

BECAUSE WE ALL NEED A PLACE TO BELONG  
**LEAVE IT ON THE FLOOR**



A SHELDON LARRY FILM 'LEAVE IT ON THE FLOOR'

STARRING MISS BARBIE-Q PHILLIP EVELYN ANDRE MYERS EPHRAIM SYKES

EDITOR CHARLES BORNSTEIN A.C.E. DIRECTOR OF PHOTOGRAPHY TOM CAMARDA PRODUCTION DESIGNER GIAO-CHOU LY

PRODUCERS GLENN GAYLORD GABRIEL BLANCO CHOREOGRAPHY BY FRANK GATSON JR.

STORY BY SHELDON LARRY AND GLENN GAYLORD

SCREENPLAY AND LYRICS BY GLENN GAYLORD MUSIC BY KIMBERLY BURSE

PRODUCED AND DIRECTED BY SHELDON LARRY

WWW.BALLMUSICAL.COM



CONTACT: LEAVE IT ON THE FLOOR

323 839 4200

323 935 3301

facebook/ LEAVE IT ON THE FLOOR

lwsheldon@aol.com

Jeffrey Winter/Orly Ravid

The Film Collaborative

1 818 679 8751

1 323 610 8128

jeffrey@thefilmcollaborative.org

orly@thefilmcollaborative.org

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2011/USA | Canada/109min/HDCAM/2:35/5.1

## ABOUT THE FILM

**Leave It on the Floor** is a spanking, hot, independent feature film musical with eleven original songs set in the contemporary ball culture of Los Angeles. The film is the twenty-year passion project of award-winning director **Sheldon Larry**, with an exceptional screenplay and lyrics by **Glenn Gaylord**, an original score by Beyonce's creative director **Kim Burse**, and heart-thumping choreography by **Frank Gatson Jr.** the wizard behind Beyonce's image and music videos (including the "**Single Ladies**" phenomenon and J.Lo's current hit "**On the Floor**"). The film was shot in Los Angeles this past summer with eye-popping visuals, extraordinary music, and breakout performances by a cast of unknowns who act and sing and dance. In addition, it features a song by Beyonce, and a surprise performance by the amazing artist Ledisi.

Many people remember the Jennie Livingston documentary, "**Paris Is Burning**" that first shone a light on this vital underground sub-culture in New York some 20 years ago. The ball-scene was the inspiration for Madonna's song "**Vogue**". **Leave It on the Floor** is set in LA's voguing and ball culture....still very underground but still exciting and vibrant, stylish, fierce and fabulous. Ball scenes exist in most major urban centers in the U.S. today.

Groups of young African-Americans, largely gay and trans-gendered (with some Latinos and Asians), mostly runaways and throw-aways, victims of rejection, bullying, violence and homelessness, come together below the radar, to create innovative music, dance, theater, design and, most importantly, community

The film tells the story of an outsider, Brad, who's been thrown out of his own dysfunctional family onto the mean streets in LA. By chance, like Alice down the rabbit hole, he stumbles into a ball, a startling underground scene populated by a ragtag assortment of strays. Brad's journey is the journey of the film to where he ultimately will find home, love and acceptance in this new, most unlikely of places. The score is an impressive mix of hip-hop, techno and house and gives the entire film its heart-pumping pulse; the dance numbers and choreography bring it alive. It's been compared to **Rent** and been called "**Saturday Night Fever** for the millenium".





## BACKGROUND

Completely unacknowledged by the popular culture and yet having a profound effect on it, ball communities exist almost invisibly in many major cities in the U.S. With its unique, intricate and complex social structure, the LA culture, divided among 14 “houses”, stages elaborate competitive “balls” every month in warehouses and halls all over South Central and East LA. **Leave It on the Floor** is the first new film to examine this constantly morphing subculture as a reflection of changing (and unchanging) aspects of the popular culture. And it is the first film to investigate and pay tribute to the Los Angeles scene ever. Developed over five years, with access to many of its LA members through in-depth interviews, observation, research, writing and re-writing, the film was shot this past summer in live locations in downtown Los Angeles. It is crewed by emerging professionals partnering with an overwhelming number of students from the School of Cinematic Arts at the University of Southern California. **Leave It on the Floor** is a powerful, and poignant entertainment meant to serve as a celebration of this extraordinary community sitting right at our LA doorstep yet somehow off the grid.

## Q&A with Producer/Director Sheldon Larry

### ***Q: When did your excitement about ball culture and the idea of making a movie about it begin?***

The obsession began more than twenty years ago when I first saw the Jennie Livingston documentary, **Paris Is Burning**, released in 1990. That film took a remarkable look at the New York ball community of the late 1980's. In the intervening 20 years, the culture has gone through major change and transformation and yet startlingly, no-one since has seriously written on its recent history, or created any kind of resonant or reflective film document (either documentary or narrative drama). Indeed, most people who know the original film believe that the culture has long since disappeared, and that it had been a New York-only event anyway. Not true. Today, communities in more than fifteen major urban settings are flourishing throughout the country.

Five years ago, when I discovered that the scene was still alive and thriving locally, I began in earnest to research it. It took time to gain trust and access and penetrate the wariness of its members. Still, the more I dug, the more I grew fascinated by its personalities, its complex sociology and its ground-breaking theatricality. I became excited by the idea of creating an investigation of the culture as a feature film with original songs, choreography and performance. Of course, I might have chosen to create a documentary. But I quickly realized that this film's power would be in its imaginative form as a fictional narrative with an original contemporary soundtrack.

### ***Q: Where did the story come from?***

A: It derived from the reality of a number of personal stories we encountered when Glenn Gaylord and I did our research. We created the character of a 22-year-old gay African-American, Bradley Lyle, living uncomfortably in El Monte California with his narcissistic, abusive single mother. When she discovers her son is gay, she brands him a loser and throws him out. Homeless and suicidal, Brad, through a chance encounter in downtown LA, stumbles into a ball. Like Alice, in Wonderland down the rabbit hole, Brad is amazed and startled by the compelling event he discovers. As our guide into the world, Brad connects us to a rag-tag group of similar "orphans", other runaways and throwaways, who dramatically live their loyalties and rivalries, and compete for prizes at these monthly events. Initially only looking for a bed, Brad's unwitting journey through the film is identical to that of many of the culture's members.







At first, the world seems curious, funny, alien, chaotic, daunting, sexy, Fellini-esque. But Brad, like the viewers who will journey with him, ultimately discover it to be a resource of friendship, support, love and continuity. The House of Eminence of the film (patterned on the House of Prestige) will become Brad's new surrogate family. This, then, is the film's journey: Brad loses his dysfunctional family in the first scene, but, by the end, will discover a new, unorthodox but fully functioning.

**Q: How accurate is your depiction of the ball community and what are the houses and balls like?**

A: It was all-important to create the world with as much truth and celebration as we could. With names like House of Garcon, House of Chanel, House of Allure, these kids compete for trophies and sometimes money at monthly galas, each one sponsored by a different house. With a different theme and sometimes more than 50 categories, these events are rowdy, energetic, sexually-charged entertainments which rarely get started before 2 am. The music is house and hip hop. Kids, once invited to join a house, renounce their surname and take on their house name. Brad meets the motley members of Eminence house. They use the family terms "parent", "mother", "son", "daughter" and "sister" to describe the powerful relationships they have built together. Eminence House is run by "Mama" Queef Latina, a thirty-something powerhouse, who once had legendary status as a category winner. Queef, like her real-life counterparts, rules the house with love and authority, scolding, counseling and watching out for the welfare of her children. In our film, Eminence House is actually bricks and mortar. The clan occupies a run-down rental house in a marginal neighborhood where the "outcasts, freaks, and the temporarily displaced" of the group share dormitory bedrooms housing as many as five. The house exists as a safe environment where the members socialize, help each other with family or job issues, counsel each other on crushes, health and sex, plan the balls and prepare their costumes or choreography for the monthly events.

