Daze his second feature also helped to launch the careers of several young Black actors. Lee's timely 1989 film, *Do The Right Thing*, garnered an Academy Award nomination of Best Original Screenplay and Best Film and Director awards from the Los Angeles Film Critics Association. Lee's *Jungle Fever*, *Mo' Better Blues*, *Clockers* and *Crooklyn* were also critically well received.

In addition to his achievements in feature films, Lee has produced and directed numerous music videos for such diverse artists as Miles Davis, Chaka Khan, Tracy Chapman, Anita Baker, Public Enemy, Bruce Hornsby and Michael Jackson. His other music videos include work for the late Phyllis Hyman, Naughty by Nature and Arrested Development.

Lee's commercial work began in 1988 with his Nike Air Jordan campaign. He has also completed a PSA for UNCF which features Michael Jordan. Lee is also well known for his Levi's Button Fly 501, AT&T and ESPN television commercials. Other commercial ventures include TV spots for Phillips, Nike, American Express, Snapple and Taco Bell, among others. Lee has directed Art Spot Shorts for MTV and a short film featuring Branford Marsalis and Diahnne Abbott for Saturday Night Live. Lee is also involved in documentaries and sport programs, having completed the Emmy and Oscar nominated documentary, *4 Little Girls*, for HBO and receiving an Emmy award for his piece on John Thompson for HBO/Real Sports. Additionally Lee has authored six books on the making of his films; the fifth book, Five for Five, served as a pictorial reflection of his first five features. He also authored Best Seat in the House with Ralph Wiley. Most recently he co-authored a children's book Please Baby Please with his wife, Tonya Lewis Lee.

Ever moving into new areas, Lee has combined his extensive creative experience into yet another venture: partnering with DDB Needham, he has created Spike/DDB, a full service advertising agency.

PRESTON HOLMES (Producer) is an industry veteran with 30 years experience as a producer, production manager and assistant director on feature films, television movies and documentaries. His production experience

runs the gamut from studio features to lower budgeted independent productions shot on locations ranging from Harlem and South Central to Egypt and Saudi Arabia.

After attending Princeton University, Preston left school to enroll in the prestigious Director's Guild East's Assistant Director Training Program and then admission to the Guild as an Assistant Director.

Moving from commercial production to features in New York, first as an assistant director and then as production manager, Preston joined Spike Lee's production team and helped turn out such hits as *Do The Right Thing*, *Mo' Betta Blues* and *Jungle Fever*. Preston recently worked with Lee on *Sucker Free City*, a pilot for Showtime. He has since gone on to Produce or Co-Produce films with some of today's most outstanding African-American filmmakers; *Juice* with Ernest Dickerson, *Malcolm X* and *Crooklyn* with Spike Lee and *New Jack City*, *Posse* and *Panther* with Mario Van Peebles.

In 2000, Preston also produced the award winning television movie *Boycott*, starring Jeffrey Wright and directed by Clark Johnson for HBO Films with whom he is currently developing a film on the life of African-American movie pioneer Oscar Micheaux. In addition, Preston produced the feature documentary, *Tupac Resurrection* on the life of Tupac Shakur, for MTV Films.

FERNANDO SULICHIN (Producer) first worked with Lee on the Academy Award ® nominated *MALCOLM X*, starring Denzel Washington.

Sulichin produced Abel Ferrara's *The Addiction*, which earned him a 1995 nomination for an Independent Spirit Award as the Best Independent Producer of the Year. The following year, he was selected as one of the Hollywood Reporter's "Top Ten Talents to Watch." Since then, he has been actively developing projects with talents such as Sean Penn, Marlon Brando and Gabriel Garcia Marquez.

In partnership with producer Chris Hanley, Sulichin created Black List Films an independent feature film company. Black List Films' first movie is the critically acclaimed *Bully* which was directed by Larry Clark and which was part of the official selection at La Mostra Di Venezia 2001 and The Deauville Film Festival. Other films include *Love Liza* starring Phillip Seymour Hoffman and Oscar winner Kathy Bates, *Spun* with cast including Mickey Rourke, Jason Schwartzman, Brittany Murphy, Mena Suvari and *Tiptoes*, starring Gary Oldman and Matthew McConaughey.

In 2001, Sulichin has created his own production company Rule 8 Productions Ltd for the purpose of developing and producing feature films and documentaries about striking political leaders of the 20th century. Rule 8 has just completed three documentaries by Oliver Stone: the first two are *Comandante* and *Looking for Fidel*: an intimate portrait of Fidel Castro and his Cuba as seen through the lens of three Oscar winner director. The second, *Persona Non Grata*, is Oliver Stone's take on the Middle Eastern conflict.

Sulichin recently served as executive producer in Oliver Stone's *Alexander The Great*.

MICHAEL GENET (Co-Writer) first written work, 'Pork Pie' was selected to the 1991 Sundance Screenwriter's Lab. Since then Genet has written "Hallelujah" for American Playhouse, starring Dennis Haysbert, James Earl Jones and Phylicia Rashaad, *Stagolee* for Harry Belafonte and New Line Cinema, *Talk to Me*, which is currently set up at FOX 2000, a political action thriller, *Eagle Down* a new TV pilot, *Manhattan West*, and his latest screenplay, the romantic comedy, *Sunny Royal*.

An award winning playwright as well, Genet's stage adaptation of *Pork Pie* had its world premiere at the Denver Center Theater in May 2001. For his efforts, *Pork Pie* was selected to the 1999 Eugene O'Neill Playwrights Conference and was the recipient of the 2000 Kennedy Center Award for New American Plays.

Genet is currently working on a new Sci-fi thriller called *Twelve!*.

A native of Washington, D.C., Genet began his artistic journey studying at the Juilliard School of Drama and the California School of the Arts. His acting credits span the genres of stage, film and television with appearances on and off-Broadway in *A Few Good Men*, *Hamlet*, *The Colored Museum*, and *The Oedipus Plays*; to such films as *One Fine Day*, *Stranger Among Us*, *Boozy Call*, and *25th Hour* to various appearances on *Law and Order CI*, *N.Y. Undercover* and a six year stint on CBS TV's *As The World Turns*.

Editor **BARRY ALEXANDER BROWN** recently worked on *Ten Minutes Older: The Trumpet*. Other selected film credits include *A Huey P. Newton Story*, *The Original Kings of Comedy*, *Summer of Sam*, *Freak*, *Cousin Bette*, *He Got Game*, *Crooklyn*, *Malcolm X* and *Madonna: Truth or Dare*.

Since his days under the tutelage of Art Blakey, **TERENCE BLANCHARD** (Music by) has matured from a trumpeter to one of the most important musician/composer/band leaders of this generation. Blanchard's innovation and energy continue to be felt in both the jazz and film industries. He has written music for over 25 films, half of which were for Spike Lee, including *Bamboozled*, *Summer of Sam*, *Malcolm X*, *Get on the Bus* and Lee's Oscar(r) nominated documentary *4 Little Girls*. He most recently provided the music for Lee's documentary, *Jim*

Brown All American, the box office hit *Barbershop*, and the feature film *People I Know* with Al Pacino, as well as the features *Original Sin*, *Glitter*, *Love and Basketball*, and *Next Friday*. Blanchard has also scored the music to such critically acclaimed releases as the Emmy Award nominated documentary *The Promised Land* and director Kasi Lemmons' *Eve's*

Bayou. His television credits include *Gia*, *The Color of Courage*, *A Sainly Switch*, *The Tempest* and *Assault at West Point: The Court-Martial of Johnson Whittaker*.

Although Blanchard considers his work in film and television fun and interesting, he distinctly regards himself as a jazz musician first. He successfully juggles touring with his band with outside projects. He has recorded 11 albums under his own name, one of which was the Grammy Award nominated CD *The Heart Speaks*.

TRISTAN TAORMINO is an award-winning author, columnist, editor, and sex educator. She graduated Phi Beta Kappa with her Bachelor's degree in American Studies from Wesleyan University in 1993. She is the author of three books: *True Lust: Adventures in Sex, Porn and Perversion* (Cleis Press); *Down and Dirty Sex Secrets* (ReganBooks/HaperCollins); and *The Ultimate Guide to Anal Sex for Women* (Cleis Press), winner of a Firecracker Book Award and named Amazon.com's #1 Bestseller in Women's Sex Instruction in 1998. She is series editor of *Best Lesbian Erotica*, an annual anthology published by Cleis Press, for which she has collaborated with writers Heather Lewis, Jewelle Gomez, Jenifer Levin, Chrystos, Joan Nestle, Pat Califia, Amber Hollibaugh, Cheryl Clarke, and Michelle Tea. She is a columnist for *The Village Voice*, and her writing has also appeared in *Taboo*, *Vibe*, *Spectator*, *Velvet Park*, *Paper*, *The Advocate*, and over fifteen anthologies. She is the former editor of *On Our Backs*, the nation's oldest lesbian-produced lesbian sex magazine, which just celebrated its 20th anniversary.

Tristan is the recipient of several awards, including a 2003 Lambda Literary Award, two Vice Versa Awards for excellence in gay and lesbian journalism, and the 2003 Vaughn Keith National Educator of the Year Award. She has been featured in over 200 publications including *The New York Times*, *Redbook*, *Cosmopolitan*, *Glamour*, *Entertainment Weekly*, *Details*, *New York Magazine*, *Men's Health*, and *Playboy*. She has been named to several media lists, including *Out Magazine's 100 Gay Success Stories of the Year* and *The Advocate's Best and Brightest Gay & Lesbian People Under 30*. She has appeared on CNN, HBO's *Real Sex*, NBC's *The Other Half*, *The Howard Stern Show*, *Loveline*, *Ricki Lake*, *MTV*, *Oxygen*, *Fox News*, *The Discovery Channel*, and on over four dozen radio shows. She lectures at top colleges and universities including Yale, Brown, Columbia, Smith, Vassar, and NYU, where she speaks on gay and lesbian issues, sexuality and gender, and feminism. Her official website is www.puckerup.com.

