

OVERBROOK ENTERTAINMENT PRESENTS

SAVING FACE

A Film by Alice Wu

A Sony Pictures Classics Release

2005 Sundance Film Festival – Official Selection

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Cast

Wilhelmina Pang	Michelle Krusiec
Ma	Joan Chen
Vivian Liu	Lynn Chen
Wai Gung (Grandpa)	Jin Wang
Wai Po (Grandma)	Guang Lan Koh
Randi (Hospital Co-worker)	Jessica Hecht
Jay (Neighbor)	Ato Essandoh
Norman	David Shih
Little Yu	Brian Yang
Stimson Cho	Nathanael Geng
Old Yu	Mao Zhao
Dr. Liu	Luoyong Wong
Mrs. Wong	Clare Sum
Mrs. Liu	Qian Luo
Stephen	Richard Chang
Raymond Wong	Hoon Lee
Mrs. Yao	Ruth Zhang
Mrs. Chen	Connie Hsia
Mr. Chen	Jackson Ning
Mr. Yao	Jamie Guan
Mr. Wong	Paul Sum
Dara	Brittany Perrineau
Mr. Fu	Xiaofeng Zang
Stoic Date	Lu Yu
Wart Date	Fang Yulin
Dr. Morgan	Pamela-Payton Wright
Nurse #1	Saidah Arrika Ekulona
Hospital Receptionist	Twinkle Burke

Nurse #2

Mambo Date

8-Year Old Chinese Girl

Cho Sister #1

Nurse at Clinic

Mother at Clinic

Tina Johnson

Phillip Meng

Chloe Tsang

Rosa Luo

Christy Qin

Nan Meng

Filmmakers

Director/Writer	Alice Wu
Producers	Teddy Zee James Lassiter Will Smith
Executive Producers	John Penotti Robin O'Hara Scott Macauley
Line Producer/Unit Production Manager	Bergen Swanson
Production Coordinator	Terry Ladin
Production Designer	Dan Ouellette
Art Department Coordinator	Colleen Nowers
1 st Assistant Director	Carrie Fix
2 nd Assistant Director	Mariela Comitini Heather M. Daniels
Associate Producer	Jeff Morin
Director of Photography	Harlan Bosmajian
Camera Operator	Bill Trautvetter
Casting Director	Heidi Griffiths Jaclyn Brodsky
Costume Designer	Jill Newell
Wardrobe Supervisor	Abigail Stowe
Editor	Susan Graef Sabine Hoffman
Key Grip	Anthony Cox
Key Hair	Donna Battersby Greene
Key Makeup	Angela Gallagher
Location Manager	Collin Smith
Prop Master	Adam Roffman

Script Supervisor

Set Decorator

Sound Mixer

Mariana Hellmund

Mylene Santos

Noah Timan

FILMMAKER CREDITS CONTINUED ON PAGE 13

Synopsis

SAVING FACE is the charming story of a young woman's complicated life and her pursuit of love amid the chaos. Wil (Michelle Krusiec) is a 28-year-old overworked medical resident living in Manhattan with no social life. Her widowed mother, Ma (Joan Chen), cannot understand why her desirable daughter spends all her time at work. Ma, meanwhile, appears to be a traditional Chinese-American woman still under the thumb of her ultra-strict father. That Wil and her mother are both products of the very insular, traditional (and, yes...gossipy) Chinese-American community in Flushing, Queens makes the usual family ties even tighter.

At a social function in the old neighborhood, one in which her mother insists Wil attend in search of a husband, Wil spots a beautiful young woman named Vivian (Lynn Chen), who returns her gaze. Shortly after, Wil and Vivian's paths cross again in the city. It turns out Vivian's father is Wil's boss at the hospital. A dancer taking time off to teach children, Vivian is instantly smitten with Wil and wants to help her relax and enjoy life a little more. Wil is equally smitten and soon is stealing whatever moments she can away from the hospital to meet Vivian for dates all over the city...except Queens. Wil shares the excitement of her new relationship with her friends but, for all her closeness with her mother, Wil has never come out. Thankfully, Manhattan and Flushing, Queens couldn't be further apart...that is until Wil returns home one night to find her Ma on her doorstep.