In the film I stage pieces of three balls. With different themes and sometimes more than 50 categories, these events are rowdy, energetic, sexually charged entertainments that rarely get started before 2 am. There are runway categories for "sex sirens" and "butch queens" to walk in drag. In addition, there are a number of "realness" categories, including "executive realness", and "schoolboy realness". For these categories, entrants must come dressed to "pass"... as a Wall Street businessman in a three piece suit, or as a student with requisite baggy jeans, backpacks and schoolbooks...

there is a poignancy to all these categories with ball kids looking to see if they might, with the right wardrobe and attitude, be able to fit invisibly into a straight world.

**Q: What is “voguing”?**

**Leave It** also highlights the different “voguing” (dance) categories. **Madonna’s** song **Vogue** was inspired by the ballroom scene. Our choreographer freely admits to have been inspired by moves he’s seen while attending various balls for use in his (even in **Beyonce’s**) music videos. In dance too, these kids are on the cutting edge. They battle with free-style improvisation using moves that are a cross between hip-hop, break-dancing, Brazilian capoeira and a knife fight. Fights sometimes do break out as well. At one ball I attended, proceedings ended prematurely when a house member actually pulled a gun. A contestant had been “chopped” (eliminated). He didn’t like a judge’s decision, and so threw himself across the judges’ table. House-members started fighting rival house-members, a gun came out and the police flew in! One of our film balls ends in similar disarray.

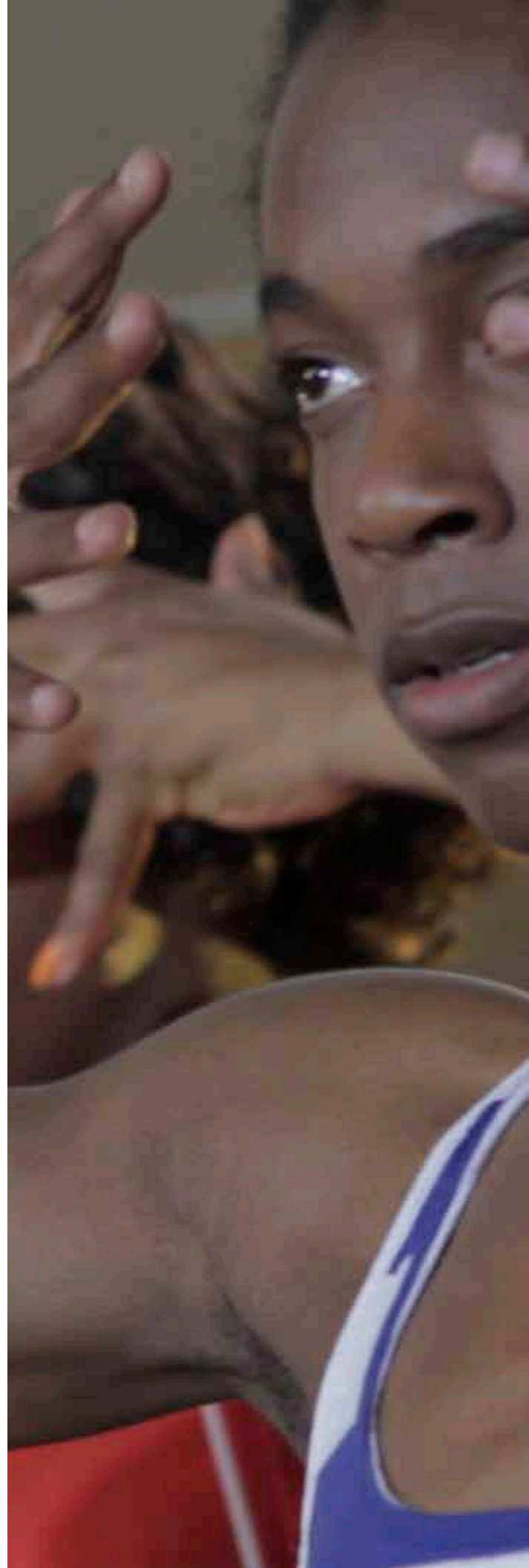
**Q: What about the world most fascinates you and why did you want to do a musical?**

A: At its core, all ball culture is about reinvention. Its music-making, costume, make-up and hair creations, impersonations, choreography and performance encourage ball kids to express their talents but also to channel their inner voices in an almost primal need for transformation. I grew convinced that original melody, lyric and dance would enable me to echo these inner voices powerfully. The characters in my film would sing.

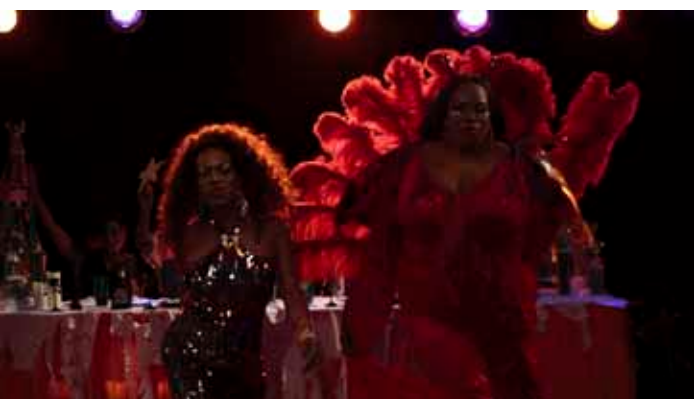
And so, I have been working to create an entertaining and provocative landscape using the combined input and resources of a multitude of my colleagues and my students, creative film talents all (composers, musicians, music producers, screenwriter and lyricist, actors, dancers, singers, choreographers, cinematographers, production and costume designers, editors etc.). The film’s indie production, its own creative energy, and its extremely limited budget mirrors and amplifies the journey of its subjects.

**Q: Talk a little about your collaborators.**

With screenplay and lyrics by my extraordinary colleague Glenn Gaylord, a successful filmmaker in his own right, the film features eleven musical numbers.







The music crosses the contemporary musical spectrum...gospel, rap, house, hip-hop, R and B, Broadway-style power ballads and book songs. The songs and score are revelatory....written by **Kimberly Burse**. She brought most of the members of **Beyonce's** band to the Spielberg Scoring Stage at USC to record the instrumentals for the soundtrack. And she led me to secure the talents of Beyonce choreographer, **Frank Gatson Jr.** Frank is a multiple MTV-Award-winning choreographer and the genius behind all of Beyonce's moves including the **"Single Ladies"** phenomenon. He has choreographed feature films and *The 30th Kennedy Center Honors Gala* and worked with Michael Jackson, Diana Ross, Destiny's Child, In Vogue, Usher and R. Kelly. We call the musicians working on the film the L.O.L. Band (for Labor of Love)!

**Q: What makes the film so timely?**

A: Cultural attitudes of the last twenty years have seen a growing recognition and acceptance of homosexuality. Moreover, particularly in Los Angeles, the expanding obsession of the popular culture with fame, wealth, music, fashion and media has both shaped the ball scene and has strongly been shaped by it. In houses with names like House of Chanel, Allure, Glamazonians, Xtravaganza, Klein, and Mizrahi, the ball kids in **Leave It on the Floor** more than nod to their fascination with contemporary style, affluence and fashion. Their cutting-edge music, their unique costume and fashion design, their innovative style, original choreography and even their own hip language that ball kids are creating every day go on to become the new-now-next of popular culture tomorrow. A few ball kids are beginning to cross over to the mainstream and find paying work as dancers or designers. (Its interesting to note that some of the fantasy designs that **Lady Gaga** regularly sports these days seem completely connected to what one regularly sees in the ball scene.) One of our characters, Princess Eminence, has ambition to choreograph dance videos and in one of the film's most memorable numbers, *"Justin's Gonna Call"*, Princess fantasizes how Justin Timberlake will be calling him to do exactly that.

