

LIONSGATE



Written for the Screen, Produced and Directed by Tyler Perry

Production Notes

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Rating: PG-13 (for mature thematic material involving a sexual assault on a minor, violence, drug references and smoking)
Run time: 113 mins.

THE CAST

April.....TARAJI P. HENSON
Sandino.....ADAM RODRIGUEZ
Randy.....BRIAN WHITE
Tanya.....MARY J. BLIGE
Wilma.....GLADYS KNIGHT
Pastor Brian.....MARVIN L. WINANS
Jennifer.....HOPE OLAIIDÉ WILSON
Byron.....FREDDY SIGLAR
Manny.....KWESI BOAKYE
Madea/Joe.....and TYLER PERRY

THE FILMMAKERS

Written for the Screen, Produced and Directed by.....TYLER PERRY
Produced by.....REUBEN CANNON
Executive Producer.....MICHAEL PASEORNEK
Co-Producers.....ROGER M. BOBB
JERRY P. JACOBS
Director of Photography.....ALEXANDER GRUSZYNSKI, ASC
Production Designer.....INA MAYHEW
Editor.....MAYSIE HOY, A.C.E.
Costume Designer.....KEITH G. LEWIS
Music Supervisor.....JOEL C. HIGH
Music by.....AARON ZIGMAN
Casting by.....ROBI REED, C.S.A.
ALPHA TYLER (Atlanta)

SYNOPSIS

When Madea, America's favorite pistol-packing grandma, catches sixteen-year-old Jennifer and her two younger brothers looting her home, she decides to take matters into her own hands and delivers the young delinquents to the only relative they have: their aunt April. A heavy-drinking nightclub singer who lives off of her married boyfriend Randy, April wants nothing to do with the kids. But her attitude begins to change when Sandino, a handsome Mexican immigrant looking for work, moves into April's basement room. Making amends for his own troubled past, Sandino challenges April to open her heart. And April soon realizes she must make the biggest choice of her life: between her old ways with Randy and the new possibilities of family, faith...and even true love.

Lionsgate and TPS Present A Reuben Cannon/Lionsgate Production. An uplifting drama infused with music and Tyler Perry's trademark mixture of laughter and heart, TYLER PERRY'S I CAN DO BAD ALL BY MYSELF stars Taraji P. Henson, Adam Rodriguez, Brian White, Hope Olaidé Wilson, Kwesi Boakye, Freddy Siglar and Tyler Perry and features dramatic and musical performances by Gladys Knight, Marvin L. Winans and Mary J. Blige, who performs an original song penned by chart-topping R&B writer/performer/producer Ne-Yo.

ABOUT THE PRODUCTION

With Tyler Perry's characteristic blend of piousness, mayhem, sass, and kitchen-sink wisdom, *I CAN DO BAD ALL BY MYSELF* focuses on an essential challenge we all face: learning to love ourselves so that we can give freely and receive love. "We all need to learn to let relationships and communities help us to do good instead of bad, because we can do bad all by ourselves," explains Perry. Loosely based on his wildly popular stage play of the same name, the film shows that joylessness and a lack of respect for ourselves divorces us from others, and that strong, healthy relationships – both with individuals and a community – elevate us and change our lives for the better.

"The importance of respecting ourselves so that we can truly love others is a message that transcends race, gender, class, and creed," says Perry's longtime producer Reuben Cannon. "It's a major challenge in most of our lives, and this film serves as a funny, soulful, and delightfully musical roadmap for how we can meet that challenge."

When we meet her, April is doing nothing but bad – by herself, and with the occasional help of her cruel and brutish married boyfriend, Randy. Numbed by alcohol and estranged from her family, April works tirelessly as a singer in a nightclub, sleeps the days away in her dilapidated house and trusts no one. But she's pushed out of her comfort zone when she's forced to take care of her teenaged niece and two young nephews and to contend with the attentions of Sandino, a live-in handyman. April clearly longs for true love, but her old habits die hard, and she looks to support from the community, the church, and especially Sandino and the children to help her leave her old, self-destructive life behind.

"April's a pretty selfish girl," says Taraji P. Henson, who plays April. "She's had some hardships in life, and sometimes we choose to let those hardships consume us instead of grow from them. So love is kind of a foreign language to her."

Known for tackling gritty, risky roles, such as her breakout turn as Shug in Craig Brewer's *HUSTLE AND FLOW*, Henson turned heads last year with her performance in David Fincher's *THE CURIOUS CASE OF BENJAMIN BUTTON*, which resulted in the actress' first Oscar® nomination. *I CAN DO BAD ALL BY MYSELF* film marks the second collaboration between Perry and Henson, who played Pam, Perry's character's wife in 2008's *THE FAMILY THAT PREYS*.

While April certainly qualifies as another addition to the actress' stable of hardened, damaged characters, the part presented Henson with a unique opportunity: to show her charisma

as a romantic lead. Says Perry, “Everyone knows that Taraji can handle the meatiest of roles. But she doesn’t often get to dress up and show her sexy side, her sophisticated side, her regal side. I have always seen her as not only one of the strongest, but one of the most beautiful actresses of her generation and I was so happy to let her show that off here.”

“Tyler has this great way of thinking out of the box,” adds Henson, “and seeing potential for actors to play against type. What I love about April is that she’s such a multi-dimensional character.” Then she laughs. “And after playing all of these kinds of down-trodden, not too glamorous parts, I finally got a chance to play dress up and be pretty!”

Henson’s co-stars unanimously praise her wholehearted commitment to and passion for acting. Brian White declares that Henson “puts her foot, her heart, her whole essence in every single moment of every single film that she’s ever been in.” And Mary J. Blige echoes, “She’s not afraid to just feel, to go to those places that you think you might get stuck in for the rest of your life.”

While Perry’s films consistently explore issues of relevance to the African-American community, one of the ways he manages to cross cultural boundaries is with his use of music. “Music is a universal way to communicate,” he avows. “It touches all of us, because notes and rhythm speak more directly to our soul than words alone are able to.”

Gospel music has always been a central part of Perry’s stage plays and his films have all featured brilliant, stirring music. *But I CAN DO BAD ALL BY MYSELF* goes far beyond simply featuring music on the film’s soundtrack. The characters in the film are musicians who have been transformed and even saved by music; and the songs, which are performed on-screen, are used to reflect every step of April’s emotional journey.

In the film’s opening scene at Club Indigo, April performs a rousing version of “Rock Steady,” written by Aretha Franklin and voiced by Cheryl Pepsii Riley, which demonstrates how music is April’s only escape from the joyless life she’s created. Later, Wilma, played by soul music icon Gladys Knight, tries to communicate a message of self-reliance and self-love to April by performing “The Need To Be,” written by Jim Weatherly. And when April loses her mother, she is forced to confront her sorrow when Mary J. Blige’s Tanya performs the film’s theme, “I Can Do Bad,” which was written by Blige in collaboration with Chuck Harmon and three-time Grammy®-winning R&B star Ne-Yo.

Music in the film gains importance during April’s emotional healing. When she attends a church service for the first time in years at Sandino’s invitation, April is deeply affected by the choir performing an original medley written and sung by Marvin L. Winans and Gladys Knight called, “Just Don’t Wanna Know / Over It Now.” And an emotional turning point comes later

when April hears the faint sounds of the same choir singing “Oh, Lord I Want You To Help Me,” performed by Marvin L. Winans and Cheryl Pepsii Riley. April finally commits to her new life at a festive block party, which is anchored by an original song written by Robert F. Aries, Mary J. Blige, Sean Garrett, Freddy Anthony Jackson, and Melissa Joyce Morgan, and performed by Mary J. Blige, called “Good Woman Down.”

In addition to lending their tremendous talents in the form of songs written and performed, Mary J. Blige, Gladys Knight and Marvin L. Winans grace the film with strong, charismatic turns as actors. When it came to casting the part of Tanya, the nightclub owner who is April’s best friend, Perry needed an actress who exudes strength of character, and he knew he had to have none other than Mary J. Blige for the part. “There was no question in my mind that Mary J. Blige was the one who could play Tanya,” he remembers. “She is one of the greatest singers of her generation, and has so much personal strength and presence. I knew how much she had to bring to this part.”

Blige was immediately moved by the parallels between her character’s life and her own. “Music is the thing that saved my life in real life,” she admits. “I could definitely relate to this film, the hard times these characters have seen. I jumped at the chance to play Tanya. It was such an opportunity for me, I wouldn’t have missed it.”

Joining April’s support system is Wilma, a church elder played with gusto by seven-time Grammy® winner Gladys Knight. “I’m a lot like Wilma in that I worry about people and their spiritual growth,” explains the singer. “When we stop reaching out, our young people get lost.” Knight touches on a message that has been a quiet constant in Perry’s films and plays: the importance of bridging generation gaps and of youth being taught to respect the wisdom of community elders.

Knight fondly remembers meeting Perry, whose early stage shows she had seen and even owned on tape, years ago when he came to see her long-running show at the Flamingo casino in Las Vegas. “I was jumping up and down,” she says. “I was trying to be cool, not to let him know how excited I was that he had come.” Although it was years before their schedules created an opportunity for the two to collaborate, they finally did on Perry’s wildly popular TBS sitcom, “House Of Payne.” After that experience, Knight’s participation in the film was a given. “Gladys Knight is a living legend,” says Perry. “It is a pure honor to have been a part of her amazing, recent transition to so much film and television work.”

Renowned Gospel singer Marvin L. Winans also took his first acting turn in the film as Pastor Brian, who teams up with Wilma to help turn April’s life around. “People of strong faith are often able to sense people’s unmet needs and guide them towards fulfillment,” observes

Reuben Cannon of the character's pivotal role. This has proven true in Winan's real life, where he serves as the founder and Pastor of The Perfecting Church in Detroit, and founded Detroit's Marvin L. Winans Academy Of Performing Arts, a top rated K-12 charter school that fosters personal growth and learning through the arts.