SANDOR SZENASSY is an established British artist, originally from London, now based in Brooklyn and increasingly part of the New York art scene. Szenassy, who came to prominence on the London art scene during the 1990's, is a rare example of a British artist paying homage to a predominantly American iconography - the Heavyweight Champion, and by implication, its socio-political significance to 20th century popular culture. His huge 8 x 8 feet portraits of Muhammad Ali's contemporaries and close-ups of fight action build upon a figurative painting tradition inherited from recent British masters like Francis Bacon and Lucian Freud.

Quietly going about his business in a studio in the industrial heart of Brooklyn (Greenpoint) Szenassy is, for the moment, one of New York's best-kept secrets. Solitary and retiring, he maintains a systematic aloofness from the contemporary art scene. This most singular of artists is nevertheless a serious thinker about art history and related issues and recently delivered a thought provoking public lecture on the decline of Western Culture. His paintings are

huge, solemn, tragic and starkly beautiful. Impervious to fashion or the taint of commercialism, his work is at odds with the overall tone of what is currently “in,” and for this reason he is one of New York’s most necessary and relevant artists. Though New Yorkers don’t know this yet, Szenassy is the stuff of which New York art legends are traditionally made. Szenassy is undoubtedly producing some of the most powerful paintings of our time.

Sandor Szenassy is a different breed of artist who believes that serious art, no matter how extreme or specialized in its aesthetic, should do more to reach out to the general public. In Sandor’s philosophy, artists should explore ways of producing work that is intelligible and relevant to all people, rather than just catering to the whims of the tiny minority who make up the cultural elite.

Sandor Szenassy has focused his efforts on bridging the gap between modern contemporary art and the common man. Art can be intimidating and imposing so Szenassy has endeavored to create a point of entry for all who are interested. In his view, “Art is not a luxury. It is a necessity. Art has helped build society. Building a better more democratic relationship between the people and art will help build a better society.”

Szenassy has recently completed his monumental “Fight of the Century” project. Arguably the first and only body of art of its kind, this installation of 20 huge paintings deconstructs a historic New York event - the legendary first Muhammad Ali v. Joe Frazier fight (Madison Square Garden 1971) into a stunning evocation of the human body in motion and of the human condition in extremis.

In October 2003, Szenassy was commissioned by filmmaker Spike Lee to paint a large-scale portrait of legendary heavyweight champion Joe Louis. The painting is featured prominently in “She Hate Me.”

ABOUT THE CAST...

ANTHONY MACKIE (Jack) first worked with Lee on *Sucker Free City*, a pilot for Showtime. He most recently appeared in *Hollywood Homicide* with Harrison Ford and Josh Hartnett. He has also just completed the lead role in the independent film, *Brother to Brother*. Mackie also appeared in *8 Mile* with Eminem

Mackie made his Broadway debut opposite Whoopi Goldberg and Charles Dutton in August Wilson's *Ma Rainey's Black Bottom*. He recently appeared on Broadway in an adaptation of *Drowning Cow* with Alfre Woodward.

Originally from New Orleans, Louisiana, Mackie first studied acting at the New Orleans Center for Creative Arts (NOCCA); and completed his studies at Juillard. His first professional experience came in the role of Tupac Shakur in *Up Against the Wind* which launched him onto the prestigious New York theatre scene. In Spring 2002, Mackie received an Obie Award for his work in TALK at New York's well-known Public Theatre directed by Marion McCClinton.

Nominated for her first Independent Spirit Award for "Best Actress" in the film *Lift* **KERRY WASHINGTON** (Fatima) was recently seen in *The Human Stain*, opposite Nicole Kidman and Sir Anthony Hopkins, *Sin*, starring opposite Gary Oldman and Ving Rhames and *United States of Leland*, opposite Kevin Spacey and Ryan Gosling. She also appeared in Jerry Bruckheimer's *Bad Company*, starring Chris Rock and Sir Anthony Hopkins and directed by Joel Schumacher. Best known for her role in Paramount Pictures' *Save the Last Dance*, where she starred opposite Julia Stiles and Sean Patrick Thomas, Washington received a Teen Choice Award for "Best Breakout Performance." Prior to that, Washington starred in the highly acclaimed independent film, *Our Song*.

During her free time, Washington is an active supporter of the Creative Coalition, a group dedicated to raising awareness of First Amendment Rights and support of arts in education and a new program called Adopt-A-Classroom in New York City.

For the past twenty-five years **ELLEN BARKIN** (Margo) has worked in movies, television and on the stage. She has appeared in over thirty-five films; among them *Diner*, *Tender Mercies*, *The Big Easy*, *Sea of Love* and *This Boy's Life*. She has worked with esteemed actors and directors such as Robert De Niro, Al Pacino, Robert Duvall, Jack Nicholson, Paul Newman, Blake Edwards, Jim Jarmusch, Sidney Lumet, Spike Lee and Todd Solondz. She has been nominated for several Golden Globes and won a Best Actress Emmy for her work in Oprah Winfrey's *Before Women had Wings*. This year she will appear for HBO in Sidney Lumet's *Thought Crimes*, in Spike Lee's *She Hate Me* and Todd Solondz's *Palindromes*.

A native New Yorker, Ellen was honored to be asked by Spike Lee to participate in this film and help Spike interpret his most singular and iconic vision. She looks forward to future collaboration with this visionary filmmaker.

MONICA BELLUCCI has achieved popular and critical acclaim through out Europe for her films and is now commanding the same respect and admiration for her work in such internationally renowned films as Giuseppe Tornatore's Oscar-nominated *Malena* and Christophe Gans' French box-office sensation, *The Brotherhood of the Wolf* (*Le Pacte des Loups*).

Ms. Bellucci grew up in the Umbrian town of Citta di Castello, idolizing such global cinema icons as Sophia Loren, Anna Magnani, Gina Lollobrigida and Claudia Cardinale. Her own ascent to stardom began in Milan, where she was studying law when a friend urged her to try modeling. Spotted by a director in a magazine layout, she was lured from her university studies and has worked as an actress ever since.

She also captured the attention of director Francis Ford Coppola, who cast Ms. Bellucci in her first American role, as one of Dracula's brides in his 1992 adaptation of *Bram Stoker's Dracula*. She returned to Italy and appeared in numerous films, including *Il Cielo e Sempre Piu Blu*, *Palla di Neve* and *I Mitici*, among others.

Ms. Bellucci garnered further acclaim in her first French-language film, the 1996 thriller *L'Appartement*. She won a Cesar (the French equivalent of the Academy Award). The film also marked the first of many collaborations with her future husband, French actor Vincent Cassel. The two have starred in films including their most recent together, Gaspar Noe's provocative thriller, *Irreversible*, which was an official competition selection at the 2002 Cannes Film Festival and made its American debut at the 2003 Sundance Film Festival. Ms. Bellucci's film credits also include *Under Suspicion*, *Franck Spadone*, *Le Plaisir* and *Mediterranees*.

2003 yielded increased visibility for Ms. Bellucci in the United States and around the world. In addition to *Irreversible*, she co-starred with Bruce Willis in *Tears of the Sun* and appeared opposite Keanu Reeves and Laurence Fishburne in the Wachowski Brother's wildly-anticipated dual sequels, *The Matrix: Reloaded* and *The Matrix: Revolutions*. In 2004, she appeared in one of the year's most talked-about films, portraying Mary Magdalene in Mel Gibson's *The Passion of the Christ*. Having recently co-starred in the French release, *Agents Secrets*, Ms. Bellucci will be seen next in *She Hate Me* and *The Brothers Grimm*.

As a playwright, screenwriter, director, producer, and actor during a career spanning over 50 years, **OSSIE DAVIS** (Judge Buchanan) has been a staple of black theater with his wife, actor Ruby Dee. Both are longstanding political activists who were highly visible during the height of the Civil Rights movement and continue to speak out at rallies for progressive and humanitarian causes.

Davis delivered the moving eulogy at the funeral of slain civil rights leader Malcolm X (which he repeated for the extended coda to Spike Lee's 1992 biopic).

Born in Cogdell, Georgia, Davis began his career as a writer and actor with the Rose McClendon Players in Harlem in 1939. He most recently appeared in the Showtime movies *Deacons for the Defense* and Anne Rice's *Feast of all Saints*.

In 1946, Mr. Davis made his Broadway debut in *Jeb* and went on to perform in many Broadway productions, including *Anna Lucasta*, *The Wisteria Trees*, *Green Pastures*, *Jamaica*, *Ballad for Bimshire*, *The Zulu and the Zayada* and the stage version of *I'm not Rappaport*. In 1961, Mr. Davis wrote and starred in the critically acclaimed *Purlie Victorious*. He was inducted into the Theater Hall of Fame in 1994.

After making his film debut in *No Way Out* in 1950 with Sidney Poitier, Mr. Davis appeared in such films as *The Cardinal*, *The Hill* and *The Scalphunters*. In 1970, Mr. Davis directed his first feature film, *Cotton Comes to Harlem*. He went on to direct four others: *Gordon's War*, *Kongi's Harvest*, *Black Girl*, and *Countdown at Kusini*, which he also co-produced with his wife, Ruby Dee. Additional film roles included the animated feature *Dinosaur, Dr.* with Eddie Murphy, *Get on the Bus* for Spike Lee, and *I'm not Rappaport* with Walter Matthau.