**Q: Gay life and lifestyle is more known and in many ways more accepted now than it was 20 years ago in Paris Is Burning. Does your film reflect that?**

A: Tragically, certain aspects of ball culture are still painfully distressing and consistent with the earlier attitudes of rejection and hostility touched on by the Livingston documentary. So **Leave It On the Floor** sits in and examines this same painful context.





While beliefs are beginning to change, some of the African-American community, with its strong connection to tradition, remains socially conservative and homophobic. The film touches on the downlow lifestyle, bullying, and homelessness that endures among black LGBT youth (Los Angeles has almost 2000 African-American LGBT kids living on the street right now, more than twice the number of homeless white LGBT kids.) Most of the characters in **Leave It** have either been forced out of or fled an intolerant and sometimes dangerous home life. Many have suffered abuse; some, like Brad, are driven to despair and even to contemplate suicide. When tragedy hits the House of Eminence, the kids are unceremoniously and painfully re-united with their birth families (in Church). There the parents reveal their varying degrees of disdain, rage, and even violence that their children have experienced, internalized and fled. The emotional center of the film is the gospel song, "His Name is Shawn" when the parents face off with their offspring. Tragically, it seems from my research, parts of African-American culture have yet to embrace differing definitions of masculinity or achieve widespread tolerance with regard to sexual orientation and transgender. The film achingly (and perhaps controversially) examines the pain and loss that is the result.

**Q: I heard you made the film with a largely student crew.**

A: No studio or large production company would ever have invested in a ballroom musical! So, to get it made, I needed to evolve a production paradigm for creating quality work with limited resources. I have worked as adjunct faculty at USC's School of Cinematic Arts for the last three years and that experience has opened my heart and my eyes to the talent and passion of our next generation of performers and film makers. **Leave It on the Floor** has been made by others and myself in fleet-footed, penny-pinching partnership. The cast (all newcomers), and crew of mostly present and past USC students (hand in hand with a number of energetic professionals) were all fed, paid and/or offered some deferred payment. But together, with my student producers we have always been extremely hard-nosed and dollar-conscious as we weighed the myriad of production decisions from both a creative and financial perspective. The experience became a teaching opportunity for me to engage SC students to participate and learn in both the "show" as well as the "business" trenches along side of me. What we have accomplished is nothing short of miraculous. Where there is a passion to make a film, there is now, with today's technologies and bullheaded commitment, truly a way.

## THE CREATIVE TEAM

*SHELDON LARRY- Director/Producer/Executive Producer/Story by*

Sheldon Larry has a distinguished career in film, television and the theater. He has directed and/or produced more than 25 movies for all the networks and cable outlets and has helmed many episodes of various television series as well. Born in Canada, Mr. Larry learned his craft in Britain where he accumulated more than 300 credits with the **British Broadcasting Corporation**. He did documentaries on **Luchino Visconti, Pierpaolo Pasolini, Franco Zeffirelli, Noel Coward, and Joe Orton**, got to work on **Monty Python's Flying Circus** and also directed work by Tom Stoppard and Sam Shepherd. He won a **National Endowment Award** for his work with dance on film and moved to New York City where for the next 10 years, he worked off-Broadway as a theater director as well. He spent three summers at the National Playwrights Conference where he met and subsequently worked with many of the best American dramatists including Wendy Wasserstein, Peter Parnell and Israel Horovitz. His numerous theater credits include **Sorrows of Stephen, Sunday Runners In the Rain, Curse of the Starving Class** and **Romance Languages**. He won an Obie for his production of **Forty-Deuce**, worked with Hume Cronyn and Jessica Tandy on **Many Faces of Love**, and directed Blythe Danner and David Hyde Pierce in **Candida**. Among his favorite films are **An American Daughter** with Christine Lahti (for which she received a Golden Globe nomination); **Split Images**, a film adaptation of the Elmore Leonard novel; and **The First Circle**, a four-hour adaptation of the novel by Alexander Solzhenitsyn. **At The End of the Day: The Sue Rodriguez Story**, was nominated for and won a Gemini Award; **Long Shadows** was nominated for an International Emmy, as was **Color of Love** with the sublime Gena Rowlands. He lives in Los Angeles with his twin eighteen-year-old daughters and is delighted with his affiliation with the students and faculty of the School of Cinematic Arts at the University of Southern California where he teaches. **LEAVE IT ON THE FLOOR** is a passion project that has had a 20-year gestation. When he first saw *Paris is Burning* in 1990, he quickly imagined it as a musical and has worked most days of the last three years to bring this project to life. He is immensely proud of this collaboration with so many of his colleagues and his students and with his exploding cast of breakout performers, singers and dancers. And he is most thrilled to honor and celebrate the creativity, imagination, power and bravery of the ball community in Los Angeles and across the country.



SHELDON LARRY





KIMBERLY M. BURSE

*KIMBERLY M. BURSE- Music/Music Supervisor*

A child prodigy, Kim started playing in Church and touring at the age of 12. She went on to attend Berklee College of Music and then Music Business Institute in her hometown of Atlanta where she graduated top of her class with an Associate Degree in Entertainment Management with the highest marks in audio engineering. She was an intern at **Motown Records** where she started in sales under Berry Gordy until she was named A & R Manager at **Sony Music**. While there, she was instrumental in the careers of **Dionne Farris, Da Brat, Xscape** and **Destiny's Child**. She was next to return to Atlanta and independently shop new talent for various labels until in 2001, at a music conference, Matthew Knowles of Music World Music offered her the position of Creative A&R Director in Houston. There she developed and managed the department and helped create, produce and market more than 10 albums that generated more than \$100 million in revenue for Motown, MCA, Sony and Columbia Records. A number of them passed the "Gold" 500,000 and "Platinum" 1,000,000 mark sales levels and earned Grammys, Soul Train and BET Awards. In addition, she has worked with Logo/MTV, NBC and CBS and as a music director along side music director legends Ricky Minor, Ray Chew and Sheila E. She's been seen and heard on Leno, Letterman, Oprah, Saturday Night Live, Good Morning America, 106 & Park, NFL Kickoff, Noah's Arc. In 2008 Kim worked as **Creative Music Director** for the historic **Grammy** Performance of **Beyonce** and **Tina Turner**, that was documented and is now on display in the Grammy Museum. Kim has additional A&R credits with **Beyonce, Kelly Rowland, Michelle Williams, Solange Knowles, The Puppies** and **So So Def Bass AllStars**. She has been the live show creator/music director for top artists including **Beyonce, Destiny's Child, R Kelly, Nelly, Chris Brown, Jamie Foxx, Ciara, Amerie, Nas, Jay-Z, Young Jeezy, Queen Latifah, Ray J, and Teddy Riley** and she has worked on various soundtracks and the dvd's of **Beyonce: Live at Wembley, Beyonce Experience Live, Beyonce Live@The Wynn Las Vegas, Destiny's Child World Tour: Rotterdam, Destiny's Child "Fulfilled and Lovin It" World Tour Live in Atlanta** and **Beyonce "I Am" World Tour. Leave It on the Floor** is her first musical. She is very excited about the film and about all the new horizons ahead.