The mixture of equally accomplished musicians and actors on set led to an atmosphere of mutual admiration and inspiration. "I had to pinch myself on set all the time," recalls Henson. "I mean, am I really sitting here next to Gladys Knight and Mary J. Blige? It was a bit surreal." Conversely, both Blige and Knight were in awe of Henson's talent. "She was amazing," says Knight. "This is her ballpark, and I respect how at ease she is and how she takes direction."

In the part of handsome handyman, Sandino, Adam Rodriguez radiates wholesomeness; but the actor is quick to point out that Sandino is more complicated than he initially appears. "He's come to a place of spirituality and selflessness, but the reality is that he's still looking for redemption from his own past," says Rodriguez. "He's made a lot of mistakes before meeting April."

"Adam has an ease and a vulnerability that he takes with him anywhere he goes," says Perry. "It was perfect for this character, who needs to connect so quickly with April and the children. He is so unguarded, as an actor and as a person, that it was absolutely believable that Sandino would disarm April."

"Adam's not afraid to show his sensitive side," adds Henson. "It was really beautiful watching him be so vulnerable."

Brian White's Randy is the polar opposite of Sandino. An arch villain, Randy drains April of her vitality, disparages her, and has no redeeming qualities. Rather than soft-pedaling Randy's behavior, White jumps into the role with uncommon fearlessness. "Randy is the lesson learned," he says. "He's the kind of guy you don't want your sisters to bring home. I've made his negative characteristics readily identifiable and want to make it crystal clear that these are not qualities or behaviors that are appropriate for men in 2009!"

"Brian is so good at bringing that energy that makes you want to hit him over the head with a bottle!" jokes Mary J. Blige. Henson, meanwhile, found White's performance so convincing she had trouble distinguishing the actor from the part: "I found myself having to make an adjustment when we would hang out after work," she admits. "I would have to remind myself to calm down, that this is Brian, not Randy, because he just does such a phenomenal job at it."

Of course, no discussion of the film's all-star cast would be complete without the three children, who form the heart of the story and are the cause of April's transformation. "These kids aren't playing at acting. They're the real deal," Perry avows. "They have fully formed, three-

dimensional characters with internal back-stories that they've created independently. Every moment of their performances feels real.”

The eldest child and leader of the family is Jennifer, played with uncanny grit by the young theater-trained actress Hope Olaidé Wilson. Like the character she plays, Wilson's own life is a model of resilience. Of Nigerian descent, Wilson was born in London and raised between Africa and the UK. After immigrating to the United States, her parents worked steadily to overcome poverty and establish a new life for their family. If the film's message of self-reliance and rising above one's circumstances appeals to anyone, it appeals to Wilson, whose parents actively instilled those values in her from a young age.

Both Perry and Cannon were stunned by Wilson's audition. Says Cannon, “Even though so much of the story is universal, hers is such a particularly American character, living in such an American city and family. For her to immediately tap into all of this, given her international background, was something to behold.” After Wilson landed the part, the reality of her achievement didn't set in until she arrived in Atlanta and began filling out paperwork. She recalls, “I just burst into tears, because I couldn't believe that it was real.”

While Byron, the middle sibling, is usually silent in the film, Freddy Siglar still manages to make an indelible impression through his facial expressions alone. Often, Siglar would have the cast and crew in stitches between takes. Manny, the youngest brother, is played by child actor Kwesi Boakye. Without fail, the cast describes Boakye as a wise old man inhabiting the body of a nine-year-old. “He feels like someone who has lived all over the world and knows everything. He's one of the most personable kids you're ever going to meet,” says Perry.

Like all of Perry's films, *I CAN DO BAD ALL BY MYSELF* is distinguished by its eclecticism. Perry's story combines elements of melodrama, slapstick comedy, romance and inspirational storytelling, while his cast consists of child actors, first-time actors, musicians, and experienced actors playing against type. That these many disparate elements cohere so seamlessly in the film proves Perry's remarkable talents as a director.

“He's so smart and off the cuff,” says Henson of her director. “If you're not hitting a beat, he'll throw something at you right in the middle of a scene. You can only do your part as an actor if you totally trust the director, and because Tyler is so good at pulling something new out of each actor, something that no one has seen yet, I totally trust him.”

In addition to writing and directing the film, Perry chose to reprise his roles both as Madea and as her riotously inappropriate live-in brother, Joe. Both characters require over four hours of prosthetics, and on days featuring scenes with those parts, the grueling production

schedule often demanded that Perry multi-task, directing other actors while in full Madea or Joe make-up and wardrobe.

Despite long hours coupled with a fast production pace, the cast found Perry's tirelessness and commitment to the project inspiring. Rodriguez recounts how Perry's example on set made him feel newly committed "to think bigger, dream bigger, work harder." And Knight adds, "Usually people who fill that many shoes are not good at all of them. He's amazing at all of them. He's just fierce. It's kind of scary to work with a man that skilled!"

Perry's uncommonly strong work ethic and his uncanny efficiency and resourcefulness are qualities he learned and continues to develop outside the Hollywood studio system. *I CAN DO BAD ALL BY MYSELF* is the very first feature film shot entirely at Tyler Perry Studios, Perry's newly opened, 200,000 square foot production facility in Atlanta. Production took place over 25 breakneck days beginning on March 18, 2009, and actually ended *earlier* than scheduled.

Perry's crew consistently marvels at how his can-do attitude is absolutely infectious, energizing them in normally daunting situations. One such moment was the production of the film's climactic block party scene, which was conceived and executed in its entirety in well under 24 hours. The concept had fallen out of the film but was revived in a sudden burst of inspiration and produced – replete with 450 extras, a stage for the band that performs and full wedding costuming for the principle cast members – the same day it was shot. "Tyler firmly believes that where there is a will, there is a way," says Cannon. "We were so lucky to have found this cast and crew who have the determination and who work together so well to always find a way to bring the vision to life, no matter the constraints."

Many of the sets were inspired by specific references to Atlanta, where, like most of Perry's previous films, *I CAN DO BAD ALL BY MYSELF* is set. It was Atlanta, Perry's home since 1992, that provided his first, fiercely loyal theater audience, and Perry has been loyal in return, providing over three hundred Atlanta-based jobs through Tyler Perry Studios and Tyler Perry Productions. He has also continued his working relationships with his below-the-line collaborators. Longtime production designer Ina Mayhew, who also had a hand in designing the structures for Tyler Perry Studios, created all the sets for the film, including Club Indigo, April's house, the church, and the street facade from scratch in a matter of weeks. Co-producer Roger M. Bobb, editor Maysie Hoy, A.C.E., costume designer Keith G. Lewis, music supervisor Joel C. High and composer Aaron Zigman have all worked on the majority of Perry's films and contribute greatly to Perry's hyper-efficient schedules.

Through his faith, Perry has overcome well-documented obstacles in his own life, lending credibility to the triumphant storylines in his films. Mary J. Blige attributes his success to his

spiritual tenacity. “Tyler is a giver,” she says. “He’s not afraid to share with you what he’s experienced and overcome so that it inspires you. He’s so unselfish, and that’s why I believe he is where he is today.” Knight, being a woman of strong faith, was drawn to his work precisely because of its devotional undercurrents. “Mr. Perry’s movies always show the spiritual solution to every day problems. They call on our desire to be right, to do right,” she says.

In *I CAN DO BAD ALL BY MYSELF*, April finds community and support through the church, and she finds the courage to turn her life around only by embracing the spiritual faith she had previously abandoned. “April strays from church,” explains Henson. “She strays away from the God in her and the love in her and becomes a very ugly person, and it’s not until she reintroduces herself back to spirituality that she finds love again.”

Piousness in the film, however, is treated with a light hand, as evidenced by a hilarious scene in which Madea recounts a Bible story to Jennifer and botches it completely. Perry explains, “The goal is to make you interested enough in that story to go look it up. If I can make somebody laugh long enough to do that, and then they get engrossed in the real messages, I’ve done my job.” In our troubled current times, Perry and his collaborators believe there’s greater need than ever for messages of love, forgiveness and family that are spiritual at their root, and delivered with humor and levity.

ABOUT THE CAST

TYLER PERRY's (Madea, Uncle Joe) inspirational journey from the hard streets of New Orleans to the heights of Hollywood's A-list is the stuff of American legend. Born into poverty and raised in a household scarred by abuse, Tyler fought from a young age to find the strength, faith and perseverance that would later form the foundations of his much-acclaimed plays, films, books and shows.

It was a simple piece of advice from Oprah Winfrey that set Tyler's career in motion. Encouraged to keep a diary of his daily thoughts and experiences, Tyler began writing a series of soul-searching letters to himself—letters full of pain, forgiveness, and, in time, a healing catharsis. The letters inspired a musical, *I Know I've Been Changed*, and in 1992 Tyler gathered his life's savings and set off for Atlanta in hopes of staging it for sold out crowds. He spent all the money but the people never came, and Tyler once again came face to face with the poverty that had plagued his youth. He spent months sleeping in seedy motels and his car but his faith—in God and, in turn, himself—only got stronger. He forged a powerful relationship with the church, and he kept writing. In 1998 his perseverance paid off and a promoter booked *I Know I've Been Changed* for a limited run at a local church-turned-theatre. This time the community came out in droves, and soon the musical moved to Atlanta's prestigious Fox Theatre. Tyler Perry never looked back.

I Know I've Been Changed was a poignant story of failure and redemption, and it resounded with urban audiences who identified with its themes and exalted in its spirit. In Tyler they'd found a voice for their longings, and an outlet for their entertainment, and so began an incredible run of eight plays in as many years, including *Woman Thou Art Loosed!*, a celebrated collaboration with the prominent Dallas pastor T.D. Jakes.