Mr. Davis' first appearance on the small screen was in the title role of the 1955 television production of *The Emperor Jones*. He received Emmy Award nominations for his work in *Teacher, Teacher*, *King* and most recently, *Miss Evers' Boys*. He has been a regular or recurring player in *With Ossie & Ruby*, *B.L. Stryker*, *Evening Shade*, and *The Client*. Additional notable television credits include *12 Angry Men*, *Promised Land*, *Night Gallery*, *The Sheriff*, *The Ernest Green Story*, *Roots: The Next Generation*, Alex Haley's *Queen*, *The Stand*, *The Defenders*, and *Bonanza*. Currently, Mr. Davis co-hosts the African Heritage Movie Network's *Movie of the Month*. His television writing credits include episodes of *EastSide/ West Side* and the teleplay of *For Us the Living*, for which he received the Neil Simon Jury Award.

Ossie Davis and Ruby Dee have produced several television specials, including *Today Is Ours*, *Martin Luther King: The Dream & The Drum*, and two segments of *A Walk Through the 20th Century with Bill Moyers*. They also co-produced the television series *With Ossie & Ruby*, which aired for three seasons. In 1980, Mr. Davis and Ms. Dee founded their own production company, Emmalyn II Productions Company, Inc.

Mr. Davis has received many honors and citations, including the N.Y. Urban League Frederick Douglass Award, the NAACP Image Award, and the National Medal of Arts.

He is the author of three children's books: *Escape to Freedom* (honored by the American Library Association and the Jane Adams Children's Book Award); *Langston* and *Just Like Martin*. He and Ruby Dee recently marked their 50th wedding anniversary with the publication of their joint autobiography, *With Ossie and Ruby: In This Life Together*.

WOODY HARRELSON (Powell) is one of a select group of actors that have triumphantly made the transition from the small screen to motion pictures. The actor first endeared himself to millions of viewers as a member of the ensemble cast of NBC's long-running hit comedy, "Cheers." For his work as the affable bartender Woody Boyd, Harrelson won an Emmy in 1988 and was nominated four additional times during his eight-year run on the show. He was also seen in a recurring guest role on the hit series "Will and Grace."

Harrelson won Academy Award, Golden Globe, and Screen Actors Guild Nominations as Best Actor for his critically-acclaimed portrayal of controversial magazine publisher Larry Flynt in Milos Forman's drama, *The People Vs. Larry Flynt*. He starred with a stellar cast in Terence Malick's Oscar nominated war drama *The Thin Red Line*, Stephen Frears' acclaimed feature *Hi-Lo Country*, and Ron Howard's *EDTV*. Currently, Harrelson is filming *The Big White* for director Mark Mylod, starring opposite Robin Williams, W. Earl Brown and Holly Hunter.

Harrelson made his big screen debut as a high school football player in *Wildcats*, which also featured another burgeoning talent, Wesley Snipes, with whom Harrelson would later reunite in Ron Shelton's basketball comedy, *White Men Can't Jump*, and the action thriller, *Money Train*. He starred opposite Robert Redford and Demi Moore in Adrian Lyne's drama, *Indecent Proposal*, and won acclaim as the homicidal Mickey for director Oliver Stone in the powerful drama, *Natural Born Killers*. He played one-handed bowler Roy Munson in the Farrelly Brothers' comedy, *Kingpin*, a newspaperman caught in a web of intrigue in Volker Schlöndorff's film noir thriller, *Palmetto* and a journalist covering war-torn Bosnia in *Welcome to Sarajevo*. Other film credits include *Wag the Dog*, *Sunchaser*, *Doc Hollywood*, *L.A. Story*, *The Cowboy Way*, and Ron Shelton's *Play it to the Bone* with Antonio Banderas. Harrelson was most recently seen in the comedy/drama *Anger Management* with Jack Nicholson and Adam Sandler for director Peter Segal. He is next set to star in *After the Sunset* opposite Pierce Brosnan and Salma Hayek for director Brett Ratner. Also this year, Harrelson can be seen in Spike Lee's *She Hate Me*.

In addition to film and television, Harrelson has made his mark in the world of theater as well. He starred in the Roundabout's revival of the N. Richard Nash play, *The Rainmaker*, which centers on a con man who promises to bring rain to a drought-hit Midwestern town in the 1930s. Harrelson also starred opposite Sean Penn in Sam Shepherd's play *The Late Henry Moss* for San Francisco's Magic Theater. He also wrote and directed the dark comedy *Furthest From The Sun*. The play first premiered in Los Angeles at the Tiffany Theater and was later staged in Minneapolis. He was recently in London on stage appearing opposite Kyle MacLachlan in *On An Average Day*, a play by John Kolvenbach at the Comedy Theatre.

A star of stage and screen in her native China, **BAILING** (Oni) is poised to match her homeland success around the globe with major roles in blockbuster adventures, big screen comedies and gritty independent films.

While best known for her dramatic portrayals, Bai Ling recently made a successful foray into comedy, starring in the Miramax feature *My Baby's Daddy*, opposite Eddie Griffiths and Anthony Anderson. Bai Ling played "Kwan," the long-suffering girlfriend to the reluctant father of her child (Anderson).

She recently wrapped Jon Avnet's *World of Tomorrow*, joined by an all-star cast including Jude Law, Gwyneth Paltrow and Angelina Jolie. In this futuristic action-adventure, Bai Ling plays a mysterious woman who seemingly thwarts moves to save our planet. The film will open wide on September 17, 2004 from Paramount Pictures.

Also on her slate is a stunning cameo in May 2005 release of *Star Wars: Episode 2*, as an ambassador in an instellar United Nations, as well as a starring role as a lesbian desperate to conceive in Spike Lee's wildly clever *She Hate Me*.

Rounding out her work this year is a starring role in Content Film's immigrant drama, *The Beautiful Country*, produced by the award-winning Terrence Malick, which made its debut at the Berlin Film Festival in February 2004.

Even language proves no barrier for this protean actress, which she proved when landing a starring role in *Taxi 3* in 2002. In this third installment in a series of wildly popular Luc Besson caper movies, Bai Ling plays a wily gangster's moll – entirely in French!

Bai Ling was also seen starring in *Point of Origin* for HBO, with Ray Liotta and Jon Leguizamo. In this real life story, Bai Ling plays the aggrieved but faithful wife to a brilliant Los Angeles arson investigator (Liotta) with a troubled psyche.

Additionally, Bai Ling played opposite Jodie Foster and Chow Yun Fat in Andy Tennant's *Anna and the King*. In this dramatic retelling of *The King and I*, Bai Ling plays "Tuptim," the King's beautiful young concubine, who defiantly pursues her true love with tragic consequences.

1999 saw her opposite Will Smith in Barry Sonnenfeld's *Wild, Wild, West* with Kevin Kline, Kenneth Brannagh and Salma Hayek, as "Miss East," the cunning Asian seductress.

Bai Ling first came to the attention of audiences and critics alike when she won the coveted role opposite Richard Gere in Jon Avnet's thriller, *Red Corner*. She starred as the court-appointed defense attorney to Gere's character, who is accused of a brutal murder during a business trip to China. Reviewers across the country cited Bai Ling's "mesmerizing," "powerful," and "luminous" performance. She received numerous accolades, including the prestigious 1997 Breakthrough Award from the National Board of Review. She also garnered the Discovery Star of 1997 awarded by the Hollywood Women's Press Club for their Golden Apple Awards. As a cap-off to an incredible year, Bai Ling was selected as one of People Magazine's "50 Most Beautiful People in the World."

Born in the Szechwan province of The People's Republic of China, Bai Ling's first exposure to acting came at the age of 14, when she served a three-year stint in the Chinese Army as part of a performance troop entertaining soldiers in Tibet. The experience allowed Bai Ling to cultivate her musical skills, which, in turn, have resulted in her amazing ear for dialects. She went on to refine her craft with the Szechwan Theater Company, where she came to the attention of both traditional and progressive Chinese directors. Bai Ling was cast in a variety of film roles, from naive peasant girl to pop singer, culminating with her convincing portrayal of a mentally ill young woman in the critically acclaimed, contemporary Chinese drama, *Arc Light*.

Since relocating to the United States as a Visiting Scholar with NYU's Film School, Bai Ling has transformed herself from traditional Asian beauty to contemporary American girl. While developing her remarkable facility with the English language, Bai Ling has worked with such prestigious filmmakers as Ang Lee in *The Wedding Banquet*, Oliver Stone in *Nixon*, and Terence Malick in the Brooklyn Academy of Music's production of his play, *Sansho the Bailiff*. She starred as a proper Chinese daughter in the American Playhouse production of *Nobody's Girl* for PBS, as a funky downtown diva in the independent gem *Somewhere in the City*, and as the mystical villainess in Alex Proyas' dark thriller, *The Crow*.

Bai Ling's other credits include the independent love story, *Row Your Boat*, opposite Jon Bon Jovi, and an extraordinary two-hour season finale of the acclaimed TV series, *Touched by an Angel*.

LONETTE McKEE (Lottie) was nominated for a Tony Award for her portrayal of Julie LaVerne in a revival of *Show Boat*. When McKee debuted in *Sparkle* (1976), film critic Pauline Kael noted that she was "so sexy that she lays waste to the movie." She demonstrated her terrific vocal skills in that movie, as well as in *The Cotton Club* and *'Round Midnight*. She has appeared in many feature films including *Malcolm X* (as Malcolm's mother,) *Jungle Fever*, *Which Way Is Up?* and *Brewster's Millions*. McKee recently appeared in *Honey* with Jessica Alba and Mehki Phifer. Stage credits also include the starring role in the one-woman show *Lady Day at Emerson's Bar and Grill*, a tribute to Billie Holiday.