Like Wil, Ma has been living a secret love life and is now pregnant and unwed, which is not acceptable in this tight knit community. Refusing to name the father, Ma has been kicked out and will have to live with Wil. Used to an independence that comes with living outside of the community, Wil now has to cope with introducing Vivian into her Ma's world.

Anyone who's ever experienced the flush of love and the desire to keep it your own, without having to analyze or explain it, for as long as possible, will enjoy this multi-generational story of family, love, lust, romance, gossip and secrets within secrets. A true love letter to New York City, **SAVING FACE** is told with a great deal of warmth and humor, as everyone tries to sort out their emotions and fulfill their obligations...to themselves and to each other, while all along acknowledging their not-so-secret lives and trying to "save face."

About the Production

SAVING FACE is the first feature directed by Alice Wu. Featuring a cast made up of primarily Chinese-American actors from the New York Chinese community and set and shot in New York City, the film looks at how traditional Chinese culture continues to play into but also conflicts with the experiences of today's Chinese-American families. It also deals with the universal story of love and how anyone who's ever experienced real love also experiences a desire to protect it and not have to explain it. The film spans three generations and boasts as many interconnected love stories, a structure one might expect more from a novel than a product of Hollywood.

Indeed, it was a novel Wu thought she was writing when she first started work on the project that would become **SAVING FACE**. This was over five years ago, and Wu was out of graduate school and making a very good living as a computer scientist at a company in Seattle. "The computer company I worked for went through a massive re-organization, and there were about two months where we didn't have much to do but we had to look like we were busy. So I joined a writing group, and suddenly I remembered what it felt like to be passionate about something again."

SAVING FACE began as a treatment for a novel. But when Wu finished the treatment, she realized that the piece would make a better film than a book.

"Part of the story is that there are so many levels to Chinese culture that what's really important is sometimes not what a character says, but rather what they don't say. Film is a much better medium to get this across than any other. With film, you can give people the illusion that they are watching someone who's unaware that they are being observed."

To illustrate this, Wu points out that Joan Chen's character, Ma, "says a lot of things she doesn't really believe, and her facial expressions speak volumes. So I just knew that the story might be more effecting on film, which was of course ironic because I knew nothing about film."

Wu shared this with the head of her writing group in Seattle, a man who was also a movie producer, and he pushed her to crank out the screenplay in a week. "I stayed up all night for three nights of that week, and thought it was the worst piece of writing I'd ever done," Wu says today. "I'm a geek," she says. "What was I doing writing a movie script?"

But after he read her first draft, the producer told Wu he was interested in optioning it.

"I learned so much from him," says Wu. "I learned that as the writer I would have almost no rights if someone else made my script into a movie. As I wrote I had a very specific idea of how this story needed to be told. So my friend told me that if that's what I wanted I would have to move to New York or LA right away, and learn to be a filmmaker."

Wu had saved enough money to live on a budget for five years. She bit the bullet, quit her job and moved to Brooklyn with the goal of one day making her movie.

For a few months during the first three years of her filmmaking education, Wu trained as an editor, under Alan Oxman, whose credits include the Todd Solondz films **WELCOME TO THE DOLLHOUSE**, **HAPPINESS** and **STORYTELLING**. Oxman helped Wu start her freelance editing career, which she did for a few years. During that time Wu also used her college theatre background by workshopping her script with actors. But her ambitions to direct **SAVING FACE** turned a corner when she submitted the script to a screenplay contest sponsored by a Hollywood Organization called CAPE (Coalition of Asian Pacifics in Entertainment). Wu's screenplay won the contest, and she went to Hollywood to meet with various executives.