*GLENN GAYLORD - Screenwriter/Lyricist/Producer/Story by*  
Film Independent Lab Fellow, Glenn made his feature directing debut in 2009 with the **EATING OUT 3**. He is a graduate of the UCLA School of Film and Television. Glenn has directed/produced numerous documentary and reality shows, including **QUEER EYE FOR THE STRAIGHT GIRL** (Bravo), **TORI AND DEAN** (Oxygen), **WHAT PEREZ SEZ** (VH1), **SHOW CHOIR** (MTV), **MY HUSBAND'S SECRET** (A&E) and **CAMP MICHAEL JACKSON** (Sky TV). He wrote and directed the comedy pilot, **LEZ BE FRIENDS**, and made his mark on the international film festival circuit with his award winning shorts, **BOYCHICK**, **LOST CAUSE**, and **LITTLE BFFs**. A prolific writer, Glenn co-wrote the biopic, **DIRECTED BY DOROTHY ARZNER**, which was accepted into the prestigious Film Independent Screenwriting and Directing Labs, and is currently in development moving towards production in 2012. Known for his ability to jump into different worlds with ease (he was a teacher in a jail, an accountant on over 25 feature films, and an AIDS educator in previous lives), Glenn is proud to have written **LEAVE IT ON THE FLOOR** and bring to light this vibrant yet too-often uncelebrated culture.



GLENN GAYLORD





FRANK GATSON JR

*FRANK GATSON JR- Choreographer/Dance Co-producer*

Frank Gatson Jr. began dancing after seeing the Broadway production of **'The Wiz'**. In 1980 after graduating from the University Of Wisconsin, he travelled the world and appeared at several Super Bowl halftime performances as a dancer with **"Up the People"**. He later moved to New York to study at the Broadway Dance Center and 'Alvin Ailey Dance Center' and got his first professional break when he danced in Michael Jackson's **"Smooth Criminal"** video. He moved to Los Angeles where started his career choreographing for the legendary **En Vogue**. His talent and vision caught the attention of Camille Yorrick at Sony and he became the Creative Director and Choreographer for **Destiny's Child**. During this time, Frank was also directing music videos for the likes of **Trisha Covington, Smooth** and **R Kelly** and choreographing for **Michael Jackson, Diana Ross, Usher, Maxwell, Tyrese, Toni Braxton** and **Debra Cox**. When **Beyonce** went solo, Frank was there every step of the way, central to transforming her image from urban street act to glamorous diva. Frank also worked with **Tina Turner, Mariah Carey, Christina Milian, Mario, Rihanna, Nelly Furtado, NeYo, Brandy, Monica, Kelly Rowland, Michelle Williams**, and **Jazmine Sullivan**. In addition, he has been involved in numerous commercials for brands such as L'Oreal, Tommy Hilfiger, Armani, American Express, Samsung, Pepsi, Converse, The Gap and Reebok. After 15 yrs of working closely with Beyonce and creating iconic gestures like the **'Uh Oh Dance', 'To the Left, To the Left'** and **'Single Ladies'**, Frank, directed 2 of her live concert films and co-directed her most recent **"I Am"** tour in 2009 which turned out to be the Best Selling music DVD of 2010. He has won 6 MTV Awards and 3 MVPA Awards with both **Beyonce** and **En Vogue** and just recently finished working with Jennifer Lopez on her new video **'On The Floor'** as well as her L'Oreal commercial. He continues to collaborate with **Beyonce** and **Kelly Rowland** on upcoming projects, is managing a new artist called **Luke** who was signed to Island Def Jam, and is preparing to direct his first feature film.

**EPHRAIM SYKES** - *Bradley Darnell Lyle*

Ephraim (St. Petersburg, FL) began performing and training at the age of 11. He graduated from Pinellas County Center for the Arts and then attended Fordham University/Alvin Ailey BFA program after which he danced with **Ailey II** for two years. Broadway Credits include: **The Little Mermaid**, **The Wiz** (Encores), world premiere of **Bring It On the musical** (Alliance). He was a member of the original cast of 2010's best new musical **MEMPHIS!** TV/Film: **Dance Flick**, **30Rock** (Principal). A big thanks to family, friends and God...without you I wouldn't be!

**PHILLIP EVELYN** - *Princess Eminence*

Phillip was born and raised in Atlanta, Georgia. Graduating from Georgia-Cumberland Academy, he went on to study at SAU in Collegedale, TN. Phillip was introduced to the ballroom scene in 2003 while still in Atlanta where he was approached and invited to walk face as a member of The House of Escada. Now in New York City. Phillip works in fashion and models. There, as a member of the House of Garcon, he continues to walk in the scene.

**ANDRE MYERS** - *Carter*

Born in Wash, DC. Andre trained at Duke Ellington School of the Arts and The University of the Arts. He arrived to LA from NYC just over a year ago where he was performing in musicals/ touring with different shows. Now he's doing everything he can get his hands on from TV to film, commercials and print. Also he owns/ is the designer of a men's clothing, 9ADM. Andre is currently in the studio working on his first pop album.

**MISS BARBIE-Q** - *Queen Latina*

Barbie-Q (Drag Queen, Entertainer, Singer, Actor, Comedienne, Writer, Host, Producer, Dancer and Chorographer) has been performing and hosting in Southern California since 1992. She was featured in **Lady Gaga's video "Telephone"** with **Beyonce** and is part of the ensemble cast in **Cat Lady** that has played at the Redcat Theater in Los Angeles, Diverseworks in Houston, moving to San Francisco in Fall 2011. Barbie-Q will be featured in an upcoming coffee table book about drag queens She has a blog called Barbie-Q's Hotplate ([www.BarbieQsHotplate.Blogspot.com](http://www.BarbieQsHotplate.Blogspot.com)) and is a contributing writer for magazines such as the Catalyst & Odyssey. She took part in EatLACMA, a project with photographer Austin Young at the Los Angeles Museum of Art and was recently featured in OutSmart Magazine in Houston, TX and Guiseppea Magazine out of Denver, CO. Through her numerous charity performances in 2010 she has helped raise over \$30,000 for APLA, Lambda Legal Defense, AIDS Lifecycle LA and Equality California last year and plans to do more in 2011.



EPHRAIM SYKES



PHILLIP EVELYN



ANDRE MYERS



MISS BARBIE-Q





JAMES ALSOP/EPPIE DURALL

#### JAMES ALSOP/EPPIE DURALL

James Alsop, a native of Charlotte, North Carolina, is an accomplished singer and actor who has also received awards and recognition for his work as a dancer/choreographer. At the age of 19, James traveled and performed with the off-Broadway musical **Mother Divine**, to rave reviews. He attended college at the University of North Carolina at Chapel Hill, where he choreographed for the top 10 ranked Division 1A Dance Team. In Los Angeles, he has worked with **Kelly Rowland, Lady GaGa, Beyonce, Janelle Monae, Perez Hilton, Shanice Wilson, Wayne Brady** and many more. As choreographer, his work has won awards at numerous competitions and conventions, including NUVO, CO Dance, Dance Masters, and Adrenaline. He is on faculty at the renowned The Edge Performing Arts Center in Hollywood, and has appeared on television and in films, and commercials including being a top 10 contestant on BravoTV's **Step It Up & Dance**, Season 2 of **So You Think You Can Dance**, the Indie film **Jump The Broom** and a K5 Samsung commercial. He has assisted many top choreographers, including Tina Landon, Dave Scott, Jamie King, Nick Florez, RJ Durell, and Lee Martino. You can catch him strutting his stuff with Bravo's online instructional series **Step It Up & Dance Dance Along**. In addition to appearing as "Eppie Durall", he also got the opportunity to assist choreographer Frank Gatson, Jr. Wherever James goes, he brings positivity, creativity, and drive. He uses his success as an outlet to help others.

#### HAILIE WEAVER - Cashier/Hailie Allure

Hailie has been a frequent runway model, appeared as a halftime dancer for the WNBA Sparks games, done special appearances at selected venues as well as been a mentor for the Sparks summer program. She has created choreography for the American Gymnastics Academy, the Hamilton and Bancroft Advanced Dance Groups and the Chadwick School. She has appeared in **Toni Braxton** and **J Lo** music videos and worked as actress, singer, dancer, playwright and director in the theater for over seven years. She is a past ballroom walker and house mother for the House of Rodeo for four years, walking perfect tens and winning titles in face, realness, runway, vogue, and sex siren. She works in outreach to youth tranny Rock Star program, and does hospital work on HIV prevention and education.