Grammy-nominated and internationally acclaimed for his skill on the mic, **Q-TIP** (Vada) is widely recognized for his groundbreaking hip-hop group A TRIBE CALLED QUEST. He is currently partnered with DreamWorks Records as a solo artist and an executive on his label, ABSTRACT ARTWORKS. His accomplishments as an artist have never been limited to the medium of sound. Q-Tip has consistently worked as an actor, since his 1993 debut in *Poetic Justice*. Currently co-starring in *She Hate Me*, he has also made contributions to the cinema as a screenwriter and as a producer. His solo album OPEN will be released by DreamWorks in 2004.

DANIA RAMIREZ (Alex) first worked with Spike Lee on *The Subway Stories* for HBO, and followed that with work on *25th Hour*. Her other credits include the independent film *Cross Bronx*. She will next appear in the upcoming comedy *Fat Albert*.

A native of the Dominican Republic, Ramirez moved with her family to New York City when she was ten years old. She started her career as a model, which led to commercial work. Ramirez ended her modeling career when she decided to focus on becoming an actress.

She currently lives in Los Angeles with a Chihuahua mix named Joey.

What he may lack in movie star good looks, the quirkily brilliant **JOHN TURTURRO** (Don Angelo) more than makes up for with some of the finest acting chops around. Upon completion of his MFA at the Yale School of Drama, the versatile, Brooklyn-born performer created the title role of John Patrick Shanley's *Danny and the Deep Blue Sea* at the Playwrights Conference at the Eugene O'Neill Theatre Center in 1983, reprising it a year later off-

Broadway to win an OBIE Award. Although he had worked as an extra in *Raging Bull* (1980) and played bits in several other movies, his success in Shanley's play opened the door for larger roles in films like *To Live and Die in L.A.* (1985) and *The Color of Money* (1986), but it remained for Shanley himself to write a part in *Five Corners* (1987) that truly showcased the actor's dark intensity. As psychopathic penguin-clubbing parolee Heinz Sabatino, he terrorized Jodie Foster and provided the dramatic center for an arresting but flawed mélange of comedy and melodrama, whimsy and violence.

Spike Lee admired his performance in *Five Corners* and cast Turturro as the volatile, racist pizza-maker Pino in *Do the Right Thing* (1989), inaugurating a long-standing collaboration. The following year, he began his association with Joel and Ethan Coen, playing Bernie Bernbaum, the alternately cocky and sniveling, double-crossing Jewish gangster of *Miller's Crossing*, and re-teamed with Lee as a greedy nightclub owner for "Mo' Better Blues", his miserly character drawing charges of anti-Semitism. Turturro's poignant portrayal of the kind-hearted kid from Brooklyn who sees and loves people regardless of their race in Lee's *Jungle Fever* (1991) offered a surprising contrast to Pino. That year also saw him essay the title character of the Coen brothers' dark satire *Barton Fink*. As an idealistic playwright lured to 1940s Hollywood (a thinly veiled version of Clifford Odets), he suffered acute and hallucinatory writer's block in a surreal hotel room later consumed by flames as part of his descent to hell and earned the Best Actor Award at Cannes for his efforts.

As an actor, Turturro was a chameleon, adapting his physique and demeanor (his very walk) to suit each role. Having proved himself equally convincing as little sleazeballs, big toughs, nice guys or geeks, he next branched out as director and co-writer of *Mac* (1992), a labor of love inspired by the life of his late father. The rock-solid tale of three Italian-American brothers in Queens, New York, starred Turturro as a carpenter struggling to start his own construction company in the '50s and earned him the Camera d'Or at Cannes, its sincere depiction of blue-collar life making it a favorite with critics. He returned to acting with a supporting role as an airline therapist in Peter Weir's excellent *Fearless* (1993) and walked off with the best reviews of the otherwise disappointing "Being Human" before delivering a sensational turn as Herb Stempel, the hot-headed sore loser forced to "take a dive" in favor of a more photogenic winner in *Quiz Show* (both 1994), Robert Redford's expose of the TV quiz show scandal of the late 1950s.

Turturro had a rare opportunity to shine in a meaty domestic role as Sid Lidz, scientist, frustrated inventor, devoted husband to a fatally ill wife (Andie MacDowell) and distracted father to an impressionable little boy in Diane Keaton's *Unstrung Heroes* (1995).

He also scored as a rigid man who rediscovers spontaneity and joy in Tom DiCillo's *Box of Moonlight* (1996), and though many moviegoers still associated him with the rage of earlier characters, both parts worked to dispel the notion of his volcanic persona. Turturro then threw himself into his portrayal of Italian writer and Holocaust-survivor Primo Levi in *The Truce* (1997), losing 30 pounds to utterly capture the bird-like frailty of the recently released internee of Auschwitz. His awkward shyness and vigilant gaze effectively reflected the inner life of a man slowly emerging from his desensitized existence to rediscover the joys of laughter and music and sexual arousal.

Unfortunately, the source material (Levi's *The Reawakening*) proved difficult to dramatize, hamstringing the film and making it ultimately unsatisfying despite the actor's fine work. Turturro has periodically returned to the stage, most notably in two off-Broadway revivals by the Classic Stage Company. He received great acclaim in the title role of Bertolt Brecht's *The Resistible Rise of Arturo Ui* (1991), delivering in the words of Clive Barnes "the maddest, the most paranoid, the meanest ... and most effective" Arturo that critic had seen, and later appeared in the CSC production of *Waiting for Godot* (1998).

As for directing, it took awhile, but he finally unveiled his sophomore effort, *Illuminata*, at Cannes in 1998. Another labor of love, the attempt at French bedroom farce boasted a fine ensemble cast, including Christopher Walken as a flamboyantly gay critic and Susan Sarandon as a beautiful, aging, amoral diva, but the director could not quite deliver in the tradition of Jean Renoir's *Rules of the Game* (1939) or Marcel Carne's *Children of Paradise* (1945). Still, the personal film addressed intimate issues that affect a marriage (Turturro and wife Katherine Borowitz play husband and wife) and provided an affectionate look at a tightly knit, turn-of-the-century theatrical troupe, both onstage and behind the scenes.

CHIWETEL EJIOFOR (Frank Wills) started acting in school plays at the age of 13. The child of Nigerian immigrants to London, Ejiofor sharpened his craft on London's stages and in made-for-television films. In 1997 he was introduced to a global audience opposite Djimon Hounsou in Steven Spielberg's *Amistad* and since then has built a solid and diverse resume of credits most notably co-starring with Liam Neeson, Emma Thompson and Keira Knightley in 2003's *Love Actually*, and opposite Audrey Tautou in Stephen Frears' *Dirty Pretty Things* for which he won Best Actor at the British Independent Film Awards and was nominated for Best European Actor and Best Newcomer at the European Film Awards. Ejiofor will next co-star with Hilary Swank in *Red Dust* and star opposite Will Ferrel in the Woody Allen directed *Melinda Melinda*.

MICHOLE WHITE (Nadiyah) is a graduate of CA Inst. of the Arts. Her goal as an artist is to connect with the hearts of others, to provoke thought and feeling, and to assist in the healing of other beings. After working with Spike Lee on *The 25th Hour*, Michole is honored to have worked with him for the second time. She has been most inspired by his success in being true to his creative process. Her most recent credits include *Copshop* (a 1hr pilot with Richard Dreyfuss for PBS), *Law and Order, Thirdwatch, 100 Centre St.* with Sydney Lumet, Suzan-Lori Parks' *F*cking A* Off-Broadway, and August Wilson's *Jitney*, Off-Broadway and regionally.

SARITA CHOUDHURY (Song) made her film debut as the love interest to Denzel Washington's character in Mira Nair's *Mississippi Masala*. Choudhury's performance as the 'Queen' in Mira Nair's controversial film *Kama Sutra* captured the attention of many critics who took notice of her exotic beauty and depth of emotion.

Choudhury has also worked with some of Hollywood's most distinguished directors. Sarita recently worked with Cyn Rossi on the independent film *Torn* and finished a Spike Lee Film *3 A.M.* directed by Lee Davis for Showtime, as well as, Fisher Steven's *Still A Kiss*. Her other film credits include, *Wild West*, directed by David Atwood; *The*

House of the Spirits, directed by Lisa Cholodenko; Sidney Lumet's *Gloria*; and *A Perfect Murder*, directed by Andy Davis.

For television, Choudhury has a recurring role on NBC's "Deadline" and Sydney Lumet's A&E series "100 Center Street." She has also starred in *Subway Stories*, for HBO and Executive Producer Jonathan Demme, and Showtime's *Down Came A Black Bird*. She has also appeared on NBC's "Homicide," and *The Untitled Denis Leary Project* for Dreamworks SKG.

What My Queer Eye Sees in *She Hate Me*
by Tristan Taormino
Consultant on *She Hate Me*

In the summer of 1991, before my junior year of college, I worked as an intern at the Gay & Lesbian Alliance Against Defamation (GLAAD) in Los Angeles. The next year, gay and lesbian activists waged war on the film *Basic Instinct* because of its portrayal of lesbian and bisexual women as psychotic murderers. Part of the problem then was that there were so few gays and lesbians in mainstream films, and when they did appear, they were portrayed as mentally unstable. Remember, that was years before *Ellen*, *Will & Grace*, *Queer As Folk*, and the *L Word*. GLAAD has shifted its tactics but not its purpose: to fight for fair, realistic, balanced portrayals of gay, lesbian, bisexual, and transgendered people in the media.