"I flew out there and everyone took me out to a nice lunch, but I have to say the whole thing was sort of deadening. Nothing happened. Not that I was expecting Hollywood to embrace my script, I mean, quite frankly, it's a Chinese-American-lesbian-romantic-comedy-of-manners that's half in Mandarin Chinese! But then I met Teddy."

Teddy is Teddy Zee, president of Overbrook Entertainment, Will Smith's production company based on the Sony lot in Culver City. Zee had been a judge on the CAPE jury that had given **SAVING FACE** its award.

"At first I thought Teddy was another one of those superficial Hollywood types, because he was trying to convince me to move to LA and be a Hollywood screenwriter. But then I realized that he saw that as merely a means to an end: if I made enough money as a screenwriter, then I could shoot my script the way I had always wanted to."

Ultimately, Wu recognized that if she took two years off to chase that goal, she'd lose sight of the one she'd already set for herself, which was to make **SAVING FACE** into a film within five years, before her money ran out.

Zee understood Wu's decision.

"Six months later I got a call from Teddy, totally out of the blue," Wu recalls today. "He wanted to know how it was going. I told him, 'Honestly it's really tough.'"

From that point forward, things happened with what is, for Hollywood, nearly lightning speed.

"Basically, Teddy found the financing," says Wu. "From the point the script left his hand it went to about four people at Sony and the movie was greenlit within ten days."

Teddy Zee, speaking one day at a Brooklyn location serving as the set of **SAVING FACE**, is the first to admit that "movies don't often get made like that, and executives don't write checks that easily. But we all felt that Alice's script was something special, and so much

great stuff has happened along the way since then that I think we really do have something special.”

Once the film was greenlit, the first thing Wu asked for was to hire New York based producers, and her first choice was Forensic Films’ Robin O’Hara and Scott Macaulay. Veterans of the New York independent film scene, Forensic has produced such acclaimed titles as **RAISING VICTOR VARGAS** and the recent Olivier Assayas film **DEMON LOVER**.

“When I met Robin it was love at first sight,” says Wu from the cutting room. “I’ve been really fortunate to get the producers I did. Teddy, Robin and Scott are all very different, but they make a great team. They take care of different sides of my personality, and the devotion they’ve shown and their willingness to help me grow in the process has been really touching.”

Casting began in June of 2003.

“I honestly think I have seen every single Chinese, Chinese-American, Asian and Asian-American person with any aspirations to become an actor in New York City, San Francisco and Los Angeles,” Wu declares as she describes the “tough” process, which she calls “the hardest thing about making the film.

“Casting was our film’s greatest success,” adds Wu. “I love my casting director. I love all 35 of our actors, from our leads to the uncles and the aunties.” Wu points out that not all of the supporting roles are played by professionals.

As for the three leads, played by Joan Chen, Michelle Krusiec and Lynn Chen, Wu says it was “great training” for her to learn how to deal with three different acting styles and three different personalities. “All three of my actresses, my three leads, were wonderful to work with, but the way they present themselves as people is wildly different from their characters in the film.”

“Joan is young and beautiful, a very open, very westernized woman, yet she understands shame, what it’s like to have that deep feeling that something you are is really wrong. The ‘Ma’ she portrays is sexier than what I had originally imagined, so I played with that and it brought layers to the film I hadn’t originally thought of.”

“In real life, Michelle is no where near as awkward as her character Wil. Michelle is extremely poised as a person, extremely graceful. I think each of the actors related to their character and found that part of themselves. It was beautiful to watch them become these characters.”

At first, Wu thought Joan Chen might not be right for the role, even though Chen is one of Wu’s favorite actresses. “I was honest with her,” recalls Wu. “I told her she was so beautiful and young-looking that the audience might have a hard time believing that the character was 48 years old and living through her daughter.”

Chen reassured Wu by telling her not to worry, that she would “be there,” and that the camera always adds ten years.