#### DJ FATHA JULZ - MC 1st and 3rd Balls/Composer

DJ/Producer/Artist, Fatha Julz is originally from Flint, MI. Inspired by the worlds of Broadway musicals, high fashion, disco and the ballroom scene, he wrote and produced all three of his independent albums (**Dreambeats** 2006, **Audio Ball** 2007, **The Return of Synergy** 2009) and is currently working with the new singing sensation of West Hollywood - **The Stilettos**. His current projects range from musical scoring (The Gaye Family Webseries) to DJing (The GLAAD Media Awards Young Adult Program/GLAAD Tidings) to doing professional voice over work.

*CAMERON KOA - Duke Eminence*

Cameron has studied acting at several drama academies and participated in many regional theatre productions including **Arsenic & Old Lace**, **Oliver!**, **Once On This Island**. With several new projects under way, including a web-series and a national AT&T commercial running, he couldn't be more grateful for the stepping stones that **Leave it on the Floor** has provided for him. After learning about the vogue/ball scene and watching **Paris is Burning**, he has developed a new found appreciation for the culture and cannot wait to see the film reach out to people of all demographics.

*METRA DEE - Deondra, Brad's mother*

Metra Dee was born in Houston, Texas. She first caught the acting bug at Texas Southern University and has been pursuing an acting career ever since. "Love all, trust a few, do wrong to none." (William Shakespeare)

*LADY RED COUTURE - Christina Allure*

Lady Red Couture, a live singing female illusionist, is one of the largest entertainers you will ever see, literally! Standing at 6 feet, 7 inches without heels (and 7 feet 2 inches with them!). She appears regularly at Hamburger Mary's in West Hollywood and at Ibiza Lounge in Huntington Beach.

*ROXY WOOD - Mother Glam*

Performing for over 9 years in a variety of different stage shows, benefits and productions, Roxy has a unique talent as a live Singing Female/Character Illusionist. Born in Grand Rapids, Michigan, she is constantly in demand singing live as her self and as a variety of other characters including Diana Ross, Tina Turner, and Nicki Minaj. Vocally, her biggest influences are Anastacia, Tina Turner, Diana Ross and Beyonce. Her theater credits include **Midsummer Night's Dream**, **The Rocky Horror Picture Show** and **Hedwig and the Angry Inch**; her film credits include **Heels**, **The Comebacks**, and **Happy Birthday Maggie**. And on television she has been seen in **100 Ways to Die**, **Battle of the Bands**, **Gene Simmons' Family Jewels**, the **Tyra Banks Show**, and **FCKH8.com**. She has also been featured in the Chou Nasty and Foals videos. She is focused on promoting diversity, equality and awareness to all, as well as establishing female impersonation/drag entertainment as a respectable career to be acknowledged and celebrated as mainstream entertainment.

CAST LIST (IN ORDER OF APPEARANCE)

**DEONDRA LYLE**

METRA DEE

**BRAD LYLE**

EPHRAIM SYKES

**BUMS**

KAI COFER  
GLENN GAYLORD

**STREET GUY**  
**CARTER EMINENCE**  
**CONVENIENCE STORE CASHIER**  
**BALL CASHIER/ RUNWAY WALKER**  
**PRINCESS EMINENCE**  
**CHRISTINA ALLURE**  
**GLAM HOUSE MOTHER**  
**QUEEF LATINA**  
**EPPIE DURALL**  
**DUKE EMINENCE**  
**HOUSE OF EMINENCE**

LINDA MACON  
THERON COOKE  
ANDRE MYERS  
JENNY KANG  
HAILIE WEAVER  
PHILLIP EVELYN II  
LADY RED COUTURE  
ROXY WOOD  
MISS BARBIE-Q  
JAMES ALSOP  
CAMERON KOA  
DAVEIONE DAYE CHANEL WILLIAMS  
CORNELIUS WILSON  
KOREY WYNNE  
JAMES LEE JOHNSON

**MC AT FIRST AND THIRD BALL**  
**BORED PRISON GUARD**  
**CALDWELL JONES**  
**SHOE MAN**  
**BOWLING ALLEY HAIR GUY**  
**"LOOK AT ME" WIFE**  
**HOOP EARRINGS GIRL**  
**ROBBED CUSTOMER**  
**YARD SALE GUY**  
**MC BALL #2**  
**SMOKIN' HOT GUY**  
**RICE BLENDED**  
**POLICE OFFICER**  
**JAIL OFFICER**  
**EPPIE'S FATHER**  
**CHRISTINA ALLURE'S BROTHER**  
**EPPIE'S AUNT**  
**EPPIE'S DAD'S COMPANION**  
**MINISTER**  
**DEACONS**

DJ FATHA JULZ  
GIOVANNI WATSON  
DEMARKES DOGAN  
STEVE KAMINSKI  
GEOFF JAMES  
SUSAN GRAHAM  
JESSICA MARTINEZ  
MARIA DALBOTTEN  
JOSE MARTINEZ  
ERNEST ANTHONY SMITH  
MICHAEL FRANKLIN IV  
JEFF MANABAT  
MICHAEL PERRI  
CARLOS FLORES  
CLEMENT BOWERS  
DONALD WEBBER  
H. CHRIS BROWN  
MARY DYSART LEE  
JOHN JOANEM  
BILL TAYLOR  
SAMUEL MORGAN  
LEDISI  
CHARLOTTE CROSSLEY  
OREN WATERS

**PRINCESS' MOTHER**  
**QUEEF'S MOTHER**  
**QUEEF'S FATHER**



## **AMAZING AMAZING DANCERS**

ADE OBAYAMI  
ADRIEN GALO  
AISHA FRANCIS  
ALEXANDRIA KAYE  
ALVESTER MARTIN  
ANGEL GINN  
ANTHONY BURRELL  
ASHLEY EVERETT  
BEAU "CASPER" SMART  
BRI TARLETON  
CHARLES WILBORN  
DANA GREEN  
DANIELLE HOBBS  
DARNAY LUCKIE  
DURRELL BULLOCK  
ELENA MOCHEVA  
ENGELS SANTANA  
ERIC SANCHEZ  
FRANCESCA LIGUORI  
GIOVANNI WATSON  
JACKIE EVANS

JACKIE EVANS  
JAMIE OVERLA  
JERMAINE SELLERS  
JESSICA MARTINEZ  
JILLIAN SCHMITZ  
JOANNA COLLINS  
JONATHAN BURDINE  
JONATHAN SILVER  
JOSH JOHNSON  
JR TAYLOR  
KARLY HANSEN  
MAYGEN NICHOLSON  
MICHAEL FRANKLIN  
NATE ADAMS  
NATHAN BARRETT  
NATHAN CLEMENS  
NOEL CARTER  
OKEWA GARRETT  
REYNA BANKS  
SAIDAH FISHENDEN  
SHAUN WALKER

SHAUN WALKER  
SHIRLENE QUIGLEY  
STEPHANIE MOSELEY  
TARA COLE  
TERRANCE T.P. POLITE  
TRACY TAKAHASHI  
TYLER NELSON  
TYRELL WASHINGTON  
VALENTINA PORTER  
VANESSA BANKS GIBSON  
VINCENT HARRIS  
VINCENT VIANEN