When Spike Lee first approached me to work on *She Hate Me*, I wasn't surprised that he was making a film with a bunch of lesbians in it. After all, this is a filmmaker who has tackled subject matter and issues that most others shy away from, including race, class, and sexuality. He's never been afraid to speak his own truths through his films, and his take on lesbians intrigued me. Plus, when was the last time you saw 19 lesbians in a mainstream movie - most of whom were women of color? The answer is never. Spike was breaking new ground as always, and I wanted to be a part of it.

Lesbians are not minor characters in this film. They are an integral part of the story, just as we are an integral part of our society. My main concern was that the women in the movie not be stereotypical. But in working with a cast of such diverse ethnic backgrounds, it was apparent from day one that the actors were keenly aware and sensitive to this issue. I remember one of them said to me, "There are not exactly an abundance of good parts for women in film. And if you're a woman of color, there are even less. I'm conscious of the fact that this character needs to be well-developed. I've got no interest in my portrayal being shallow or stereotypical." Indeed, it was important to all the actors to play these lesbian characters with integrity and respect, to portray them as complicated, three-dimensional women. For example, Fatima's refusal to identify as either lesbian or bi represents a new generation of queer women who recognize that identity and sexuality are more fluid than labels and categories can describe. They are comfortable with who they are, and that's what matters.

Because there are so many lesbians in the film, we have the opportunity to show just how diverse the lesbian community can be. Each of these women has her own style, her own sense of self, and, of course, her own reaction to having sex with Jack. They express a range of emotions from trepidation and ambivalence to curiosity and playfulness, and the encounters are full of humor. As an artist, Spike is interested in exploring important, timely, and controversial issues in his films. And nothing is more timely than issues of gay marriage, gay parenting, and definitions of the family. When lesbians want to parent, they've got options --- adoption, artificial insemination, a friend's sperm and a turkey baster --- and every option brings different challenges. I know plenty of women who've conceived through sex with a man, and feel very comfortable with that choice. As a feminist and a lesbian, that's what's most important to me: the choice.

I'm sure that the end of the film --- where we see Jack, Fatima, and Alex together --- will raise the most eyebrows among audiences. Spike intentionally leaves their relationship ambiguous. It's clear that the three are all co-parenting the kids, but what's also clear is that Fatima and Alex are very much a couple. To me, the end is a radical vision of our future, a future where the heterosexual nuclear two-parent family is not the dominant model. There are plenty of so-called "non-traditional" families out there: some kids have two moms, others have two dads, others have multiple parents and stepparents. Some adults are in non-monogamous relationships or have more than one significant other. The important thing is that family be defined by the people involved, based on love, trust, respect, and commitment.

[end]

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GAY & LESBIAN

Fertile ground

Brooklyn publisher and mom Michelle Darné nurtures a growing market with *And Baby* magazine By Beth Greenfield



TWO BY TWO
Darné, left, with
partner Kathleen
Weiss and twins
London and
Morisot.

One could say that Michelle Darné was destined for a child-related career. Raised in San Francisco by working-class, Puerto Rican parents, she was the youngest of 11 kids. And she's pretty much always known that she herself would wind up a mother—undeterred by such details as her homosexuality, her busy New York ad-sales career or even her reputation for being a perpetually single player in the powerdyke world.

"I just thought I'd be single and have a baby and a nanny," explains Darné, 38, a sort of real-life version of *The L Word*'s Bette Porter. But then she met packaging designer Kathleen Weiss, and everything changed. The two fell in love and quickly discovered a shared goal: "We both wanted to start a family," Darné says. They decided that Weiss would carry the baby and that it would be fathered by a friend in California—but the plan came to an abrupt halt when another pal, a lawyer, warned Darné about the potential legal nightmares of such an arrangement. So she set out to find some practical information and guidance about how to proceed.

"I just assumed we could go to the gay community to find what we needed—that there would be a magazine or something," Darné

recalls. "But [2000] was a very different world than it is now, and there was nothing. The information was all in fragments." She went to Weiss with a serious but risky business proposition: that they take the \$250,000 Darné had saved from her years in senior advertising positions and use it to start a magazine for gay and lesbian parents. "I said, 'I think this is a magazine that the community needs,'" she remembers telling her partner, who was immediately supportive. "I just had faith that it was going to work."

Though it wasn't much money for the launch of a national magazine—start-up funds usually range from \$10 to \$40 million, she explains—Darné had years of experience and a very clear vision on her side. She'd first entered the publishing world at age 16, loading delivery trucks in the warehouse of a local Bay Area newspaper. It didn't take

long for an advertising staffer to notice what a hard worker the teenager was, and quickly get her a job on the inside, selling ads. Darné moved on to work for radio and TV stations and magazines in Los Angeles, never having time (or the need) to get a degree, and rapidly moved into senior positions. She headed to NYC after being snapped up by *Paper* magazine, moved into a penthouse apartment on Staten Island and soon started her own publishing-consulting firm. She met Weiss soon after, and began *And Baby*. The latter enterprise was such a whirlwind that actually having a baby—the impetus behind the venture in the first place—had to be put on hold. Darné was too busy helping others figure out same-sex parenting first.

"This is the next level of where our community's going," she says, relaxing in the massive waterfront *And Baby* office, at the tip of Red Hook. Darné and Weiss eventually did become parents ("Kat said to me, 'Look, you're *always* going to be busy,'" the publisher explains). They hooked up with an L.A. sperm bank, Weiss conceived right away, and the couple was surprised by twins—an excellent publicity move, her staff noted. Now their girls, London and Morisot, are a year and a half old. Weiss works as a designer at the magazine, and they all live in Brooklyn.

And Baby, a bimonthly, had the unfortunate setback of being launched on September 11, 2001. But it's still been a remarkable success. The magazine, which has a print run of up to 100,000 and averages about 96 pages, covers issues both general (kids' fashion, family travel) and LGBT-specific (how two mommies can find male role models for their sons, how transgender parents can tell kids about their transition). *And Baby* is expected to start making money by next year, and has pulled in big advertisers (IBM, Infamil formula) and several private investors, though Darné still owns 69 percent of the company; subscribers—who are on average 39 years old and live mostly in big cities—number at least 10,000.

"I think we [queer people] want so badly to have a family that we go to the ends of the earth to create one," Darné says. "And if wanna-be gay parents could have all the big answers and details in place, it will make it that much easier."

The latest issue of *And Baby* hits newsstands Thursday 15.



PHOTO: BETH GREENFIELD
PHOTO (BOTTOM) CHARLES HARRIS

The Boston Globe

Children of same-sex couples tell their story

By Sally Jacobs, Globe Staff, 3/7/2004

When Molly Heller had friends over to play as a child, she made a lot of preparations. And they didn't involve asking for Cokes or cookies.

First, she pulled the pink triangle magnet off the refrigerator. Then, all the lesbian-friendly books and record albums had to be hidden. She scoured the house to remove any love notes between her mother and her mother's girlfriend. Just for good measure, she told her mother not to wear her Birkenstock sandals, because, of course, everybody knew that lesbians wore those. As for the bathroom wallpaper festooned with women, she just sighed.

"You de-gay the house," said Heller, now 33. "I was absolutely paranoid about my friends finding out."

A lot has changed since Heller and her sister grew up in a small town in Connecticut in the 1980s, when they knew no other children who had gay or lesbian parents. Gay families with children have gone from a rarity to part of everyday life in many communities. Gay marriage, once a distant prospect, is an imminent legal reality, at least here.

But in a nation where the phrase "that's so gay" is a commonplace slur on playgrounds to describe anything weird or distasteful, some things haven't changed much for the children of gay and lesbian households.

Interviews by the Globe with nearly two dozen children in families across the region found some still struggling to sort out their feelings about being unlike their peers in this one important way. Some still shrink from a neighbor's gaze in hopes that their secret will not be found out. Many others are so proud of their families, and happy in their lives, that they are prepared to clamber up the State House steps to trumpet the cause as the Legislature prepares to resume debate this week on gay marriage.

Still more say they wander somewhere between, generally secure but still coming to terms with how to make their way down this tributary of a changing mainstream.

They are members of the "gayby boom" as some call it. Estimated at between 6 and 14 million in the United States, the children of same-sex parents are an expanding cadre of eclectic experience. Many of the older ones have divorced parents, one of whom now has a partner of the same sex. There are a large number of children born to lesbian couples, ever more so as donor insemination becomes more commonplace. And more and more gay male couples are building families through surrogacy or adoption.

How these children fare, how they are like and unlike the children of heterosexual parents, has come up often in the wake of the Supreme Judicial Court ruling in favor of gay marriage. In this charged atmosphere, it is a conversation that can quickly become a shouting match.

There are, in fact, few places to turn for clear answers. Some researchers who have studied whether such children are more likely to be gay or have behavioral problems suggest the answer is no. But there have been very few large, long-term studies; more are considered too small to be conclusive. The scientific study of gay childrearing is at an infant stage.

And so, for the moment, it is left to the children to speak.

A far more welcoming place

Children like 11-year-old Deanna Makinen, a stocky fifth-grader with rod-straight blonde hair and her mother's vivid-blue eyes. Deanna has been talking a lot about her two mothers lately and is working on a computer presentation about gay marriage to present to her church. An amiable girl, she nonetheless gets angry when she hears criticism of gay-parented families on television. Or in the newspaper. Or in the State House. They are talking, after all, about *her* family.