On the set of the film, between takes of a crucial wedding ceremony, Joan Chen describes her character as a person who “is happily and unhappily surprised by a number of life-altering experiences in the span of one short film.”

Chen was attracted to the role because her character “is trying hard to be a good Chinese woman, trying to please my parents, when all hell breaks loose. The film is tremendously sweet and poignant, and I get to do a lot of things. My character has a big arc, and goes through a big transformation, physically, spiritually and emotionally.”

She continues, “Alice’s script and direction will mean everything to this movie. First and foremost, Alice wrote a great mother, and I can tell that she has a lot of love for the character.”

Asked if her experiences as a filmmaker bring anything extra to the set of **SAVING FACE**, Chen is quick to point out that “I don’t direct when I’m acting. I make suggestions and I collaborate, but Alice is doing extremely well. But having directed films myself, I know how difficult every day can be. As an actor, we get the best treatment, while the director works harder. I try to do everything I can to make the director’s job easier.”

Wu says: “Joan has a kid-like enthusiasm. She’s an amazingly smart woman. If I could pass on some advice about casting, it would be this: always choose the smartest person you can and choose the person who’s the most interesting to watch, as opposed to who you think is perfect for the role. Because if they’re smart and interesting they’re going to give your movie something extra.”

* * *

On a personal level, making the film brought Wu and her mother closer together, but in true independent film style the agenda was not altogether personal, but financial.

“I wrote the script in English, but it had to be translated into Mandarin,” explains Wu, “which I speak but can’t write. It would have been very expensive to hire someone, so I asked my mom to help. We went through a three-month period where every issue we had with each other came to bear. My mother would reach a particular scene and call me up, crying ‘No daughter would ever say this to her mother, how ungrateful!’ Then she’d hang up and call me back five minutes later.

I always imagined my mother would experience the film for the first time in a movie theatre, but by having her help me translate the script I was able to let her know that I wrote it for her -- that at 48, her life had not ended, that it really could begin again if she chose to begin it again. It’s ironic – now looking back it looks like it’s a story about a daughter saving a mother, but in truth it’s the mother that saves the daughter. It’s the journey a woman goes through to better understand her mother’s heart, but in the end she better understands her own.”

About the Cast

JOAN CHEN (“Ma”)

Joan Chen was born in Shanghai, China. She was selected for the Actors’ Training Program by the Shanghai Film Studio in 1975. Joan’s first starring role was in the movie **YOUTH** directed by the famous veteran director Xie Jin. Her second film **LITTLE FLOWER** won her the Best Actress Award in China in 1980. She became the cinematic darling of her native country and was dubbed the “Elizabeth Taylor of China.”

Joan left China for America in 1981 to study filmmaking, and graduated with honors from California State University, Northridge. She began her U.S. acting career in 1985, where she played leading roles in **TAIPAN**, the Academy Award winning **THE LAST EMPEROR**, **BLOOD OF HEROES**, **TURTLE BEACH**, **GOLDEN GATE** and **HEAVEN AND EARTH**. She also starred as the enigmatic Josie Packard in the highly regarded David Lynch series **TWIN PEAKS**. In 1993 she returned to her hometown of Shanghai and starred in Stanley Kwan’s **RED ROSE, WHITE ROSE**. Her role as the sultry Red Rose later won her the Best Actress Award in Taiwan and the Film Critics Award in Hong Kong.

In 1997 Joan made her directorial debut with the critically acclaimed film **XIU XIU, THE SENT DOWN GIRL**. The film was released internationally in May of 1999 and has received numerous awards. In 2000, Joan was honored with the National Board of Review’s “International Freedom of Expression” award. Joan’s second effort behind the camera was MGM’s **AUTUMN IN NEW YORK** starring Richard Gere and Winona Ryder. She is currently involved in two projects slated for production in 2003 – Fu Song, co-written with Geiling Yan, the author of **XIU XIU** and **THE UNWANTED**, which will be produced by National Geographic Films.