## **VOGUERS**

## **PROM QUEENS**

## **GAGA TWISTS**

## **BOUNCER SEX SIRENS**

## **SCHOOLBOY REALNESS**

## **THUG REALNESS**

## **EXECUTIVE REALNESS**

TORRIS GUNNS  
KOREY WYNNE  
EDWARD ANTHONY SMITH  
CHANEL CARTIER  
GIA ALLURE  
LANCE HARA  
CORINTHIA MUNDY  
PETER ESPECT  
PIEI LEVAO  
BOBBY ROACHE  
JEJUN LEE BROWN  
JAMAINE FOX  
JAMARI STAR  
IVANIE MURPHY  
KAMAHNI HUCK  
CHRISTIAN TABOADA  
NATHAN BARRETT  
PHYLLIP CROMARTIE  
DARRELL ODOM  
QUADYIR WILSON  
NATE ADAMS  
JONARIO HUDSON  
MICHAEL FRANKLIN  
SEAN MICHAEL RYAN  
ROBERT B. SILVER  
TREY HAINES  
QUINCY KING  
AJAI ELLINGTON

## **CREW**

### **EXECUTIVE PRODUCERS PRODUCERS**

### **CASTING DIRECTOR**

### **EDITOR**

### **DIRECTOR OF PHOTOGRAPHY**

### **PRODUCTION DESIGNER**

### **CHOREOGRAPHY**

MARC L. BAILIN AND SHELDON LARRY  
GLENN GAYLORD AND GABRIEL BLANCO  
MONICA SENDER  
CHARLES BORNSTEIN ACE  
TOM CAMARDA  
GIAO-CHAU LY  
FRANK GATSON JR.

### **STORY BY**

### **SCREENPLAY AND LYRICS**

### **MUSIC**

### **PRODUCED AND DIRECTED BY**

SHELDON LARRY AND GLENN GAYLORD  
GLENN GAYLORD  
KIMBERLY BURSE  
SHELDON LARRY

### **DANCE CO-PRODUCER**

### **DANCE SUPERVISOR**

### **MUSIC SUPERVISORS**

### **ADDITIONAL CHOREOGRAPHY**

FRANK GATSON JR.  
MATTHEW DICKENS  
KIM BURSE AND MONE' WALKER  
JAMES ALSOP  
JAMES LEE JOHNSON  
ED MOORE  
TERRANCE POLITE  
ENGELS SANTANA  
JR TAYLOR  
TYRELL WASHINGTON

### **ASSOCIATE PRODUCER**

### **CO-PRODUCER**

### **CO-PRODUCER**

### **SUPERVISING PRODUCER**

### **SCRIPT SUPERVISOR**

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ADAM LARRY  
JEFFREY LARRY  
JOHN PAUL HENDERSON  
MELINDA LABITA

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### **ART DIRECTOR**

### **SET DECORATOR**

### **SET DRESSERS**

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ANDREEA CORNEL  
LIANNE ARNOLD  
BRYAN YU  
MOLLY YARN  
FEDERIC BENITO  
CRYSTAL CHAVARRIA  
SAVONN TEP  
BRYAN YU  
HAMLET

### **PROPS**

### **ART PA'S**

### **LIGHT BOARD OPERATOR**

### **MURAL ARTIST**

**1ST ASSISTANT DIRECTOR**  
**2ND AD'S**

ADAM GANSER  
NICHOLAS LAZO  
GREGG MELLER  
SATOMI MACK  
ALEX PARKER  
STEPHEN PARSEY  
OLIVER RILEY-SMITH  
GIL BILSON  
CHRIS ANTONUCCI  
RYAN FITZGERALD  
KENNY RICHARDS  
JACKIE DELEON  
STEPHEN GIBLER  
ALEXIS MORRELL  
ZACHARY LOESER  
ANTOINETTE LUZANO  
GEOFFREY MARSCHALL  
DAVID MIGICOVSKY  
JESSICA MORRIS  
KYLE RUEBEL  
ALEX SPEAR

**2ND 2ND AD**  
**ADDITIONAL AD'S**

**STUNT COORDINATOR**  
**STUNTMEN**

**PA'S**

**CATERING**  
**PUBLICITY STILLS PHOTOGRAPHER**  
**SET PHOTOGRAPHERS**

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SUZANNE SEAGRAVE-HOUCHIN  
LAUREN FASH  
DAVID MIGICOVSKY

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**COSTUME DESIGNER**  
**DESIGN ASSISTANTS**

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MAMI YAMAGUCHI  
LEE PEREZ  
AMANDA LEE  
ERIN BREWSTER  
SIDNEY JOHNSON  
LEE PEREZ  
MARSIAN

**ON SET COSTUMERS**

**WARDROBE ASSISTANT**  
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**KEY MAKEUP ARTIST**  
**ASSISTANT MAKEUP**

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TAYLOR TANAKA  
GRACE LEE  
LEE PEREZ

**KEY HAIRSTYLIST**

**CAMERA**  
**STEADICAM / "A" CAMERA OPERATOR**

GRANT CULWELL  
TOM CAMARDA  
FADY HADID

**"B" CAMERA OPERATOR**  
**"C" CAMERA OPERATOR**

**ADDITIONAL STEADICAM**

BRIAN FREESH  
NICK FRANCO  
SCOTT DROPKIN  
RON BAHARA  
ALEX CASON  
EVAN MUEHLBAUER

**1ST ASSISTANT CAMERA**

**2ND ASSISTANT CAMERA**  
**D.I.T.**  
**VFX**

ADAM CORRIEA  
PATRICK KENNEDY  
JOHN STEWART



**GRIP & ELECTRIC  
GAFFER  
BEST BOY ELECTRIC  
ADDITIONAL BEST BOY ELECTRIC  
ELECTRICS**

**RIGGING ELECTRICS**

JUSTIN LIPITZ  
MICHAEL COX  
KERRY FLIER  
ANDREW JERIC  
XAVIER VANEGAS  
MANNY MORAGA  
MIKE BROWN  
MICAH ZARLOW

**KEY GRIP  
BEST BOY GRIP**

NOKONI MARTINEZ  
MARCOS PEREZ

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GREG BRADLEY  
MIKE BROWNE  
VICTORIA CHENOWETH  
MIGUEL FEBRES-C.  
HILARY GABER  
KING GREENSPON  
BARBARA LAGO  
DAVID JAMES MCKENZIE  
STEPHEN MARTINEZ  
JOHN SCHMIDT  
BRANDON SHUTE

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SOUND MIXER  
BOOM OPERATOR  
PLAYBACK MIXER  
ADDITIONAL BOOM**

NADIA NIKOLIC BOWEN  
JESSE ROSENMAN  
AARON DEBACKER  
AARON DEBACKER  
KEVIN SENZAKI  
KASHIF SINGH  
JEAN TSAI

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CHRISTOPHER S. CAPP  
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MARIANA FLORES  
A J GOODRICH

**ASSISTANT EDITORS**

PAUL ABLEKIS  
MARIANA FLORES  
AJ GOODRICH  
KEVIN LONG

**ASSISTANT TO THE DIRECTOR  
LOCATION SCOUT**

LAUREN FASH  
CHU SIPKA

## SONGS

### **LOSER'S LIST**

Lyrics by Glenn Gaylord  
Music by Glenn Gaylord, Kim Burse and Brittani Washington  
Produced and Arranged by Kim Burse  
Vocal production by LeDon Smith and Sheldon Larry  
Performed by Ephraim Sykes (Brad)  
Executive produced by Sheldon Larry

### **BALLROOM BLISS**

Lyrics by Glenn Gaylord  
Music by Kim Burse and DJ Fatha Julz  
Produced and Arranged by Kim Burse and DJ Fatha Julz  
Vocal Production by Sheldon Larry  
Performed by Phillip Evelyn II (Princess), Andre Myers (Carter), Lady Red Couture (Christina Allure), Roxy Wood (Mother Glam), Hailie Weaver (Hailie Allure), Ephraim Sykes (Brad)  
Executive produced by Sheldon Larry