"Most of these people have no idea what a gay and lesbian household is like," Deanna said. "It's just like any other family."

Deanna lives in a modest brown-shingle bungalow in Exeter, N.H., with her 9-year-old brother, Troy; their biological mother, Debora Masterson; and Barbara Richards, her mother's partner. Their father, to whom Masterson was married for 9 years, lives in a neighboring town, and the children spend alternate weekends with him. They have three cats, a dog, two hamsters, and 10 sea monkeys. All the animals are female, except for some of the sea monkeys.

"They're the only other guys here," shrugged Troy, although he does not seem to mind in the least.

It is generally believed by therapists and counselors that children of gay men and lesbians whose parents were formerly married have somewhat more difficulty than those born to or adopted by a same-sex couple. The trauma of divorce colors any child's experience. But Troy and Deanna were only 2 and 4, respectively, when their parents separated, and they cannot remember a time when Richards was not around, cracking jokes or throwing a ball to them. Both children listen intently as their mothers describe to a visitor how they met six years ago in the women's studies section of Barnes & Noble.

"Oh, I love this story!" exclaims Deanna, jumping up and down before curling up in Richards's lap.

For Deanna, the world appears a far more welcoming place than it did to the Heller girls. There is a national organization called COLAGE (Children of Lesbians and Gays Everywhere), which cosponsors an annual Family Week in Provincetown, a mecca for many gay families and a place for their children to meet. There are guides and films and sitcoms on the subject of gay-parented families. There are online discussion groups, a host of special summer camps, even a service that provides an "aunt" or "uncle" of the opposite gender of their own parents.

Since the subject of gay marriage moved to center stage this year, Deanna has, increasingly, been speaking out. She recently attended a hearing on a bill opposed to gay marriage and is hard at work on a presentation for her family's Unitarian church. Deanna feels strongly that her mother and her mother's partner should be allowed to marry because, she says, "They love each other. Why not? A family can be made of anything."

Which is not to say that Deanna has not had bouts of anxiety about her family arrangement. She is apparently the only child with same-sex parents in her school, where her mother's sexual orientation is well known. Masterson, a special education aide at the town's other elementary school, and Richards attend events at the children's schools together.

Deanna has met a number of children like herself at Family Week, and, more recently, at a local COLAGE group. Children of same-sex parents are generally believed to cope best if they know other children who have gay or lesbian parents, and Deanna wishes she knew more. She is anxious about entering middle school, where she has been told that tolerance for the idea of gay parents – indeed, for anything viewed as different – is low.

Although Deanna's classmates have been supportive, she is always uncomfortable when she hears "that's so gay" in the schoolyard. Once, she recalled, a girl at camp, having learned that Deanna's mother is a lesbian, asked, "Isn't there something wrong with that? Isn't there something wrong with you?" Deanna said she "just cried and avoided her."

When her 11th birthday rolled around in January, she was uneasy about the slumber party she had planned.

"I was really worried that their parents might find out and not want me to be friends with their children." Nothing like that happened.

"It was very affirming for her," Masterson said. "But this is something she is definitely thinking about more as she gets older."

The middle school years can be a difficult time for any child. For those of same-sex parents it can be even more so, experts and the children themselves say, partly because of the dread of being labeled "different," but also because they are dealing with their own budding sexuality. Some rage at their parents. Some beg them not to attend school events or to express affection toward each other in public. And often, rather than endure complicated questions, some stop inviting friends over to the house.

Molly Heller remembers thinking to herself when she began to suspect at age 11 that her mother was a lesbian, “Boy, this is going to be really hard if she is gay.”

Heller’s mother, Linda Heller, 61 recalls that her girls were furious with her at first.

“They cried. They said: ‘How could you do this? Can’t you just be friends?’ That lasted for a while. And then I got to the point where, enough already. They could not berate me for four straight hours.”

In retrospect, Molly Heller, a social worker in Cambridge who helped found COLAGE with her sister, Anna, says her experience has made her “more open-minded, more attuned to discrimination in society.” But as a child, it meant many lies. The Heller girls lied to the neighbors about their mother. They kept their big secret from their friends until they were teenagers. They kept a lot of what they were feeling from their mother, too.

“They kept a lot of it quiet because they didn’t want to hurt my feelings,” said Linda Heller, a therapist who lives in New London, Conn.

Keeping the secret

Keeping the secret has also been the way for two teenage siblings who agreed to talk only if their names were not used. Born to a married couple who divorced when they were 3 and 6, they are now 14 and 16 and live with their mother, a lesbian, and her partner in a trim white house in Belmont.

They learned their mother is a lesbian six years ago, when their father told them. They love their mother and her partner, and they laugh a lot together. But outside the household it is a different matter. Neither of them knows any children of gay parents. And neither of them has ever told a single friend about their mother, although they suspect that many of them know. For a long time they did not have friends to the house, hoping to avoid the questions that always arise. “They’d say, ‘Who’s that woman?’” said the boy, a lean 14-year-old in a red T-shirt and jeans.

“Where does she sleep?” said his sister, who shares his thick dark hair.

“It’s hard to have people over,” she continued. “I mean, we live in a small town. I don’t know how people would react, but I don’t want to find out.”

And then she started to cry. “My mother’s life doesn’t bother me at all. It’s just all that I have been through.”

What she has been through is a complicated divorce. Both children say their father, whom they see regularly, is sarcastic about their mother’s sexual orientation, and they asked that he not be contacted for this story. The 16-year-old has told her mother not to attend school events with her partner, in part because she is concerned they will encounter her father but also because, she adds tearfully, “I don’t want to be known as the girl who has two moms.”

Her brother, on the other hand, has no problem with the two women coming, saying, “If people ask, I just say she is an aunt.”

And they can joke about it, too. The boy says one bad thing is when all three women in the house get their periods. “If someone drops something at the table everyone goes, ‘Ooooooooooh.’ I just try to stay away for a while.”

As for the question many ask about the children of same-sex parents – Will they be gay? – both smile.

“People think you will be gay, but I think it is just the opposite,” said the girl. “For myself, I am *very* attracted to the opposite sex.”

The children’s mother, a 48-year-old attorney with a cap of silver hair, is aware of her children’s anxiety. Over the years she tried to find other gay parents with children but says until recently she could not. She has always encouraged the children to be open, but, in fact, they have not talked much as a family about the situation.

“I think my mistake was not equipping them with the answers,” she said. “But that is my whole quandary. I don’t know the answers.”

Neither do her children. Like many children of same-sex parents, her daughter has become less concerned about what outsiders think as she has gotten older. But she knows the path ahead will not be easy

"I am all for gay marriage," said the girl. "But the fact is that one-half the world is for it, and the other half is not. And that half is going to make it really hard for the children."

'Family forever'

If there is a single factor that therapists find bears most strongly on the experience of children with same-sex parents it is, not surprisingly, the way their parents carry themselves. Parents who are comfortable with their own sexual orientation, but who do not avoid talking with their children about the difficulties they might encounter, are generally those whose children fare best.

For Rob Cullinane and Todd Brown, the subject of children – when to have them, and how to raise them – has loomed large since their second date.

"I said, 'Before we go further, I think it is important for you to know that I want children,'" recalled Cullinane, 39. "He was a little taken aback, but he didn't run away screaming."

Sixteen years later, Cullinane and Brown are the fathers of two blond boys, Tim, 13, and Ross, 8. They live in a long gray bungalow in a suburb outside Boston with a pool and an elegant red holiday sleigh parked out front. The boys, who were adopted separately, call Cullinane "Daddy" and Brown "Dad."

Both fathers are exuberant. They talk a lot. Cullinane, 39, who teaches third grade, does more of the daily caretaking of the boys such as carpool and cooking. Brown, 40, a lawyer who wears square black glasses, does the big school projects and teaches Sunday school at the local Unitarian church. Both men have coached the boys' sports teams. But, if the truth be told, the boys whisper, the two dads are quite different.

"Dad is a softy," exclaimed Tim. "Daddy is stricter. He just wants us to read, read, read."

The foursome live at the heart of a large extended community of family and friends. They are also a part of an informal group of about a dozen gay fathers who get together regularly to pick apples, celebrate Halloween, and swim in the pool out back. Although the boys know only a few children with same-sex parents in their town, they have a large group of friends with two dads.

Some families with same-sex parents make a deliberate effort to bring adults of the opposite gender into their children's lives. Alternative Family Matters of Cambridge – which provides counseling and services for gay, lesbian, and transgendered families – even has an "aunts and uncles" program that matches volunteers to children. But Cullinane and Brown find incomprehensible the question of whether they should seek out women to help round out the lives of their boys.

"My children are not being brought up on Mars," Brown said. "They have aunts and grandmothers they are very close to. If you are a living breathing part of humanity you cannot escape people of another gender being part of your experience."

Both boys say they do not miss having a mother. Tim lived with his biological mother until he was 4, while Ross remained with his for one month.

"I don't really care about who is in the family, as long as you're cared for," said Tim, a shy boy with braces. "Not everyone needs a mother. Not everyone lives with two parents. They live with an aunt or grandparents or whatever."

"A mother?" said Ross, the actor in the family. "Never." And then he threw himself into Brown's lap, exclaiming with a laugh, "Mom!"

Brown glanced at Cullinane: "Do you think it's time to tell the kids they don't have a mom?"

'Nor have these two dads, who are well known in town, had any difficulties in the community. Both boys have been strongly supported within their schools. They all laugh at the memory of the time an older student approached Tim

in the lunchroom and asked about his fathers, “Does your mom sleep with both of them?” Tim responded, “Are you clueless? They’re gay.”