But if audiences were buoyed by Tyler's faith, they were bowled over by his humor. No way around it: the man was plain funny. Nowhere was this more in evidence than in 2000's *I Can Do Bad All By Myself*, which marked the first appearance of the now-legendary Madea. A God-fearing, gun-toting, pot-smoking, loud-mouthed grandmother, Madea was played by Perry himself. Madea was such a resounding success, she soon spawned a series of plays—*Madea's Family Reunion* (2002), *Madea's Class Reunion* (2003) and *Madea Goes to Jail* (2005)—and set the stage for Tyler's jump to the big screen.

In early 2005, Tyler's first feature film, *DIARY OF A MAD BLACK WOMAN*, debuted at #1 nationwide. By the end of its first weekend in theatres, two things had happened: the film had earned \$22 million, and Tyler Perry—writer, actor, and producer—had become a superstar. Tyler's ensuing films, *MADEA'S FAMILY REUNION*, *DADDY'S LITTLE GIRLS*, *WHY DID I GET MARRIED?*, *MEET THE BROWNS*, and *THE FAMILY THAT PREYS* have all met with massive critical and commercial success, delighting audiences across America and around the world. His most recent film, *MADEA GOES TO JAIL*, spent two weeks at the top of the box office and ultimately went on to gross more than \$90 Million.

2006 saw the publication of Tyler's first book, *Don't Make a Black Woman Take off Her Earrings: Madea's Uninhibited Commentaries on Life and Love*, which shot to the top of the *New York Times* nonfiction bestseller list and remained there for eight weeks. It went on to claim Quill Book Awards for both "Humor" and "Book of the Year" (an unheard-of feat for a first-time author), and spread Tyler Perry's unique brand of inspirational entertainment to a devoted new audience.

It is a brand that is quickly becoming an empire. In 2007, Tyler expanded his reach to television with the TBS series "Tyler Perry's House of Payne," the highest-rated first-run

syndicated cable show of all time, which went into syndication after only a year. His follow up effort, "Meet the Browns," was the second highest debut ever on cable – after "House of Payne" – and was picked up for 80 episodes which began airing in the summer 2009. Not one to rest on success, Tyler Perry and his 300 Atlanta-based employees are hard at work on new projects including WHY DID I GET MARRIED TOO. This fall, he will help release PRECIOUS: BASED ON THE NOVEL 'PUSH' BY SAPHIRE, in conjunction with his 34th Street Films banner, Oprah Winfrey's Harpo Films and Lionsgate. The film was also the recipient of three prestigious awards at the festival: Grand Jury Prize: U.S Dramatic, Audience Award and a Special Jury Award for Acting.

In the fall of 2008, Perry also opened his 200,000 square foot studios in Atlanta situated on the former Delta Airlines campus on more than 30 acres. Employing hundreds of local Atlantans, his new studio consists of 5 sound stages, a post production facility, a pond, a back lot, a 400 seat theater, a private screening room and designated areas for entertaining and holding events.

But listen to Tyler Perry and you'll hear a man who hasn't forgotten about the people that have helped him reach the top a mountain he could once only dream of climbing. He has been intimately involved in civil rights cases—including the trial of the Jena 6 in his home state of Louisiana - and charities that focus on helping the homeless, such as Feeding America, Covenant House, Josea Feed the Hungry, Project Adventure and Perry Place - a 20 home community Tyler built for survivors of Hurricane Katrina in New Orleans. Tyler Perry practices what he preaches, and what he preaches has endeared him to millions of fans drawn by that unique blend of spiritual hope and down-home humor that continues to shape his inspiring life story and extraordinary body of work.

TARAJI P. HENSON (April) earned an Academy Award® nomination for Best Supporting Actress opposite Brad Pitt in David Fincher's highly acclaimed THE CURIOUS CASE OF BENJAMIN BUTTON. She is currently filming DATE NIGHT with Tina Fey and Steve Carrell on location in New York City. In July, she traveled to Beijing to co-star with Jaden Smith and Jackie Chan in the new KARATE KID for Columbia. Rainn Wilson is Taraji's love interest in the just-completed indie comedy PEEP WORLD, also starring Sarah Silverman.

She recently starred in Sony's NOT EASILY BROKEN opposite Morris Chestnut. She stars opposite Forest Whitaker and Lil' Wayne in the upcoming HURRICANE SEASON from the Weinstein Company and in the indie drama ONCE FALLEN with Ed Harris and Brian Presley. She starred in TYLER PERRY'S THE FAMILY THAT PREYS with Kathy Bates and Alfre Woodard. She was also a regular on David E. Kelly's "Boston Legal" and had a recurring role on ABC's "Eli Stone."

Taraji can currently be seen in the video for Jamie Foxx's latest single, "Just Like Me" and also appeared in Estelle's video for "Pretty Please."

Henson received rave reviews for her role in Focus Features' TALK TO ME opposite Don Cheadle. Henson was named Outstanding Supporting Actress in a Feature Film at the 2005 *Black Movie Awards* and received the Best Actress nod at the 2006 *BET Awards* for her performance as Shug in the gutsy drama HUSTLE & FLOW, produced by Oscar®-nominated filmmaker John Singleton, and starring Terrence Howard. She received two nominations at the 2006 *MTV Movie Awards* including Best Breakthrough Performance. Henson co-starred in the ensemble action drama SMOKIN' ACES with Jeremy Piven, Alicia Keys, and Ben Affleck.

Henson made her singing debut in HUSTLE & FLOW, is featured on the soundtrack, and performed the Oscar®-winning song "It's Hard Out Here for a Pimp" at the 78th Annual Academy Awards®. Henson is remembered for her role as Yvette, the girlfriend of Jody (Tyrese) in BABY BOY, a Columbia Pictures feature, written, produced, and directed by John Singleton. She was reunited for a third time with John Singleton to film FOUR BROTHERS with Mark

Wahlberg and Andre 3000 for Paramount Pictures. Henson co-starred with Sanaa Lathan and Simon Baker in Focus Features' SOMETHING NEW.

For three years, Henson starred as Raina Washington, the youngest female detective on Lifetime's *The Division*. She co-starred in the CBS movie MURDER, SHE WROTE: THE LAST FREE MAN, starring Angela Lansbury and Phylicia Rashad. She has also appeared in featured roles on "ER," "Strong Medicine," "CSI," "House," and others.

Born and raised in Washington, D.C., the Howard University grad resides in Los Angeles and enjoys fashion, reading poetry, dancing, and appreciates a variety of music genres. Henson has a strong passion for helping disabled and less fortunate children and reveals, "I always stress to kids to have faith in themselves—the greatest recipe for success is self confidence."

ADAM RODRIGUEZ (Sandino) is quickly becoming one of Hollywood's most recognizable faces. He stars in the critically acclaimed "CSI: Miami," now in its seventh season. The spin-off of the hugely successful "CSI" series from CBS is the number one show around the world. Starring opposite David Caruso, Adam plays Eric Delko in the Jerry Bruckheimer produced-drama. Adam has not stopped at television however.

Adam's first taste of acting came from an extra role in the motion picture COPLAND where he was featured in a short scene with Harvey Keitel. But it wasn't until a chance meeting with the executive producer of "NYPD Blue," that Adam decided to move to Los Angeles and search for his big break.

Adam immediately landed a string of television roles beginning with a starring role in the Steven Bochco-produced "Brooklyn South," playing Officer Hector Villanueva. He went on to co-star in "All Souls" for UPN, and snagged a recurring guest role on WB's "Felicity." In 2002, Adam elevated to what could be called heartthrob status, when he co-starred in the final season of the cult hit "Roswell." Adam has also been seen in a recurring role on Showtime's "Resurrection Blvd." His film credits include A KISS OF CHAOS, LET THE GAME BEGIN, BOHICA, TAKE, LOVE AND DEBATE, CIELITO LINDO, THE IMPOSTER and KING RIKKI, and he even appeared in Jennifer Lopez's breakthrough video for "If You Had My Love." The sexy actor was also seen in both PEOPLE magazine's "Sexiest Man Alive" issue in 2002 as well as PEOPLE EN ESPANOL's "25 Most Beautiful" issue in 2003.

Adam was born and raised in New York where he dreamed of a professional baseball career and had even received scholarship offers to play in college. After injuries prevented him from realizing his baseball dreams, in high school Adam had dabbled in acting, even winning an award from his theater class. Adam currently divides his time between Los Angeles and New York, where his family still resides.

2009 is tapped as a big year for **BRIAN WHITE** (Randy), as it began with White appearing alongside WWE superstar, John Cena in 12 ROUNDS and opposite Channing Tatum and Terrance Howard in FIGHTING. White next stars alongside Ray Romano in the new drama TV series, "Men of a Certain Age" for TNT debuting this December.

Born near Boston, Massachusetts, the oldest and only male of six children, White has played professionally in both the NFL (New England Patriots) and the NLL (Lacrosse). He also earned his certifications as a licensed stock broker (series 6, 7, 63 and 65) and co-founded the professional dance company/community youth outreach organization Phunk Phenomenon Urban Dance Theater. Brian is a graduate of Dartmouth College, where he was a member of the Beta Theta Pi fraternity.

White began acting on the small screen, displaying a strong presence in a number of television series such as "Moesha," "The Parkers," MTV's "Spyder Games," UPN's comedy "Second Time Around" and most notably, as Detective Tavon Garriss on the award-winning FX crime drama, "The Shield." He also appeared in Joel Silver's CBS award-winning drama series, "Moonlight."