Joan lives in San Francisco with her husband, Dr. Peter Hui and their two daughters.

MICHELLE KRUSIEC (“Wil”)

Michelle Krusiec has previously appeared in the films **SWEET HOME ALABAMA**, **DUMB AND DUMBERER** and **DADDY DAY CARE**.

LYNN CHEN (“Vivian”)

At the age of five, Lynn Chen made her debut on the stage of The Metropolitan Opera House in a ballet featuring Russian dancer Rudolf Nuruyev. Two years later, she was singing on the same stage as a member of the Met’s Children’s Chorus. She worked steadily between The Metropolitan and NYC Opera House for three years, during which she landed the role of “Ngana” in the Broadway revival of “South Pacific.”

She decided to put off performing and focus on her education, attending Wesleyan University in CT. She couldn’t stay away for long, however. After a few years working as a waitress, a teacher, and an administrative assistant, she decided to pursue a professional acting career.

Lynn has appeared in commercials and promos for Disneyworld, MTV, and The Daily Show with Jon Stewart. On television, she has appeared in guest spots on NBC's "Law & Order," "Law & Order: SVU," and in the recurring role of pre-med student "Regina" on ABC's "All My Children." She has also done voice-over work for the Olympics and Coca-Cola.

Lynn is also a musician, having studied classical piano since the age of seven. Between acting jobs, she is busy writing and recording music, for solo projects, and with her band, YPOK2.

About The Filmmakers

ALICE WU (Writer/Director)

Alice Wu was born and raised in San Jose, California and is now based in New York City. She received her bachelor's and master's degrees in computer science at Stanford University. She directed the short film **TRICK OR TREAT** (2002) before her first feature, **SAVING FACE** (2004).

OVERBROOK ENTERTAINMENT (Producers)

Overbrook Entertainment is a film and television production company with an exclusive first-look deal for feature films with Sony Pictures Entertainment. Overbrook's production credits include **ALI**, **SHOWTIME** and the new Fox feature, **I, ROBOT**. Upcoming projects include **SCORCHED EARTH** and **JELLYBEANS** for Warner Bros., **THE LAST FIRST KISS** at Columbia and **LAKEVIEW TERRACE** at Artisan. Overbrook is also producing "All of Us," a half hour-comedy series on UPN.

FORENSIC FILMS (Executive Producers)

Forensic Films is a New York-based independent film production company headed by Scott Macaulay and Robin O'Hara. Feature credits for O'Hara and Macaulay include **DEMONLOVER**, Oliver Assayas's thriller released by Palm Pictures and the Samuel Goldwyn Films/Fireworks Pictures release **RAISING VICTOR VARGAS**, which won the Grand Prize at the Deauville Film Festival and made its American premiere this year at the Sundance Film Festival.