Marriage is a big topic in the household. Both boys would like to see their fathers tie the knot. “Yes! Yes! Yes!” said Ross, jumping up and down. “Because they haven’t been able to for 16 years,” he said. “Because straight people can, so why can’t they?”

But what really interests them more are their ‘Family Forever’ books. They are small albums their fathers made for them before they were adopted that tell the family’s story in photographs and text. Ross’s is blue and green with a green leaf on the cover, while Tim’s is covered with pink and blue flowers: each of their names are beaded on the side. The story begins, “Many years ago when Timmy’s Dad and Daddy met each other...”

And it continues: “They always knew they wanted to be parents. They met a little boy named Timmy. They knew right away that adopting Timmy would be a great way to begin their forever family.”

"SHE HATE ME" SCREEN END CREDITS

PLAYERS

John Henry "Jack" Armstrong
Fatima Goodrich
Margo Chadwick
Simona Bonasera
Geronimo Armstrong
Judge Buchanan
Doak
Chairman Church
Leland Powell
Oni BAI LING
Lottie Armstrong
Evelyn
Vada Huff
Alex Guerrero
Don Angelo Bonasera
Frank Wills
Dr. Herman Schiller
Agent Flood
Nadiyah
Song
Rachel
Gloria Reid
Jamal Armstrong
Lucy Armstrong
Gia CHRISTINE PEPE
Stacey
Leilani
Ruby
Fifi
Ticha
Nino Bonasera
Rocco Bonasera
Franco Bonasera

Ahmad
Millie
Ruth Lacey
Terri
Senator Jacobs
Detective Boyd
Jimmy
Bob JAMES MCCAFFREY
Grace
Gail T.V. CARPIO
Mr. Jennings

John Dean
G. Gordon Liddy
H.R. Haldeman
John Erlichman
Richard Nixon
Jeb Stuart Magruder
Oliver North

ANTHONY MACKIE
KERRY WASHINGTON
ELLEN BARKIN
MONICA BELLUCCI
JIM BROWN
OSSIE DAVIS
JAMEL DEBBOUZE
BRIAN DENNEHY
WOODY HARRELSON

LONETTE MCKEE
PAULA JAI PARKER
Q-TIP
DANIA RAMIREZ
JOHN TURTURRO
CHIWETEL EJIOFOR
DAVID BENNETT
ISIAH WHITLOCK
MICHOLE BRIANA WHITE
SARITA CHOUDHURY
SAVANNAH HASKE
JOIE LEE
MICHAEL GENET
ROSLYN TATE

KYM HAMPTON
PAULINE TAUTU
ANGELA FORREST
MARTHA WILLIAMS
AURA GRIMOLYTE
CHRIS MAGNA
RICK AIELLO
CHRIS TARDIO

SAMRAT CHAKRABARTI
KANDISS EDMUNDSON
KRISTINA KLEBE
JAMILAH RUTHERFORD
MARION MCCORRY
HAL SHERMAN
REYNALDO ROSALES

KIM DIRECTOR

GERALD ANTHONY

PETER MICHAEL MARINO
DON HARVEY
GARY EVANS
MURPHY GUYER
KEITH JOCHIM
BRIAN SIMONS
JEFF HUGHES

Klansman
Nurse
Midwife
Sgt. Leper
James Mccord
Frank Sturgis
Eugenio Martinez
Virgilio Gonzalez
Bernard Baker

Karen
Norma
Jo
Michelle
Doris
Olga
Lorna

Detective Sholler
Detective Barret
Bank President
Flood's Partner
NY1 Field Reporter
Officer #1
Officer #2
German Pastor
Bodyguard
Federal Correction Officer #1
Federal Correction Officer #2
Police Officer

RICHARD KELLY
WYNNE ANDERS
JADE WU
P.J. BROWN
PAUL ALBE
WASS STEVENS
LEMON
CARLOS LEON
CHRISTOPHER WYNKOOP

KENDRA DAY
LAURA GOODWIN
KISHA BATISTA
SOPE PHANG
ALISON FOLLAND
TRISTAN TAORMINO
MURIEL HURTADO HERRERA

JIM WARD
LARS HANSON
TIM MILLER
ALBERT ZIHENNI
SANDRA ENDO
MARTIN MURPHY
MICHAEL DEVINE
PETER KYBART
PATRICK REALE
RODNEY BEAR JACKSON
BRADLEY C. WILLIAMS
CHARLES SANTY

Oni's Girlfriend
Nadiyah's Girlfriend
Evelyn's Girlfriend
Ruby's Girlfriend
Song's Girlfriend
Fifi's Girlfriend
Stacey's Girlfriend
Jo's Girlfriend
Michelle's Girlfriend
Karen's Girlfriend
Norma's Girlfriend
Doris' Girlfriend
Rachel's Girlfriend

Stunt Coordinator
Stunt Crash
Stunt Crash
Stunt Crash
Stunt Crash
Stunt Driver
Stunt Driver
Stunt Driver

ALICE LIU
NAJA HILL
SHAKARA SINGH
ZAKIYA
POORNA
SARAH DESAGE
NEISHA BUTLER
CATHERINE ROGERS
NATASHA CARABELLO
CONNIE FREESTONE
PIPER CORBETT
WYNN HALL
SHIRA BOCAR

JEFF WARD
JODI MICHELLE PYNN
PETER EPSTEIN
MATTHEW BERKOSKI
MANNY SIVERIO
JACK MCLAUGHLIN
STEVE MACK
CORT HESSLER

FILMMAKERS

Director	SPIKE LEE
Screenplay	MICHAEL GENET & SPIKE LEE
Producers	SPIKE LEE PRESTON HOLMES FERNANDO SULICHIN
Director of Photography	MATTHEW LIBATIQUE, ASC
Production Design	BRIGITTE BROCH
Editor	BARRY ALEXANDER BROWN
Costume Design	DONNA BERWICK
Original Music	TERENCE BLANCHARD
Casting	KIM COLEMAN
Unit Production Manager	DAVID POMIER
First Assistant Director	MIKE ELLIS
Second Assistant Director	TRACEY HINDS
Production Supervisor	COLIN CUMBERBATCH
Assistant Production Coordinator	ELIZABETH WADE
Production Secretary	ANA MARIA DANTAS
2 nd 2 nd Assistant Director	MICHAEL 'BOOGIE' PINCKNEY
Additional 2 nd 2 nd Assistant Director	JULIA MORGAN
Production Accountant	DEBORAH EVANS
1 st Assistant Accountant	REGAN SHARP
Payroll Accountant	JOANNE ZORCIK
2 nd Assistant Accountants	HEATHER L. PARISH
Additional Assistant Accountant	DIANE LANGONE-BENFIELD
Art Director	SARAH FRANK
Script Supervisor	SHARI CARPENTER
Executive in Charge of Production for Pathe France	LEONARD GLOWINSKI
Executive in Charge of Production for Kissman Productions	CAROLINE COCHAUX
Camera Operators	DIEGO QUEMADA-DIEZ RICARDO SARMIENTO
Camera 1 st Assistant	AURELIA J. WINBORN
Camera 2 nd Assistant	KRIS ENOS
Still Photographer	DAVID C. LEE
Camera 1 st Assistant	GEB BYERS
Camera 2 nd Assistant	CHRISTIAN CARMODY
Loaders	MARK McDEVITT
Gaffer	JOHN VELEZ
Best Boy Electric / Genny Operator	GARY HILDEBRAND
Electricians	DARRIN SMITH JEFFI KEATON STEFFEN UNGER PAUL STEINBERG MIKE PAPADOPOULOS
Rigging Gaffer	MALCOLM C. MURRAY
Rigging Best Boy	ANTHONY SANTOS

Rigging Electricians

ALEX DELEON
TAMU RA BAKR

Key Grip
Best Boy Grip
Key Rigging Grip
Dolly Grips

LAMONT CRAWFORD
TERRENCE BURKE
CHRIS SKUTCH
WESLEY BATTLE
RANDY GALLAGHER
BEN D'ANDREA
GERALD GLOUSTER
STUART ALLEN
KEN ISHII
KARL WASSERMAN
KEVIN V. MEEHAN
JEFF PULLMAN

Grips

Technocrane Technician/Operator
Sound Mixer
Boom Operators

Additional Boom Operator

Set Decorator
Assistant Set Decorator
Leadman
On Set Dresser
Set Dressers

FORD WHEELER
SUE RANEY
MARK SIMON
JEFF ROLLINS
DAN FISHER
JAMES REILLY
MILLIE FEARSON
DONNA REILLY
GERARD MORRONE
RUDY MORRONE

Research
Technical Consultant
Graphic Artist
Art Department Coordinator
Property Master
Assistant Property Master
Assistant Props
Special Effects Coordinator
Pyrotechnician

JUDY ALEY
TRISTAN TAORMINO
HARRY DARROW
ROSA PALOMO
KEVIN LADSON
MORGAN PITTS
SHAWN BATEY
STEVE KIRSCHOFF
RUSSELL BERG

Construction Coordinator
Construction Foreman
Shop Craftsmen Foreman
Shop Craftsmen

RICHARD HEBRANK
PETER BUNDRICK
ROBERT KELLER
JESSEY GERTSEN
MOSHE RABINOWITZ
GLENN GERTSEN
JAMES DOLAN
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DOMINICK COCUZZO
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RICHARD ROSE

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Key Construction Grip
Best Boy Construction Grip
Construction Grips

GREG SULLIVAN
CONNIE KOZELIK
RUSSELL BULLOCK
JESSIE WALKER
CARRIE IRONS

Charge Scenic Artist
Scenic Foreman
Camera Scenic
Scenic Artists

Assistant Costume Designer
Wardrobe Supervisors

MICHELLE MARTINI
DARLENE JACKSON

Set Costumer
Wardrobe P.A.