On the big screen, Brian has had leading roles in **BRICK** and **STOMP THE YARD** as well as **THE FAMILY STONE**, opposite an all-star cast including Sarah Jessica Parker. He also starred alongside Jason Statham in **IN THE NAME OF THE KING: A DUNGEON SIEGE TALE**. His most recent role was opposite Dwayne Johnson aka "The Rock" in **THE GAME PLAN**.

He is also the President of Celebrity Relations for Warm2Kids Charitable Foundation (www.warmfoundation.org), which connects socially conscious celebrities, corporations and community organizations to create a support network that helps teens, families and youth leaders reach their full potential. Additionally White is a founding partner along with director, Sylvain White of Media 3 Films, LLC (www.media3films.com), a full-service film, television and broadband production company based in Los Angeles, CA. Media 3 Films currently has six films in development and pre-production.

Brian currently resides in Los Angeles, California.

MARY J. BLIGE (Tanya) is a nine-time Grammy® Award-winning singer/songwriter, producer and actress who has sold more than 40 million albums worldwide since her career began in 1992.

With her 1992 debut "What's The 411?," Mary J. Blige went from promising newcomer to the Queen of Hip Hop Soul. Numerous sold out tours, critical acclaim, unerring fan support and a roomful of awards – nine Grammys, six Soul Train Awards, five Soul Train Lady of Soul Awards, nine Billboard Music Awards, four American Music Awards, two NAACP Image Awards among many others.

As she's done throughout her career Mary's musical palate reflects her lifelong affinity for old school soul and R&B and an unmistakable connection to hip hop. And with every album she has proven that hers is a voice of healing; a voice of reckoning. Her 8th album, "*Growing Pains*" (released 12/18/07 on Matriarch/Geffen), reached platinum in three weeks and is continuing to grab the hearts of the critics and fans alike.

Mary's latest charitable endeavor, the creation of The Mary J. Blige and Steve Stoute Foundation for the Advancement of Women Now, Inc. (FFAWN) is her most significant philanthropic undertaking to date. FFAWN's mission is to help women gain the confidence and skills necessary to reach their full individual potential

Not one to rest on her laurels or turn down new challenges, Mary found time in 2007 to explore her acting potential with roles on the hit CBS drama "The Ghost Whisperer" and HBO's comedy smash "Entourage," where Mary stole the show from Ari Gold.

2008 brought forth a wealth of accolades for Mary. Not only did "*Growing Pains*" continue to top the charts, but at the 50th Anniversary Grammy celebration Mary won two out of her three award nominations.

Continuing her success, Mary began 2009 with a Grammy® win for "*Growing Pains*" in the category Best Contemporary R&B Album. Mary is currently in the studio working on a new album.

The great ones endure, and **GLADYS KNIGHT** (Wilma) has long been one of the greatest. Very few singers over the last 50 years have matched her unassailable artistry. This seven-time Grammy® winner has enjoyed #1 hits in pop, R&B and Adult Contemporary, and has triumphed in film, television and live performance.

Knight is enjoying the success of her latest album, "*Before Me*," a tribute to the great legends of song – Ella, Duke, Billie, Lena. She has also released two collaborations with the 100-member Saints Unified Voices gospel choir, with whom she won a "Best Gospel/Choir Album" Grammy®. Knight won yet another Grammy® for her duet with the late Ray Charles on his posthumous album "*Genius Loves Company*," specifically for their duet "Heaven Help Us All," and her "*At Last*" solo album won a Grammy® for "Best Traditional R&B Vocal Album" in

2002. Her recent critically-acclaimed, four-year run at the Flamingo in Las Vegas was hailed “the number-one show on the Strip” by the *Las Vegas Review-Journal*.

When not busy recording or performing music, Knight makes frequent forays in film and television. Her recent credits include the Emmy®-winning NBC hit comedy “30 Rock,” the indie UNBEATABLE HAROLD with Dylan McDermott and Henry Winkler, and the animated film HOLIDAZE. Her other credits include “JAG,” “Las Vegas,” the Harrison Ford film HOLLYWOOD HOMICIDE, as a guest judge on “American Idol” and a regular judge on FOX’s “American Juniors.”

The Georgia-born Knight began performing gospel music at age four and won, the grand prize on television’s “Ted Mack’s Amateur Hour” three years later. With “Gladys Knight & The Pips” she enjoyed tremendous success throughout the 60s, 70s and 80s, winning several Grammys® and scoring Top 10 gold singles with hits like “Midnight Train to Georgia.” She enjoyed another #1 in 1985 “That’s What Friends are For.”

Knight has recorded nearly 40 albums over the years and earned her star on the Hollywood Walk of Fame in 1995, followed by induction into the Rock ‘N’ Roll Hall of Fame. Knight also published an autobiography, *Between Each Line of Pain and Glory*, and she and The Pips were presented with the Lifetime Achievement Award from the Rhythm & Blues Hall of Fame. In 2004, Knight received the “Lifetime Achievement Award” at the annual BET Awards ceremony.

PASTOR MARVIN L. WINANS (Pastor Brian) is the Founder and Pastor of Perfecting Church in Detroit, Michigan.

Perfecting Church was born out of the scripture, “Whom we preach, warning every man and teaching every man in all wisdom, that we may present every man perfect in Christ Jesus.” (Colossians 1:28)

God placed a vision in the spirit of Pastor Winans some years ago during a church service at Shalom Temple, which he remembers quite vividly. “After Mother Estella Boyd had laid hands and prayed with me, I was slain in the Spirit. I began to see people trickle towards me as water. It was at this time that the Spirit of the Lord spoke into my spirit, ‘They are coming to you.’” And come they have. Perfecting Church was established with eight members in the basement of Pastor Winans home and held its first official service on May 28, 1989. Since that very humble beginning the Lord has blessed “Perfecting,” as it is affectionately called, to grow into a ministry campus of over 165,000 square feet and a current membership of over 4,000.

Under the leadership of Pastor Winans others have been birthed into the pastorate, including Pastor Donnie McClurkin of Perfecting Faith Church, Pastor Thomas Bibby of Perfecting Unity Church, and Pastor Marvin Sapp of Lighthouse Full Life Center.

Pastor Winans has always taught that ‘Ministry Means People’ and has held true to that belief by establishing a ministry that touches the full spectrum of the human experience. The ministry has many outreach programs, including the Perfecting Community Development Corporation, which launched the Marvin L. Winans Academy of Performing Arts, the Amelia Agnes Transitional Home for Women, and the Jenesta McCraw Youth Activity Center. Of the numerous awards and accolades that Pastor Winans has amassed over the years, including several Grammy®, Dove and Stellar Awards, he believes that the awesome responsibility of carrying the Gospel is by far the most rewarding. His greatest joy is to see people come into the full knowledge of Jesus Christ and have their lives transformed forever.

London born and trained actress **HOPE OLAIÐÉ WILSON** (Jennifer) will next co-star in the indie drama LIFE IS HOT IN CRACKTOWN alongside the likes of Kerry Washington and Brandon Routh.

Wilson grew up between England and Nigeria where she helped her mother sell eggs to supplement the family's meager income. Upon her mother winning the Green Card lottery, the family, excluding her then adult brother, relocated to the United States. Moving to Buffalo, New York in 1996 and finally to California three years later, Wilson continued to train in her craft and adapt to the American lifestyle.

She was encouraged by her parents to dream and take risks which allowed her to test past two classes; transitioning straight from 4th to 7th grade. Wilson eventually graduated high school with honors at age 15.

Upon arriving Stateside, Wilson's mother worked as a caregiver in a nursing home and eventually earned a BSN in Nursing. Similarly, her father began as a janitor and is now a successful businessman. Following her parents' work ethic, Wilson, who has also worked as a nursing assistant, garnered a succession of roles including the film CRENSHAW NIGHTS and such television guest spots as "The Unit" and Jerry Bruckheimer's "Dark Blue."

FREDDY SIGLAR (Byron) was born in the beautiful San Francisco Bay Area. He rather stumbled into acting at the tender age of eight. While attending the John Robert Powers School, Freddy was encouraged to attend an acting convention in New York not knowing what to expect he went.

With little training and a big personality, Freddy performed and received positive reviews. When he returned to California, he met with several agents, managers, and casting directors who expressed a desire to work with him. As a result, he is now represented by Amsel, Eisenstadt, and Frazier and has Society Entertainment as his management company.

Freddy booked his first two auditions and was on his way. Several acting lessons, and a few jobs later, he had a dream of performing in a movie on the big screen.

Freddy currently resides in southern California with his family. He enjoys writing short stories, art, and spending time at the local beaches.

Now that he has attained his life's dream at the age of 11, it is time for him to set loftier goals.

KWESI BOAKYE (Manny), a 10 year old Angeleno native who is of African decent, will soon be seen on the small screen – he is set to begin shooting the TNT TV series "Men of a Certain Age" opposite Ray Romano and Andre Braugher this summer.

Kwesi has made numerous appearances on television including multiple episodes of "Day's of Our Lives," "Day Break," and "Boston Legal." He has even graced the late night audience with his charm and humor when he appeared on ABC's "Jimmy Kimmel Live." Kwesi has also been a pivotal character in one of Ashton Kutcher's "PUNK'd" episodes. Additionally, Kwesi has loaned his voice to the Academy Award® winning animated feature HAPPY FEET as well as an episode of the hugely successful comedy "South Park."

When Kwesi is not acting, he enjoys hanging out with his friends, going to school, playing soccer and basketball.

ABOUT THE FILMMAKERS

TYLER PERRY (Writer, Director, Producer) – See About The Cast

REUBEN CANNON (Producer) is a visionary producer who has helped to shape and guide some of the most groundbreaking and critically acclaimed film and television projects in Hollywood for the past three-decades.