### **I'M WILLING**

Lyrics by Glenn Gaylord  
Music by Kim Burse and Brittani Washington  
Produced and Arranged by Kim Burse  
Vocal Production by LeDon Smith and Sheldon Larry  
Orchestration by Scott Tibbs  
Performed by Christopher (CJ) Emmons  
Executive produced by Sheldon Larry

### **JUSTIN'S GONNA CALL**

Lyrics by Glenn Gaylord  
Music by Kim Burse and Derek "Protege" Dixie  
Produced and Arranged by Kim Burse, Derek "Protégé" Dixie and DJ Fatha Julz  
Vocal production by Donnie Scantz, Jahi Sundance, and Sheldon Larry  
Performed by Phillip Evelyn (Princess)  
Executive produced by Sheldon Larry

### **KNOCK THEM MOTHAF\*KK\*\*S DOWN**

Lyrics by Glenn Gaylord and Kim Burse  
Music by Kim Burse  
Produced and Arranged by Kim Burse and DJ Fatha Julz  
Additional Music Production by Herman P. Johnson  
Additional Vocals by DJ Fatha Julz  
Performed by Miss Barbie-Q (Queef), James Allsop (Eppie), Phillip Evelyn (Princess), Andre Myers (Carter)  
Executive produced by Sheldon Larry

### **DON'T JUMP BABY**

Lyrics by Glenn Gaylord  
Music by Glenn Gaylord, Kim Burse and Brittani Washington  
Produced and Arranged by Kim Burse  
Vocal Production by LeDon Smith  
Orchestration by Scott Tibbs  
Performed by Ephraim Sykes (Brad) and Andre Myers (Carter)  
Executive Produced by Sheldon Larry

### **THIS IS MY LAMENT**

Lyrics by Glenn Gaylord and Kim Burse  
Music by Kim Burse and Derek "Protege" Dixie  
Produced and Arranged by Kim Burse and Derek "Protégé" Dixie  
Orchestration by Scott Tibbs  
Vocal Production by LeDon Smith, Donnie Scantz and Jahi Sundance  
Performed by Demarkes Dogan (Caldwell Jones) and Andre Myers (Carter)  
Executive produced by Sheldon Larry

### **BLACK LOVE**

Lyrics by Glenn Gaylord  
Music by Kimberly Burse and Brittani Washington  
Produced and Arranged by Kim Burse  
Orchestration by Scott Tibbs  
Vocal Production by LeDon Smith and Sheldon Larry  
Performed by CJ Emmons, Phillip Evelyn (Princess), Ephraim Sykes (Brad) and Andre Myers (Carter)  
Executive produced by Sheldon Larry

### **BLACK LOVE (REPRISE)**

Lyrics by Glenn Gaylord  
Music by Kim Burse and Brittani Washington  
Produced and Arranged by Kim Burse  
Vocal production by LeDon Smith and Sheldon Larry  
Orchestration by Scott Tibbs  
Artist: CJ Emmons  
Executive produced by Sheldon Larry

### **HIS NAME IS SHAWN**

Lyrics by Glenn Gaylord and Kim Burse  
Music by Kim Burse, Brittani Washington and Jamie Gamble  
Produced and Arranged by Kim Burse, Brittani Washington and Jamie Gamble  
Vocal production by Kim Burse, LeDon Smith and Sheldon Larry  
Performed by Clent Bowers (Eppie's Father), CJ Emmons, Donald Webber (Lady Red's Brother), Lady Red Couture (Christina Allure), Phillip Evelyn (Princess) Ledisi (Princess' Mother) and Charlotte Crossley and Oren Waters (Queef's parents)  
Additional Choir vocals by Angela Fisher, Johnny Padio and Jermaine Sellers  
Executive Produced by Sheldon Larry  
Ledisi appears courtesy of Verve Records Universal

### **LOSER'S LIST (Reprise)**

Lyrics by Glenn Gaylord  
Music by Kim Burse, Glenn Gaylord and Rie Tsuri  
Produced and Arranged by Kim Burse  
Vocal Production by LeDon Smith and Sheldon Larry  
Orchestration by Scott Tibbs  
Performed by Ephraim Sykes (Brad)  
Executive Produced by Sheldon Larry

**LA CAMPANA**

Composed by Ixtaku El Son  
Courtesy of Extreme Music

**STICKS AND BONES**

Composed by Hendrickson/  
Randolph  
Courtesy of Extreme Music

**LOVER BOY**

Written by Desmond Simpson  
Produced by Ryan Matthew  
Tedder  
Performed by Brejae Monds

**WALKAWAY**

Written by Cotrell "Chase J" Qualls  
and Valencia Burse  
Produced by Wow Jones and  
William Burke  
Performed by Nikki Jane

**MAYBE**

Written by Desmond Simpson  
Produced by Prince Maestro  
Performed by Necco

**LEGENDS**

Written by Julian P. Miller  
Produced and performed by DJ  
Fatha Julz

**GOOD NEWS**

Written by Julian P. Miller  
Produced and performed by DJ  
Fatha Julz

**VIP**

Written by Jaila Simms-Garbutt  
Produced by Melza Jordan  
Performed by Jaila Simms-Garbutt

**SWEET DREAMS**

Written and Produced by Beyoncé  
Knowles, Rico Love, James  
Scheffer, Wayne Wilkins  
Performed by Beyonce Knowles  
Courtesy of Columbia Sony Music

**ADDITIONAL SCORE BY**

PHIL MARSHALL  
SCOTT TIBBS

**RECORDING ENGINEERS**

WILLIAM BURKE  
THOMAS DAWSON  
TAUROS ESSEX  
KEN HUFFMAN  
DONNIE SCANTZ  
LEDON SMITH  
JAH! SUNDANCE

**RECORDED AT: UNIVERSITY OF SOUTHERN CALIFORNIA SCHOOL OF  
CINEMATIC ARTS/**

STEVEN SPIELBERG SCORING  
STAGE, LOS ANGELES, CA  
JAY-CAM STUDIOS, WOODLAND HILLS, CA  
AVE 34 STUDIOS, GLENDALE, CA  
BM STUDIOS, VAN NUYS, CA  
HEINZ DAWSON STUDIOS INGLEWOOD, CA

SONGS MIXED BY WILLIAM BURKE FOR VYBE CHYLE PRODUCTIONS  
INC. AT VYBE CHYLE STUDIOS, ATLANTA, GA.