Key Make-up Artist
2nd Make-up Artist
3rd Make-up Artist
4th Make-up Artist
Ellen Barkin's Make-up Artist
Key Hairstylist
2nd Hairstylist
Additional Hairstylists

Ellen Barkin's Hairstylist
Location Manager
Assistant Location Manager
Location Coordinator
Location Scout
Location Assistant

Casting Assistant
Extras Casting Director
Extras Casting Associate
Extras Casting Assistants

Additional Casting-Babies
Unit Publicist
Publicity

Video Archivist

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YVENS DE THELISMOND
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ANITA GIBSON
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JOE CAMPAYNO
CAROLE BARONE
TANIA RIBALOW
LEONARD DRAKE
JEFFREY REBELO
BELINDA ANDERSON
CAROL CAMPBELL
TA KISHA STURDIVANT
ARSEN GURGOV
TOM YEAGER
LeROY McCARTHY
JOE "BLACK" WHITE
BETH AVERY
MALAIKA JOHNSON

DENA LANG
WINSOME SINCLAIR
RENTON LEARMONT
MO LINK
SHAKTI GREYSON
KRISTEN PALADINO
EVELYN SANTANA
JACKIE BAZAN-ROSS
BAZAN ENTERTAINMENT
CINQUE LEE

24 Frame Video Playback

Video Assist

1st Assistant Editor

2nd Assistant Editor

Post Production Accountant

Post Production Coordinator

Supervising Sound Editor

Dialogue Editor

ADR Editor

Sound FX Editors

Foley Supervisor

Foley Editor

Sound Assistant

Foley Recordists

Foley Artists

Re-Recording Mixer

Assistant to Mixer

ADR Engineers

ADR Recordist

Dolby ® Sound Consultant

Teamster Captain

Drivers

JOE TRAMMELL
JAMES DOMORSKI
WILLOW JENKINS

RYAN DENMARK
ALEX JABLONSKI
HEATHER PARISH
HAKIM QUEST

PHILIP STOCKTON, MPSE
FRED ROSENBERG
RUTH HERNANDEZ
LARRY WINELAND
EUGENE GEARTY
FRANK KERN
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JAMIE BAKER
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DON GUNDACKER
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BRET MICHEL
TOM O'CONNELL
GRAHAM REAMS
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Key Set Production Assistants
40 Acres Liaison
40 Acres Administrative Supervisor
Assistant to Spike Lee
Assistant to Preston Holmes
Assistant to Fernando Sulichin

Assistant to Jamel Debbouze
Set Production Assistants

Office Production Assistants

Art Department Production Assistant

Parking Coordinator
Assistant Parking Coordinator
Caterer
Chef
Craft Service

Art Interns

Assistant Directing Intern
Camera Interns

Director Interns

Costume Intern
Editorial Interns

Extras Casting Intern
Locations Intern
Production Office Interns

Producing Interns

RODNEY "BEAR" JACKSON
EARL SMITH
JASON LAMPKIN
JUAN CASTILO
JANELLE CONNOR
ALEXANDRA RADLOVIC
ELIJAH TANUMYROSHGI
BAYA
JASON PEREZ
BRAD WILLIAMS
LENNY PAYAN
PARRISH McLEAN
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TERRY BELL
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CARMEN CARDENAS
NADER KHEIRBEK

EDDIE JOE
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MIKE REYNOLDS
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KATIE BOLAND
MARIA-ANNA RIMPFL
JOHN TRANGROVE
DANNY VECCHIONE
NOBUAKI TANAKA
MICHELLE LING-YEE CHAI
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OSKAR AXELSSON
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CARLOS GUTIERREZ
NICHOLAS RUCKA
THOMAS WOODROW
TSIGIE WHITE
LIZ ANWAR
KATHRYN YOUNG
BARRY STRIKE
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WANITA WOODGETT
ALI COHEN
ALEXANDRA TORTEROTOT
LAUREN BILLINGS
ALEXIS WARD
BRETT SPIEGEL
WOLFGANG MUCHOW

Post Production Interns

Script Supervisor Interns

Set Interns

Sound Interns

Still Photo Intern

Main and End Titles

Dailies

Dailies Advisor

Film Color Timer

Opticals and Visual Effects

Digital Effects Supervisor

Digital Effects Producer

Sperm and Egg Animation by

Animation Director

Animation Producer

Animator/Technical Director

Animator

Animation D.P.

Digital Services Provided by:

GARLAND McLAURIN

ADEPEJU ODUYE

CHRISTOPHER RAMON

JAMES LEPOW

SARI DALENA

TORREY TOWNSEND

MAX FINNERMAN

KWASI DAVIS

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BLAKE HOLLAND

JIM SPIELER

RICHARD SANDS

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(Cinesite logo)

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Digital Services Associate Producer

Colorist

BRAD REINKE

JOSH ROBERTS

JILL BOGDANOWICZ

DIGITAL INTERMEDIATE

Color Assistant

Editor

Assistant Editor

Mastering Producer

Production Assistant

Engineering

Imaging Specialist

Paint Supervisor

Paint Artists

PETER MOC

LINDA WILLIAMS

DAVE SLAUGHTER

SAL MIGLIORE

KRIS PERRY

RAY MITCHELL

JEFF CHRISTOPHERSON

CORINNE POOLER

DANNY ALBANO

VALERIE MCMAHON

MONTY PHILLIPS

VFX

Compositing Artists

MIKE CASTILLO

HYURK "ARKAY" HUR

STEVE WRIGHT

KRISTINE KRYTTRE

TONY SGUEGLIA

DIANNE WRIGHT

Roto Artist

Data Operations

MUSIC

Music Supervisor

TODD BOZUNG

Composer/Conductor

TERENCE BLANCHARD

Orchestrators

TERENCE BLANCHARD

HOWARD DROSSIN

Orchestra Leader

GAVYN WRIGHT

Orchestra Contractor

ISOBEL GRIFFITHS

Assistant Orchestra Contractor

LEILA STACEY

Recording & Mix Engineer

GEOFF FOSTER

Assistant Engineers

CHRIS BARRETT

OLGA FITZROY

Technical Engineers

THE WORKSHOP AT AIR STUDIOS

Session Coordinator

ROBIN BURGESS

Session Assistants

VINCENT BENNETT

NOU RA

Music Copyists

STEVE JULIANI

Music Clearance

JILL MEYERS

Music Recorded & Mixed at

AIR STUDIOS, LONDON, ENGLAND

MUSICIANS

TERENCE BLANCHARD QUINTET

Trumpet	TERENCE BLANCHARD
Saxophone	BRICE WINSTON
Piano	AARON PARKS
Bass	DERRICK HODGE
Drums	KENDRICK SCOTT
Leader of Violins	GAVYN WRIGHT
Leader of 2 nd Violins	WARREN ZIELINSKI
	MORVEN BRYCE
	CHRIS CLAD
	LIZ EDWARDS
	DAVID EMANUEL
	SIMON FISCHER
	PETE HANSON
	DAVID JURITZ
	PATRICK KIERNAN
	BOGUSLAW KOSTECKI
	BEATRIX LOVEJOY
	MIKE MCMENEMY
	LORRAINE MCASLAN
	CLAIRE THOMPSON
1 st Viola	BRUCE WHITE
Violas	GUSTAV CLARKSON
	RUSEN GUNES
	ZOE LAKE
	DON MCVAY
	REIAD CHIBAH
	EDWARD VANDERSPAR
	LIZ WATSON
	STEVE WRIGHT
1 st Cello	DAVE DANIELS
Celli	BEN CHAPPELL
	CAROLINE DALE
	ROBIN FIRMAN
	CATHY GILES
	GILL THODAY
1 st Bass	PATRICK LANNIGAN
Basses	TIM AMHERST
	STACEY WOTTON
	LINDA HOUGHTON
	STEVE MCMANUS
Alto Flute/C Flute	ANDY FINDON
Oboe	JOHN ANDERSON
Clarinets	NICK RODWELL
	MATTHEW HUNT
Bass Clarinet	RUTH MCDOWELL
French Horns	RICHARD WATKINS
	LAURENCE DAVIES
	HUW JENKINS

Harp
Trumpets

HUGH WEBB
DEREK WATKINS
STEVE SIDWELL
SIMON GARDNER

Tenor Trombone
Tenor / Bass Trombone
Percussion

PETER BEACHILL
ANDY WOOD
STEPHEN HENDERSON
PAUL CLARVIS
CHRIS BARON

Tuba Leader
Acoustic Guitar
Librarians

JIM ANDERSON
JOHN PARRICELLI
VIC FRASER
JILL STREETER

THE SONGS

Will O' The Wisp

by MATHEU MANUEL DE FALLA and PATRICK RUSS

Published by G. SCHIRMER, INC. (ASCAP)

o/b/o itself and CHESTER MUSIC LTD. (PRS)

Adam 'N' Eve 'N' Eve

Written and Performed by RAUL MIDON

Published by MIDON PUBLISHING

Raul Midon appears courtesy of MANHATTAN RECORDS/EMI

Arrangement by TERENCE BLANCHARD

Terence Blanchard appears courtesy of BLUE NOTE RECORDS

(LOGO)

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John Henry by SANDOR CAMILLE SZENASSY
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