From his humble beginnings in the Universal Studios mailroom (a.k.a. the executive training program), Cannon was promoted after one year to Universal Television's casting department as a trainee. There, he set a personal goal to become the first African-American casting director at Universal Studios within a year. He achieved that goal.

It was his unwavering diligence that later paved the way for Cannon to reach yet another professional milestone, becoming head of Warner Brothers television's casting department from 1978 to 1980. In so doing, Cannon became the first African-American to hold the distinction. His keen eye for talent also earned Cannon the well-deserved reputation for being an innovative and trendsetting force in the industry. Early in his career, Cannon took a chance on then fledgling young actor Bruce Willis casting him in the television series "Moonlighting," which jettisoned Willis into stardom.

Under the banner of his company Reuben Cannon and Associates, Cannon has cast nearly one hundred television series, made-for-TV movies as well as motion pictures. Among those projects include *THE COLOR PURPLE*, which earned 11 Oscar® nominations and showcased the talents of artists who would become some of our industries most distinguished stars: Danny Glover in one of his first starring roles; and Whoopi Goldberg and Oprah Winfrey made their feature film debuts each earning Oscar® nominations in the category of Best Supporting Actress.

Broadening his range of projects, Cannon, a Chicago native, branched out into producing motion pictures and television programs. One of his early projects was the critically acclaimed television special "The Women of Brewster Place," which he not only cast, but also produced in collaboration with Oprah Winfrey who starred in the tele-film. "Brewster Place" marked their second project together and the two have remained business allies and close personal friends throughout the years. Cannon continued his partnership as a producer with some of the nation's most influential luminaries in their respective industries: *DOWN IN THE DELTA*, directed by Dr. Maya Angelou; Spike Lee on *GET ON THE BUS*, *LOVE DON'T COST A THING* starring Nick Cannon, and the box office sleeper hit *WOMAN THOU ART LOOSED*, based on the bestselling book by Bishop T.D. Jakes.

In the summer of 2004, Cannon began collaborating with a brilliant young playwright and actor turned director, Tyler Perry. Reuben Cannon Productions (RCP) formed a production alliance with Tyler Perry Studios (TPS) that would prove to be powerful, garnering both record-breaking box office grosses and television ratings. The feature films *DIARY OF A MAD BLACK WOMAN*, *MADEA'S FAMILY REUNION*, *WHY DID I GET MARRIED?* and *MADEA GOES TO JAIL* all opened #1 at North American box office, and together with *DADDY'S LITTLE GIRLS*, *MEET THE BROWNS* and *THE FAMILY THAT PREYS*, have collectively grossed more than \$400 million.

Most recently, *MADEA GOES TO JAIL* debuted at Number One on the box office chart with a \$41M bow, and remained at Number One for a second consecutive week with a take of \$16.5M.

Reuben Cannon served as Executive Producer on the first 126 episodes of the comedy series Tyler Perry's "House of Payne," which remains the #1 rated television series in African-American households.

Cannon has received numerous awards including an Honorary Doctorate of Human Letters from Morehouse College. His work has also been recognized by The Motion Picture Academy of Arts and Sciences®, The Academy of Television Arts and Sciences® (which has honored him with two Emmy® nominations), the Casting Society of America, the DuSable Museum of African-American History, and the 2002 NAACP Image Awards who with Daimler/Chrysler honored Cannon with a “Behind the Lens Award” for his outstanding contributions in entertainment in the areas of film and television.

MICHAEL PASEORNEK (Executive Producer) has been President of Film Production at Lionsgate since the company's inception in 1997.

In addition to being a key member of the senior management team that has guided Lionsgate from a startup into the leading independent film company and winner of the Best Picture Oscar® for *Crash*, Paseornek has served as an executive producer or producer on over 50 films.

Variety has described him as one of the chief architects of the Lionsgate model.

Paseornek has been at the forefront of Urban programming. He launched the film career of Tyler Perry and forged a production slate that includes Tyler Perry's blockbusters *MADEA GOES TO JAIL*, *WHY DID I GET MARRIED?*, *DIARY OF A MAD BLACK WOMAN*, and *MADEA'S FAMILY REUNION*, all of which opened number 1 at the box office. He also forged a deal for the screen rights to the iconic African American play, *FOR COLORED GIRLS WHO CONSIDERED SUICIDE WHEN THE RAINBOW ISN'T ENUF*. He's spearheaded films ranging from comedies like *THE WASH* to dramas such as *PRIDE* and the critically acclaimed *AKEELAH AND THE BEE*.

In the horror genre, building on the success of the *SAW* franchise, Paseornek broke new ground with the box office hit, *MY BLOODY VALENTINE 3D* - the first horror film utilizing the new 3D digital technology. He also executive produced Rob Zombie's *DEVIL'S REJECTS* and the remake of *THE EYE*, starring Jessica Alba. Paseornek is continuing to spearhead a 3D agenda with the production of the family animated film *ALPHA AND OMEGA* and a slate of upcoming genre fare.

Lionsgate has also staked a claim in the comedy arena. Paseornek is currently executive producing the action-comedy *KILLERS*, starring Ashton Kutcher and Katherine Heigl.

Paseornek has played a key role moving Lionsgate into the action arena with *CRANK*, *WAR*, Frank Miller's *THE SPIRIT*, *THE PUNISHER*, *GAMER*, *THE FORBIDDEN KINGDOM*. In addition Paseornek is overseeing the film development of the hit videogame *KANE AND LYNCH* and the remake of the classic *CONAN THE BARBARIAN*.

In the prestige area, Paseornek executive produced *MONSTER'S BALL* which earned Halle Berry the Oscar® for best actress, the critically acclaimed *AKEELAH AND THE BEE*, which earned best picture honors at the Black Movie Awards and was the centerpiece of the first ever Starbucks movie promotion, *AMERICAN PSYCHO*, *SHATTERED GLASS*, and *BUFFALO 66*.

Over the past 25 years, Paseornek has played an important role in the emergence of the independent film scene. He founded Cinepix/Famous Players' (CFP's) U.S. operations in 1992 which brought American audiences acclaimed films such as Academy Award® winner Ang Lee's first feature *PUSHING HANDS*, James Mangold's directorial debut *HEAVY*, James Coburn's Oscar® winning performance in *AFFLICTION*, and Bill Condon's Oscar® winner *GODS AND MONSTERS*. When CFP went public and was renamed Lionsgate in 1997, the company grew into the leading independent film company with Home Entertainment and Television divisions. The Film division has had 25 Oscar® nominations in that time, including six for the 2006 years best picture winner, *CRASH*.

More than 30 of Paseornek's movies have been selected to appear in major festivals such as Cannes, Berlin, Sundance and Toronto.

Outside of Lions Gate, Paseornek serves on the board of directors of UCLA Mattel's Children's Hospital, is on the advisory board of Hearts of Hope, a foundation sending doctors to Latin America, and the board of Del Corazon, a year round charitable camp for children with heart disease.

Paseornek began his career after graduating from New York University in 1974 when he became the writing partner of former National Lampoon editor Michel Choquette. He then became a humorist-speechwriter for some of the nation's leading business executives and worked as a script-doctor on a number of feature films.

In the late 70s, Paseornek met CFP's Canadian co-founders John Dunning and Andre Link and developed the sequel to their comedy hit MEATBALLS.

Paseornek is a member of the Academy of Motion Picture Arts and Sciences® and The Writer's Guild of America. He has been a guest speaker at a number of institutions, including Harvard, New York University, and the American Film Institute and has served on numerous industry panels for organizations such as the NAACP and the Director Guild of America.

ROGER M. BOBB's (Co-Producer) career in film began as an Assistant Director. Over the last 10 years, he has been the producer or assistant director on more than 40 feature films and television shows.

Bobb's collaboration with Tyler Perry began as an assistant director on Tyler's first film DIARY OF A MAD BLACK WOMAN. Bobb has co-produced all of Perry's subsequent films MADEA'S FAMILY REUNION, DADDY'S LITTLE GIRLS, WHY DID I GET MARRIED?, MEET THE BROWNS, THE FAMILY THAT PREYS and MADEA GOES TO JAIL. Bobb serves as Supervising Producer on Perry's popular television sitcom "House of Pain," which recently aired its 100th episode. He also serves as Executive Producer Perry's new sitcom "Meet the Browns."

Bobb is the only two time winner of the Best Film Award at the American Black Film Festival and was the youngest African-American First AD member of the Director's Guild of America. Bobb was recently named by The Network Journal Magazine as one of the top 40 executives under 40. Born in London and raised in Brooklyn, Bobb's film career began in 1995 when he was accepted into the Director's Guild of America's prestigious Assistant Director Trainee program. Under this program, Bobb was fortunate to work on projects from notable directors such as Woody Allen, Mike Nichols and James Mangold.

Upon completing the program, Bobb worked within the New York independent film community as an assistant director and quickly rose to become a producer. His many credits include "NYPD Blue," "New York Undercover," COPLAND, and STATE PROPERTY 2. Bobb attended Brooklyn College and the School Of Visual Arts

JERRY P. JACOBS (Co-Producer) has produced more than forty feature films and television movies over the past twenty years. His credits include DISASTER MOVIE, MY BEST FRIEND'S GIRL, THE HAUNTING OF MOLLY HARTLEY and SEX & DEATH 101.

A graduate of the UCLA School of Film and Television Jacobs began his career producing television promos for ABC, NBC and E! Entertainment Television. In addition to producing, he has directed five feature films as well as numerous television episodes, and served as the 2nd Unit Director on over twenty films.