**FOR P.O.P. SOUND, SANTA MONICA, CALIFORNIA****SUPERVISING SOUND EDITOR**

CHRIS JOHNSTON

**RE-RECORDING MIXER**

CHRIS JOHNSTON

**DIALOG EDITOR**

CHRIS JOHNSTON

**SOUND EFFECTS EDITOR**

TIM HOOGENAKKER

**SOUND EFFECTS EDITOR**

DARREN "SUNNY" WARKENTIN

**MUSIC EDITOR**

CHRIS JOHNSTON

**FOLEY ARTIST A**

NTHONY VANCHURE

**FOLEY EDITOR**

DARREN "SUNNY" WARKENTIN

**ADR MIXER**

MICHAEL MILLER

**ADR RECORDIST**

COURTNEY BISHOP

**ADDITIONAL FOLEY**

SOUND SATISFACTION, BURBANK

**ADDITIONAL SOUND**

DARLENE GORZELA

DAWN REDMANN

LAURA HARLEY

**FOR NEW HAT, SANTA MONICA, CALIFORNIA****DI LEAD COLORIST**

BEAU LEON

**DI COLORIST**

CORY BERENDZEN

**LIAISON**

MARCELO ABRILE



## THANK YOU'S

ALLEY KAT DANCE STUDIOS  
COURTNEY ANDERSON  
TRACY "TWINKIE" BYRD (CASTING ASSOCIATE)  
ANITA BRANDT BURGOYNE  
DIVINE CHANEL  
ELLEN CHENOWETH  
CHRISSY DOREY  
JOHN DUFFY  
JOHNNY DAWKINS  
BRENDA FRIEND  
MICHAEL GEORGE  
HEALTHY BEAN CAFE  
TREY HAINES  
DENNIS HENSLEY  
ESTHER HERNANDEZ  
DANIELLE HOBBS  
DENNIS KALICK  
REBEKAH KOCHAN  
MICHAEL KOERBEL  
ANNIE JAMES  
RICHARD LEVINE  
EBONY LANES  
ADAM AND JAIME LARRY  
JEFFREY AND DANIELLE LARRY  
CAITLIN ALIX LARRY  
JENNA ROSE LARRY  
ROGER LARRY  
VINCE LEIBHART  
SATOMI MACK  
WILLIAM V. MALPEDE  
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JEFFREY MOSES  
MICHAEL ROBERSON  
JOHN JACK RODGERS  
ENGELS SANTANA  
SCHOOL OF CINEMATIC ARTS, UNIVERSITY OF SOUTHERN CALIFORNIA  
DEAN ELIZABETH DALEY  
SANDRINE CASSIDY  
MIDGE COSTIN  
CHRIS CHOMYN  
STEVE GOEPEL  
BRENDA GOODMAN  
RICH HYLAND  
EVERETT LEWIS  
VICTORIA PAUL  
DOUG VAUGHAN  
MERI WEINGARTEN  
MEG SIMON  
CHU SIPKA  
STAN SPRY  
ARMAN TAHMIZYAN  
BERNIE TELSEY, BERNARD TELSEY CASTING INC.  
IAN WARD  
JEFFREY WINTER  
JEFFREY WOROB  
RENATA WOROB  
ROB WOOD  
ESTHER YEGRES

**SPECIAL THANK YOU'S**

THE FILM COLLABORATIVE

DANCE CAMERA WEST

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P.O.P. SOUND

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MATTHEW DICKENS

AJ GOODRICH

ELIZABETH HIRSCH

LYNETTE KESSLER

HOLLIS RICH

JOE WALLENSTEIN

AND

DOUG WELLMAN

OF THE SCHOOL OF CINEMATIC ARTS, UNIVERSITY OF SOUTHERN CALIFORNIA

**THIS FILM COULD NOT HAVE BEEN MADE WITHOUT THE COMMITMENT, HARD WORK AND GIFT OF TIME AND TALENT OF MORE THAN FOUR HUNDRED CREATIVE INDIVIDUALS FROM THE SCHOOL OF CINEMATIC ARTS AT THE UNIVERSITY OF SOUTHERN CALIFORNIA, FROM THE LOS ANGELES AND NEW YORK BALLROOM SCENE, AND FROM THE MUSIC, ACTING, DANCE AND FILM-MAKING COMMUNITIES OF LOS ANGELES AND ACROSS THE COUNTRY. WE ARE HUMBLLED BY THEIR GENEROSITY.**

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## YOUR BALLROOM DICTIONARY

### **BANJI**

Looking very street, low-class, like “rough trade”

### **BATTLE**

A tie-breaker where contestants get a chance to take down other opponent(s) who also got their 10's; only one contestant can take home the trophy.

### **BRING IT!**

A challenge; a call of defiance; the call of the MC to get contestants to the runway to compete and challenge others in their category

### **BUTCH QUEEN (BQ)**

A gay male, ranging from “straight-acting” to flamboyant, but one who dresses like a man

### **BUTCH QUEEN IN DRAG (BQID)**

A gay male in women's clothes that is not taking hormones

### **CHANTS**

Clever rhymes and rap used by the emcee to liven up the competition

### **CHOP**

To disqualify a contestant who is walking; to be eliminated by the judges; the opposite of “getting your tens”

### **COME FOR**

To challenge; to provoke in order to get an opponent to engage: “Don't come for me girl, answer me.”

### **CRAFTY**

Adjective describing ball kids' disposition to steal, shoplift or acquire items or money through illegal means often involving credit cards or check- writing scams.

### **CUNTY**

Ultra-feminine

### **FACE**

A category where only the contestant's face, its features and specific attributes are judged; For “club kid face”, contestants would paint their faces imaginatively like club kids and are judged on both beauty, and originality of design



## **FATHER/MOTHER**

A house leader (without regard to gender)

## **FEM QUEEN**

A gay male who is taking hormones or transitioning

## **FEEL (IT)**

To be totally impressed or absorbed in the moment; contestants get “chopped” if the judges aren’t “feelin’ it”.

## **HOUSE**

The social unit of the ball scene; houses are families, like fraternities, sometimes residential but not necessarily. House members take the house name as their surname.

## **ICON**

A ballroom history-maker; beyond the status of a Legend.

## **JUDY**

A close friend; a (“gurl”) friend; “kee-keeing with my judy’s” (laughing with my good friends)

## **LEGEND(ARY)**

A multi- trophy winner with a respected ball history; a veteran

## **OVAH**

Variation of “over”, meaning “very impressive”, “legendary”

## **PEELING**

A runway stunt in which you remove garment layers gracefully, down to your best ensemble

## **PUNISH**

To be amazing in performance;also “destroy”

## **READING**

The art of insults; finding a flaw in your opponent and cleverly serving and exaggerating it; giving someone an unvarnished and often wickedly funny opinion

## **REALNESS**

Various ball categories where the walker must in costume, attitude, look and walk be able to “pass” for real (and straight) as in “schoolboy realness”; “executive realness”; “thug realness”

## **SHADE (THROWING)**

To use acerbic attitude, a pointed look, a sound, or some humor to judge and take down an opponent; "Throw a little shade from the stage..."

## **TENS, GETTING YOUR**

To get a perfect score from the whole judges' panel

## **WERK IT!**

To excel; to bring the ballroom to its feet; also "turn", "sell" and "serve" (all usually accompanied by "bitch")

## **VIRGIN**

First-timer, one who has never walked a particular category ever

## **WALK**

To enter a category; "Miss Thing, you should not walk "Face"..."

## **VOGUING**

A form of dance that has been evolving since the late 60's, that some claim was created at Riker's Island by the black gay population as a means of entertaining the inmates during holidays; it combines powerful steps and arm choreography, pantomime, dance and modeling moves performed to uptempo R&B music.

### **CLICKING**

A contortion involving the arms manipulated up over the head and down behind one's back, keeping the hands locked together.

### **DIP**

In voguing, a ground-level stunt

### **DUCK-WALK**

Crouching, foot-sliding and scooting movement requiring balance on the balls of the feet. Sashaying in a squatted position

### **MAKEVELI**

A variation of the name Machiavelli, naming a "suicide" dip, requiring a fall to the floor, landing on the back, using one leg as a lever; a pratfall

### **NEW WAY**

The voguing styles starting in the mid 80's. Includes Arms Control, with body contortions.

### **OLD WAY**

The voguing styles previous to the 80's.

### **SHWAM!**

Exclaimed by an emcee when a contestant executes a suicide dip.

BECAUSE WE ALL NEED A PLACE TO BELONG  
**LEAVE IT ON THE FLOOR**



A SHELDON LARRY FILM 'LEAVE IT ON THE FLOOR'

STARRING MISS BARBIE-Q PHILLIP EVELYN ANDRE MYERS EPHRAIM SYKES

EDITOR CHARLES BORNSTEIN A.C.E. DIRECTOR OF PHOTOGRAPHY TOM CAMARDA PRODUCTION DESIGNER GIAO-CHOU LY

PRODUCERS GLENN GAYLORD GABRIEL BLANCO CHOREOGRAPHY BY FRANK GATSON JR.

STORY BY SHELDON LARRY AND GLENN GAYLORD

SCREENPLAY AND LYRICS BY GLENN GAYLORD MUSIC BY KIMBERLY BURSE

PRODUCED AND DIRECTED BY SHELDON LARRY

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