FILMMAKER CREDITS, CONTINUED FROM PAGE 4

Line Producer/Unit Production Manager	BERGEN SWANSON
First Assistant Director	CARRIE FIX
Second Assistant Directors	MARIELA COMITINI HEATHER M. DANIELS
2nd 2nd Assistant Director	LAUREN KELLS GUILMARTIN
Associate Producer	JEFF MORIN
Sound Designer	STEVE BORNE
Casting Associate	JOSHUA READER
Extras Casting	BOOKED RITA & SEAN POWERS
Camera Operator	BILL TRAUTVETTER
Steadicam Operator	GEORGE BIANCHINI
First Assistant Camera	MANUEL BILLETER
Additional First A.C.	JOHN D. SCHWARTZ
Second Assistant Camera	FERNANDO GAYESKY
Camera Loaders	ETHAN BORSUK PARRIS MAYHEW MILLIE IZTAH DAVID FLANIGAN JAMES DE MORSKI DANIEL R. SALK MYLENE SANTOS FRANK DeCURTIS, JR. BRADLEY KLIPP WAYNE KIMBALL MICHELE SHORT MARY BLANCHARD HARRY KARDEMAN TAMARA KIRKMAN GREGORY J. VENUTO CATHY K. WASSYLENKO ELENA ZVIAGUINA
Video Assist	
Playback Mixer	
Set Decorator	
Leadman	
Off Set Dresser	
On Set Dresser	
On Set Scenic	
Additional Scenics	
	Additional Set Dressers
	GUIDO DeCURTIS
	ISAAC GABAEFF
	BERNADETTE JURKOWSKI
	NICOLE C. LANG
	MARK S.W. SALINAS
	SALLY L. BONYTHON
	DAVID H. FERRALL
	JOSEPH W. WHITELEY
	SAKHON K. DeCURTIS
	MICHAEL C. MILLS
	JEFF MAKSYM
	ALEX OGBORN
Stunt Coordinator	MANNY SIVERIO
Script Supervisor	MARIANA HELLMUND
Additional Script Supervisor	EILEEN YING GONG

Gaffer

ROBERT T. SCIRETTA

Best Boy

MICHAEL W. BRENNAN

JONAH OSKOW
ELIZABETH CAMPBELL
HERBERT BROOKS
KENDA GREENWOOD
THOMAS JELENIEWSKI
STEVEN TRUGLIO

Electricians

KEVIN BASKERVILLE
MICHAEL R. ADAMS
PETER FACKLER
ALEX HOYT
ROBERT LAU

Key Grip

ANTHONY COX

Best Boy Grip

JOHN GABRIELE

Dolly Grip

DAVID TROUTMAN

TIM METZGER
BART GRIEB
PHILLIP BRADSHAW
ALEX DeLEON
KENNETH JOHNSON
JEFFREY KIM
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MICHAEL PRISCO JR.
MARSHALL "THE MARSH" COLES

Generator Operator

JOHN MITCHELL

Location Sound Mixers

NOAH TIMAN

Utility Sound

AARON RUDELSON

CHRIS FONDULES

GEORGE CARLTON

NELL BLEIFELD

MICHAEL DECKER

Playback Mixer

LAWRENCE LOEWINGER

Boom Operator

ANGUIBE GUINDO

Choreographer

MICHAEL TERRACE

Art Department Coordinator

COLLEEN NOWERS

Art Department P.A.

ASHLEY A. TERRILL

Art Intern

SMITHA HANUMAIAH

Carpentry Shopper

LUKE THOMPSON

Wardrobe Supervisor

ABIGAIL STOWE

Assistant Wardrobe Supervisor

AMY BURT

Shopper

MARK SONDESKOV

Wardrobe P.A.s

Prop Master

Assistant Props

Additional Props

Key Make Up

Additional Make Up

Key Hair

Additional Hair

Medical Technical Advisor

Product Placement Supervisor

Production Coordinator

Production Secretary

Production Accountant

On-Site Production Accountant

Production Auditor

Assistant to Mr. Zee

Post Production Supervisor

Post Production Consultant

Assistant Editor

Location Manager

Assistant Location Manager

Location Assistant

Location Scouts

Sound Editorial

Mix Facility

Title Design

Digital Titles

Opticals

Optical Supervisor

Title Designer

Negative Cutter

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Sound Effects Editor
Foley Editor
Sound Department Assistant
Foley Artist
Foley Mixer
Re-Recording Mixer
ADR Mixers

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Craft Service

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Assistant Parking Coordinator

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SCOTT MUNDY
WILLIAM H. NEUMEISTER
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JOSE TEJADA
DAVID LAURENTIN