Born and raised in Warsaw, Poland, **ALEXANDER GRUSZYNSKI, ASC** (Director of Photography) moved to Copenhagen where he was admitted to film school and spent the next ten years in Denmark shooting numerous documentaries and feature films. After relocating to New York, he made his American film debut photographing the comedy ALMOST YOU directed by Adam Brooks. Among his credits are films he shot in collaboration with director Andrew

Fleming such as **THREESOME**, **DICK**, **THE IN-LAWS** and most recently **HAMLET 2** and **NANCY DREW**.

Among his other credits are **54**, **MAXIMUM RISK**, **PROMISED LAND**, **BROTHERS**, **DELIVER US FROM EVA** and **TREMORS**, and **I LIKE IT LIKE THAT** for which he received a nomination for Independent Spirit Award.

For his work on the television movie “Kingfish,” Gruszynski won the Cable Ace Award For Outstanding Achievement in Cinematography and was nominated for same by the American Society of Cinematographers.

His latest credits include **TYLER PERRY’S MADEA GOES TO JAIL** as well as **THIS CHRISTMAS**.

MAYSIE HOY, A.C.E. (Editor) began her theater training in her hometown of Vancouver, Canada. She studied improvisational theatre in San Francisco with “The Wing” and “The Committee.” Upon returning to Vancouver, “The Good Will Store,” an improvisational company, was formed and she was the artistic director. For the next two years, her troupe performed and taught Viola Spolin’s theater games in schools and correctional institutions. During this time she was cast in Robert Altman’s **MCCABE AND MRS. MILLER**.

When the movie was over she left for Los Angeles with only a backpack and sleeping bag. She knew only two people in L.A., a friend who offered her a place to stay and Robert Altman. For the next eight years she learned the art of filmmaking by working for him in research, costume and production design. She also acted in several of his films, including **CALIFORNIA SPLIT**, **NASHVILLE**, and **THREE WOMEN AND A WEDDING**.

It was on Altman’s **BUFFALO BILL AND THE INDIANS** that she landed a job as an apprentice. There she discovered her passion for film editing. She moved up quickly to a film assistant. After which she worked as a film and sound assistant on many Altman films and on projects that he produced with directors Alan Rudolph and Robert Benton.

Her editing credits include **TYLER PERRY’S MADEA GOES TO JAIL**, **THE FAMILY THAT PREYS**, **WHY DID I GET MARRIED?**, **DADDY’S LITTLE GIRLS**, **THE JOY LUCK CLUB**, **THE PLAYER** (co-edited), **SMOKE**, **WHAT DREAMS MAY COME** (shared credit), **FREEDOM SONG**, **CRAZY IN ALABAMA**, **LOVEJONES**, **FREEWAY**, and the television series “Meet the Browns.”

Ms. Hoy is an alumna of the American Film Institute’s Directing Women’s Workshop. She is on the Board of Directors in both the Motion Picture Editors Guild and American Cinema Editors. She has been featured with thirty accomplished craftswomen in a book called *Great Women in Films*.

Over the last decade, **JOEL C. HIGH** (Music Supervisor) created and supervised the music departments for two of the leading independent studios in the industry: Trimark Pictures and Lionsgate Entertainment. He built the publishing catalog for both companies and started the boutique label Lions Gate Records. In addition to his acclaimed work in motion pictures working with directors such as Marc Forster, Peter Bogdanovich, Don Roos, Roger Avary, James Foley, Bill Paxton, Billy Ray and Rob Zombie he oversaw the music for the growing Television group at Lionsgate, including “The Dead Zone” and the Golden Globe-winning series “Weeds.”

Joel is the music executive behind such films as **SAW**, **GIRL WITH A PEARL EARRING** and the Leonard Cohen documentary **I’M YOUR MAN**. He oversaw Lionsgate’s first Academy Award® nomination in the Original Song category, for Best Picture winner **CRASH**.

Joel has been the music supervisor for all of Tyler Perry's films including **DIARY OF A MAD BLACK WOMAN** and **MADEA GOES TO JAIL**. He is the music supervisor for films ranging from **IN THE MIX**, starring Usher, Rob Zombie's **THE DEVIL'S REJECTS**, **THE**

WASH with Snoop and Dre, MONSTER'S BALL, STRANGERS WITH CANDY, 17 PHOTOS OF ISABEL, starring Natalie Portman and the HBO series "Little Britain – USA."

Joel is currently the principal executive at Creative Control Entertainment, a multi-faceted music supervision, consultation, live event and production company, with offices in Los Angeles and New Orleans and diverse clients ranging from independent studios to international governments.

Emmy Award® winning **ROBI REED, C.S.A.** (Casting Director) has been a leader among casting directors in the Motion Picture and Television industry for over a decade.

With over 40 films to her credit, her rise to success as a Casting Director began with the motion picture SCHOOL DAZE, written and directed by Spike Lee. This earned her the opportunity to work on subsequent projects for the writer-director including: DO THE RIGHT THING, MO' BETTER BLUES, JUNGLE FEVER, MALCOLM X and CLOCKERS.

Her most recent successes in film include Bollywood director Karan Johar's MY NAME IS KHAN, Denzel Washington's directorial debut ANTWONE FISHER, MTV/Paramount Pictures' released FIGHTING TEMPTATIONS starring Cuba Gooding Jr. and Beyonce Knowles, Universal's wildly successful THE BEST MAN, 20th Century Fox feature SOUL FOOD, the critically acclaimed UNDERCOVER BROTHER for Universal/Imagine Entertainment and TWO CAN PLAY THAT GAME for Sony/Screen Gems.

As her list of film credits grew, so did the multitude of television successes. Among such are Harpo's THEIR EYES WERE WATCHING GOD (Emmy® consideration for Outstanding Casting) starring Halle Berry, Showtime's "Barbershop – The Series," Richard Pryor's "Pryor Offenses," "The Tracey Morgan Show," "Girlfriends," "Soulfood" (the series), "The PJs", "In Living Color," "Roc," "In The House," "Good News," "Sparks" and "A Different World."

Reed parlayed her casting career into one of Producing, with such television shows as VHI/BET's "Wifey," "Good News" and "The Kirk Franklin Show" pilot.

In 1997 she earned an Emmy Award® for her outstanding work in casting THE TUSKEGEE AIRMEN for HBO Pictures. In 1998, Reed saw a second Emmy® nomination for her work on HBO's "Only in America: The Don King Story" and in 1999 a third Emmy® nomination for HBO's "A Lesson Before Dying." In 1993, she received the Turner Trumpet Award for the ACE Award winning Film HEATWAVE. Her efforts for Spike Lee's MALCOLM X earned her a CSA Award in 1992.

In 2006 Reed embarked upon her most challenging project to date. She cast over 400 celebrity voices (including, Samuel Jackson, Denzel Washington, Ruby Dee and Eartha Kitt) on the audio project called *The Bible Experience*. It went on to garner the AUDDIE Award for best audio recording, 2007.

Reed received her Bachelor of Arts Degree in Speech Communication and Theater from Hampton University.

Reed currently resides in Los Angeles, California where she helms her own entertainment company, Robi Reed & Entertainment.

ALPHA TYLER (Atlanta Casting) has always had an interest in actors. While in high school she acted in school plays for fun. When it was time for college, she decided to major in theatre since she enjoyed the live theatre atmosphere. As a result, she received her B.A. in theatre from California State University, Northridge, 20 miles north of Los Angeles.

Never having a desire to pursue acting as a career, Alpha decided to get a book called *Careers in Entertainment* to figure out what she was going to do upon graduation. She came across casting. Wanting to learn more, she wrote casting directors, asking them for career advice and for an internship. Her first internships were from Chemin Bernard, past President of Casting Society of America (C.S.A.) and Mali Finn.

Those internships paved the way for Alpha to work as a casting assistant and associate for studios such as Warner Bros., DreamWorks, and with independent casting directors. Some of those early projects included, “Martin,” “In the House,” “The Fugitive” (television series), “Roswell,” “All of Us” and “Num3ers.” One of her career highlights occurred in 1997 when she was hired as the casting assistant on Spike Lee’s HE GOT GAME with Denzel Washington in New York. Six months after moving to Atlanta, GA in May 2006, Alpha met Tyler Perry and the rest is history in the making.

She is currently a freelance casting director at Tyler Perry Studios. She has been the local casting director on Tyler Perry’s last 5 feature films. She is currently the casting director of the television series “Meet the Browns” and cast 126 episodes of “House of Payne.”

Alpha has become well known and well respected, especially in the southeast. So much so, that in May 2008 the Atlanta Journal Constitution featured her in an article in the jobs section entitled “Why I Love My Job.” She has been able to pursue her dreams as a casting director while giving actors an opportunity to pursue theirs.

FINAL END CRAWL

Unit Production Manager		Jerry P. Jacobs
First Assistant Director		Roger M. Bobb
Second Assistant Director		Angi Bones
Executive in Charge of Production		Donna Sloan
Based on the Stage Play		
"Dear God, Are All Men Dogs?: I Can Do Bad All By Myself"		
Written by Tyler Perry		
<u>Cast</u>		
Madea		TYLER PERRY
Joe		TYLER PERRY
April		TARAJI P. HENSON
Sandino		ADAM RODRIGUEZ
Randy		BRIAN WHITE
Jennifer		HOPE OLAI D E WILSON
Manny		KWESI BOAKYE
Byron		FREDDY SIGLAR
Wilma		GLADYS KNIGHT
Tanya		MARY J. BLIGE
Pastor Brian		MARVIN L. WINANS
Man #1		ERIC MENDENHALL
Miller		DAVID PAULUS
Mr. Bradley		RANDALL TAYLOR
Ms. Sullivan		TESS MALIS KINCAID
Announcer		JOE E. TAYLOR, JR.
911 Dispatcher		CHERYL B. PRATT
Rock Steady Background Singers		JUDITH FRANKLIN
		JAMEAKA TUBBS
		THOMASINA WALKER
		JAMILAH WINDHAM
Mama Rose		GRETA GLENN
Waitress		TANYA R. RODRIGUEZ
Background Singer		TONI REDD
Madea Double		SHEDRICK GARRETT
Stunt Coordinator		GUSS WILLIAMS
Stunt Coordinator		DAVID PAUL LORD
Stunt Performer		GREG WATTKIS
<u>Crew</u>		
Production Supervisor		Sharon C. Dietz
Art Director		Mayne Berke

Set Decorator	C. Lance Totten, S.D.S.A.
"A" Camera Operator	Joseph C. D'Alessandro
First Assistant "A" Camera	Dean M. Simmon
Second Assistant "A" Camera	Louis C. Smith
Film Loader	Sherri Legér
"B" Camera Operator/Steadicam Operator	Henry Tirl
First Assistant "B" Camera	Grg Magidow
Second Assistant "B" Camera	Sean H. Yaple
Still Photographer	Quantrell D. Colbert
Assistant Editor	Joi McMillon
Post Production Assistant	Kimberly Wilhoit
Post Production Intern	Marie Lee
Post Production Supervisor	Carl Pedregal
Post Production Manager	Mark W. McCoy
Post Production Coordinator	Ariana Young
Post Production Assistant	Justin Powell
Production Accountant	Jeff Dash
First Assistant Accountant	Coleen "Co-Co" Aiello
Second Assistant Accountant	Conor Hayes
Payroll Accountant	Robert Whitfield
Accounting Clerk	Gaytra D. Arnold
Post Production Accounting	Emily Rice Liam Hearne
Script Supervisor	Katherine Steets
Sound Mixer	Shirley Libby, C.A.S.
Boom Operators	Colt Logan Trevor Stott
Playback Assistant	Alex Lowe
Sound Utility	Damian Irving Paul Sorohan
Video Assist	Dan Furst Curtis Baker
Key Grip	J. Wayne Parker
Best Boy Grip	Mike L. Germaine
Dolly Grip	Jeff W. Curtis
Grips	Louis Boiley Lucius R. Bonneson Scott Friedland Geoff Herbert Matthew J. Klann Jon Payne Peter Pérez James D. Savage James Selph Charles "Sonic" Veal

Rigging Key Grip	Eric Jones
Rigging Best Boy Grip	Lee Donaldson
Rigging Grips	Christopher R. French
	Charles "Rice" Praileau
Technocrane Operator	Michael Henry Howell
Technocrane Technician	Michael Pilcher
	William Sherrill
Remote Head Technician	Nan Segler
Gaffer	Kevin Murphy
Best Boy Electric	Jonathan Hilton
House Electrician	Benny Gaskin
Board Operator	Edward Nyankori
Electricians	Dan Pederson
	Basil Tydings
	Dennis Kirk Armour
	Iris Bailey
	Douglas Gentile
	Benjamin Hamilton
	Jason Petty
	Deranta Thomas
Rigging Gaffer	Sean McCardell
Best Boy Rigging Electric	Mike Pearce
Rigging Electricians	Darrell Charles
	Ian Cone
	Brandon Davis
	Melissa Hollingsworth
	Jeremy Johnson
	Alex "Aces" Willson
Lamp Operators	Dave Shakibanasab
	Brent D. Bazinski
Dimmer Board Operator	Richard Smith
Balloon Technician	Christopher Sorel
Assistant Art Director	Adam Brustein
Set Designer	Christine Peters
Art Department Coordinator	Brenda M. Findley
Design Assistant	Danny Brown
Assistant To Production Designer	Calvin Ashford
Buyers	Mary M. Stacy
	Monika Van Schellenbeck
Lead Dresser	Shun R. Jester
Set Dressers	Eric Bomba-Ire
	Daryl Farrie
	Meldas Hodges
	Joshua P. Justis
	Keith A. Mingo
	Reginald Roberts
On Set Dresser	Elliott Boswell
Set Dressing Production Assistant	Sarah Carter
Property Master	Karen A. Felix
Assistant Property Master	Andy Krish
Assistant Property	Megan Graham

	Adam Miller
	Nichole Wleklinski
Construction Coordinators	Jay Womer
	Wally Mikowski
General Foreperson	Russell C. Dickerson
Labor Foreperson	Don K. Holloway
Construction Purchaser	Robin D. Jones
Gang Bosses	Thomas S. Bolin
	Frederick De Shon
	Jeff Gibbs
	Charles Gunter
	Patrick J. Martin
	David E. Moore
	Phil Proctor
Propmakers	Michael K. Barber
	Mark Berry
	Steven H. Boler
	Steven Bolin
	David Chambers
	Henry Cofer Sr.
	Bobby Coursey
	Terry Crawford
	Dean Cummings
	Marshall C. Downey Jr.
	David Fegely
	Thomas Sam Hall
	James Hinerman
	Dale Jeantet
	Shane Johnson
	J. Alan King
	Thomas E. Miner
	David H. Nash
	Richard L. Phillips, Jr.
	Matthew Russell
	William Sabine
	Daniel Frederick Simmons
	Marnie Smith
	Berry Gordon Stovall
	Thomas Sullivan
	Bret M. Woodall
	Eric Wright
Greens Foreperson	Randy Grizzle
Utility	Cory D. Ball
	Josh Braddy
	Daniel Elliott
	Burton James Fortner
	Jeffery Hutchins
	Ryan Robinson
Paint Utility	Dekota Boney
Painters	Christopher A. Amerson
	Larry W. Brown

	Michael C. Brown
	Michael D. Brushaber
	Shane K. Cantrell
	Jeffery L. Ellis
	Sunny Hahlen
	Danny W. Henson
	Brady Holden
	Clinton Ivie
	Lee A. Ivey
	Michael Petroskie
	James Mark Slater
	Douglas Spak
	Scott Troglin
Scenic Charge	Danny S. Cochran
Scenic Foreman	Don E. Cochran
Paint Gang Boss	Donny "L.D." Cochran
Scenic Artist	Russell T. Bullock
Toolman	Fred T. Holloway
Construction Auditor	Jaclyn Behringer
Construction Medic	Anthony Fullard
SPFX Coordinator	David Fletcher
SPFX Tech	James "J.C." Cheshire
Assistant Costume Designer	Sekinah Brown
Costume Supervisor	Carol Sadler
Key Costumer	Daniel H. George
Head Tailor	Gertrude T. Moore
Key Costumer	Daniel H. George
Costumers	Sylvia Akuchie
	Shayne A. Duhon
	Rhonney Greene
	Melanie Mascioli
	Brittany McLeod
	Margaret Robbs
	Valerie L. Rudolph
	Iliana A. Sanchez
Costume Production Assistants	Sarah Downer
	Michael Galloway
	Tahsheika Plater
Department Head of Makeup	Patrice Coleman
Key Makeup	Carol Rasheed
First Additional Makeup	Yvonne L. Eagle
Additional Makeup	Theresa McCoy
	Wanda Patterson
	Duane Saylor
	Veronica Cox
	Char Coats-Crump
	Donna K. Martin
	Denise Tunnell
	Mi Young
SFX Makeup Artist	Kevin Haney
SFX Makeup Assistant	Toby Sells

Department Head Hairstylist		Charles Gregory Ross
Key Hairstylist		T.A. Henderson
First Additional Hair		Vincent Gideon
Additional Hairstylists		Kyndra Beaudoin
		Andrea C. Brotherton
		Cynthia Chapman
		Brian J. DeCook
		Deandra Harris-Metzger
		Scott Reeder
		Diane Spence
		Dawn Turner
		Keshia Winslow
Location Manager		John H. Findley III
Assistant Location Manager		Karen Mason
Transportation Coordinator		Janet Perrotti
Drivers		JaVan Adams
		Tracy Craytor
		Josh Gould
		Michael F. Hicks
		Tim Lambert
		Gayle P. Rawlins
		Roy Rogers
		Ralph Strickland
		Royce Taffar
		Sandy Waters
Animal Wranglers		Shane Kuhn
		Tracy Morales
Production Coordinator		Cheryl A. Miller
Assistant Production Coordinator		Catina Jones
Production Secretaries		Tsedy Gebeyehu
		Kimberly Latrice Jones
Office Production Assistants		Omega Stewart
		Klein Santana
Second Second Assistant Director		Rob Dickerson Jr.
Key Set Production Assistant		Derrick Doose
Set Production Assistants		Ryan Taylor
		Freddy Turner
		Justin Bones
		Alex C. Askew
		Lakeisha Fleming
		Tabari Sturdivant
Additional Set Production Assistants		Gene M. Smith
		Christopher Green
		Tiffany Barnes
		Brian S. Tinch
		Colbert Bernard
		E. Christopher Cornell
		Cody Dunn
		Daniel Helms

	Wakwanza Jasiri
	Brandon Kerr
	Thomas Lockhart
	Mariden Lord
	Henderson Maddox
	Elizabeth McKinnon
	Deja Taylor
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	Khalilah Birdsong
	Gary Ousdahl
Executive Assistant to Mr. Cannon	Reasheal "Rae" Lockett
Executive Assistants to Mr. Bobb	Courtney A.G. Smith
	Mariden Lord
Assistant to Mr. Jacobs	Marcia M. McIntyre
President of Tyler Perry Studios	Ozzie Areu
Executive Assistant to Mr. Areu	Jennifer Schoenherz
Senior Vice President of Operations	Will Areu
Studio Services Manager	Andy Norman
Casting Associate (LA)	A. Doran Reed
Atlanta Casting by	Alpha Tyler
Casting Assistant	Rhavynn Drummer
Extras Casting by	Heather Hylton Bivens
Extras Casting Assistant	Brittany N. Grooms
Studio Teacher	Celena N. Shackelford
Dialogue Coach To Mr. Winans	Tasha Smith
Caterer	Eclipse/Laurent's Catering, LLC
Chef	Laurent Marchand
Chef's Assistant	A.B
Helper	Oscar Alcaraz
	Bahri Varner
Catering Assistants	Franck Tucker Ebang-Toungmue
	Abraham Montemayor
Additional Catering and Floral Design by	A Legendary Event, Atlanta, GA
Craft Service	Jennifer DiQuollo
Assistant Craft Service	Kristin Topps
Key Set Medic	Paul Lowe, RN, EMT-P
Set Medics	Derron Delaney
	Kevin Amick
Set Security	Wackenhut
Police Coordinator	Michael C. Smith
Police Security	Randell Crawford
	James C. Guyton, Jr.
	Fred Hammett