Production Assistants

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CARLOS LAGARES
FRED WU
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PETER "BLUE" ZUSMAN
CHRISTOPHER LAGDAMEN
JON BLOCK
MATTHEW KING
JULIE A. PASSETTE
DARREN JOHNSON
MOCHTAR "MOKE" ABUKUSUMO
JACQ DONEGAN
MICHAEL HEKMAT
AMY JOY CLARK
SCOTT FERLISI
DOUGLAS MATEJKA
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MATT GIORDANO
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FRANCISCA ROSARIO
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JAMES ALICIA

WILTON CUIEL
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BILLY LOPEZ
JEFFREY WASHINGTON
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ROBERT DARWELL
SHEPPARD, MULLEN,
RICHTER & HAMPTON, LLP
D.R. REIFF & ASSOCIATES
ROSS MILLER
RONA KATZ

Insurance Representative

Music

Score composed by
Score recorded and mixed by
Orchestrations by
Clarinet
Flutes
Trumpet
Drums and Percussion
Bass
Trumpet, Accordion and Piano
Guitar
Cello
Violin
Music Coordinator
Assistant to Music Supervisor
Music Intern

ANTON SANKO
DENNY McNERNEY
GORDON MINETTE
DAN BLOCK
DAVID WEISS
BARRY DANIELIAN
FRANK VILARDI
ERIK SANKO
GORDON MINETTE
TRISTAN AVAKIAN
GARO YELLIN
AMY KIMBALL
ALYSIA OAKLEY
JON SOLOMON
MATT FARINA

“FOREVER AND A DAY”

Written by Marc Anthony Thompson
Performed by Marc Anthony Thompson
Published by Skillet Turtles (ASCAP)

“IRRESISTIBLE”

Written by Janis Carnes, Rick Carnes and Chris Faulk
Performed by Marc Anthony Thompson
Published by Songs of Peer, Ltd. (ASCAP)
and Chris Faulk Songs (ASCAP)

“INCENSE ANTHEM ‘CHICH TING’”

Lyric: Texts from Buddhist Sutra
Melody by Dai Wei-shiung
Performed by Venerables of Fo Guang Shan
Copyright of Record by Voice of the Ganges Records Co., Ltd.

“NI SHI WO XIN ZHONG YUN YI DOU”
Written by Chen Lo Jung and Chen Chih Yuan
Performed by Tsai Ching
Published by Forward Music Publishing Co. Ltd. (MÜST)
Courtesy of Warner Music Taiwan

“THE SOAP”
Written by Robbie Kondor
Performed by Robbie Kondor
Published by Gimme Some Music (ASCAP)

“LOVE TOUCH”
Written by Mike Chapman, Holly Knight and Gene Bloch
Performed by Kenny White
Published by Mike Chapman Publishing Enterprises (ASCAP)

“MAR AZUL”
Written by Francis Hime and João Victorio
Performed by Rosalia de Souza
Published by João Victorio Pareto Maciel and
Vermelha Ed. Musicais
Administered by Nossamusica Ed. Musicais
Courtesy of Leeds Music/Avatar Records, Inc.
Under License from Schema

“LOVE IS STRANGE”
Written by Sylvia Robinson, Ellas McDaniels and Mickey Baker
Performed by Leona Naess
Published by Ben-Ghazi Enterprises Inc. (BMI)
and Twenty Nine Black Music (BMI)
Courtesy of Messy Naess

“I FOUND A REASON”
Written by Lou Reed
Performed by Cat Power
Published by Oakfield Avenue Music LTD (BMI)
Administered by EMI Music Publishing
Courtesy of Matador Records

“BALTIMORE SLOW DANCE”
Written by Bill Gordon
Published by First Digital Music (BMI)
and Two Music Library (BMI)
Courtesy of FirstCom Music,
a division of Zomba Music Enterprises

“HERE COMES THE BRIDE”

Written by Anthony Goddard and Ron Komie
Published by First Digital Music (BMI), ZFC Music (ASCAP),
Two Music Library (BMI) and One Music Library (ASCAP)
Courtesy of FirstCom Music, a division of Zomba Enterprises

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