	George Hernandez
	Alonza B. Houser
	Eric Love
	Robert D. Severance II
	Howard L. Tucker
	Derick M. Zacharfisr
Clearance Supervisor	Jaclyn Behringer
Rights & Clearances	Entertainment Clearances, Inc
	Laura Sevier
	Cassandra Barbour
EPK	Eli Loghavi
EPK Produced by Sam Hurwitz Productions	
<u>Post Production</u>	
Sound Editorial by Soundelux	
Supervising Sound Editor	Mike Wilhoit
Re-recording Mixers	Joe Barnett
	Mathew Waters
First Assistant Sound Editor	David Stanke
Sound Effects Editors	Jane McKeever
	Kerry Carmean-Williams
Dialogue Editor	Anna MacKenzie
Re-Recorded at Todd-AO Studios	
Mixing Recordist	Phil Lee
Mixing Engineer	Steve Bartkowicz
ADR & Foley Recorded at Todd-AO Studios	
Foley Mixer	Brett Voss
Foley Artists	Jeffrey Wilhoit
	James Moriana
ADR Mixers	Robert Deschaine
	Ron Bedrosian
ADR Recordists	Tami Treadwell
	Julio Carmona
ADR Mixer for Sound One	Bobby Johanson
ADR Recordist	Mike Howells
ADR Recordists for Doppler Studios	John St. Denis
	Jon Jory
Assistants	Michael Hastie
	Steve Schwartzberg
ADR Voice Casting	Barbara Harris
<u>ADR Cast</u>	
Kimberly Bailey	
Janora McDuffie	

Lanai Chapman	
Sheila Frazier	
Lisa Wilhoit	
Barbara Iley	
Cheryl Tyre-Smith	
Ruth Zalduondo	
David Randolph	
Michael Ralph	
Django Craig	
Terence Mathews	
Amad Jackson	
David Michie	
JD Hall	
Richard Penn	
Dolby Sound Consultant	Andy Potvin
High Definition Dailies Transfers	
Technicolor Creative Services Hollywood	
Dailies Colorist	Peter Ritter
Project Manager	Denise Woodgerd
Digital Intermediate and Opticals by Technicolor	
Digital Film Colorist	Jeff Smithwick
Digital Intermediate Producer	Carl Moore
Digital Intermediate Editor	Mark Sahagun
Imaging Technicians	Todd Mitchell
	Doug Richardson
Digital Restoration	John Kearns
	Brad Sutton
Vice President of Imaging	Chris Kutcka
Vice President of Color Imaging R & D	Joshua Pines
Data Technicians	Andy Chua
Video Technicians	Frank Figueroa
Production Technology	Mike Tosti
Visual Effects by 2G Digital Post, Inc.	
Visual Effects Producer	Jason Sanford
Lead Digital Compositor	Spencer Hecox
Digital Compositors	Brian Holter
	Bryan Parker
	Justin Pascal
	Jeremy Meltzer
	Izzy Weiss
Visual Effects Assistant Coordinator	Ashley J. Ward
Editorial Services Supplied by Electric Picture Solutions	
Main and End Titles by Scarlet Letters	

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Color by		Technicolor
Prints by		Technicolor
Lab Contact		Josh Moore
Color Timer		Jeff Smithwick
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Stock Footage Supplied by Getty Images		
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		PC & E - Lighting & Grip
Grip Equipment Provided by		Gentleman Grips
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		Norman Starr, Senior Vice President
Insurance Services Provided by		Gallagher Entertainment,
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<u>For LIONSGATE</u>		
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Senior Vice President, Production		John Sacchi
Supervisors of Production		Curtis A. Miller
		Charisse Nesbit
		Rosemary Lara
Manager of Production		Bree Bailey
Manager of Production Accounting		Mark Pedante
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Assistant to Ms. Ellzey		Alex Plapinger
Assistant to Mr. Sacchi		Jina Jones
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President of Music		Jay Faires

V.P. of Film Music	Tracy McKnight
General Manager & E.V.P., Business Affairs	Lenny Wohl
Clearance & Licensing	Matt Lilley
Soundtracks & Digital	Chris Fagot
Live Vocals Produced by Bryan-Michael Cox	
Assistant Music Supervisor	Rebecca Rienks
General Manager	Stephanie Kremer
Music Assistants	Erica Shieh
	Dara Wedler
Music Editor	Johnny Caruso, MPSE
Music Technical Consultant	D.L. Smith
Music Composed and Conducted by	Aaron Zigman
Orchestrations by	Jerry Hey and Aaron Zigman
Score Recorded and Mixed by	Dennis Sands and Michael Stern
Electronic Programming by	Mateo Laboriel
Musicians Contracted by	Peter Rotter and Sandy De Crescent
Music Preparation by	Steve Juliani
Performed by the Hollywood Symphony Orchestra	
Supervising On-Camera Music Mixer	Joseph Magee
Production Recording Engineer (Atlanta)	Michael Seaman, Listen Up! Studios
Assistant Engineer (Atlanta)	Ben Roberts
Music Recording Engineers (Atlanta)	Steve Schwartzberg and Rick de Varona
Assistant Recording Engineers (Atlanta)	Zach Steele and Michael Hastie
Assistant Playback Engineer	Alex Lowe
Assistant Engineer, Record One	Patrick Spain
Assistant Engineer, Encore Studios	Scott Elgin
Choir Vocal Arranger and Contractor (Atlanta)	Cassi Davis
Vocal Contractor (Los Angeles)	Bobbi Page
Choir and Background Vocal Arranger (Los Angeles)	Elvin Ross, SONHO Music and Entertainment
Assistant	Major Johnson Finley
<u>Club Indigo Band</u>	
Drums	Marcus Williams
	Herman (Pnut) Johnson
Organ	Vance Taylor
Bass	Ronnie Garrett
Trumpet	Melvin Jones
Saxophone	Michael Burton
Guitar	Christian Jones
	Anthony Lockett
Strings	Michael Logan
Piano	Michael Logan
	Vance Taylor
Recorded at Lost Mountain Recording Studios, The Cave Recording Studios, and Doppler Studios	
Engineers	Herman (Pnut) Johnson and Joseph Magee
Music Recording Engineers	Steve Schwartzberg
	Rick de Varona

Assistant Recording Engineers		Zach Steele
		Michael Hastie
<p>“Rock Steady” Written by Aretha Franklin Performed by Cheryl Pepsii Riley Published by Springtime Music Courtesy of Tyler Perry Studios</p>		
<p>“Tears of Pain” Written by Ruthie Foster Performed by Ruthie Foster Publishing by Bucknpony Publishing Courtesy of Blue Corn Music By arrangement with Sugaroo!</p>		
<p>“Playboy” Written by Michael Akinlabi and Tasha Schumann Performed by Candy Coated Killahz Published by Songs of MapleMusic Publishing Courtesy of MapleMusic Recordings</p>		
<p>“The Need To Be” Written by Jim Weatherly Performed by Gladys Knight Published by Universal Music Publishing Group Courtesy of Tyler Perry Studios</p>		
<p>“Indigo Blues” Written by Ronnie Garrett and Herman (Pnut) Johnson Performed by Club Indigo Band Published by My TY PE Music Publishing and Typee Music Courtesy of Tyler Perry Studios</p>		
<p>“I Can Do Bad” Written by Mary J. Blige, Chuck Harmon, and Shaffer Smith Performed by Mary J. Blige Published by EMI April Music Inc., and Universal Music Publishing Group Courtesy of Tyler Perry Studios</p>		
<p>“Just Don’t Wanna Know/Over It Now” Written by Marvin L. Winans Performed by Gladys Knight and Marvin L. Winans Published by MLW Productions Courtesy of MLW Productions</p>		
<p>“Contagious” Written by Xavier Dphrepaulezz Performed by Chocolate Butterfly Published by Position Music Publishing Courtesy of Position Music</p>		

<p>“Lovers Heat” Written by Ronnie Garrett and Herman (Pnut) Johnson Performed by Club Indigo Band Published by My TY PE Music Publishing and Typee Music Courtesy of Tyler Perry Studios</p>		
<p>“H.D.Y.” Written by Ronnie Garrett and Herman (Pnut) Johnson Performed by Club Indigo Band Published by My TY PE Music Publishing and Typee Music Courtesy of Tyler Perry Studios</p>		
<p>“Oh Lord I Want You To Help Me” Traditional Arranged by Jerome Chambers and Edward O'Neal Performed by Cheryl Pepsii Riley and Marvin L. Winans Published by Screen Gems – EMI Music Inc. Courtesy of Tyler Perry Studios</p>		
<p>“Good Woman Down” Written by Robert F. Aries, Mary J. Blige, Sean Garrett, Freddie Anthony Jackson and Melisa Joyce Morgan Performed by Mary J. Blige Published by Wick-Di Music Universal Music Corporation o/b/o itself and Mary J. Blige Music, Songs of Windswept Pacific Courtesy of Tyler Perry Studios</p>		

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Bobbi Page

Priya Perera

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