



FOX SEARCHLIGHT PICTURES Presents

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A KANZEON / SCOTT RUDIN / N1 EUROPEAN FILM PRODUKTIONS Production

i ♥ huckabees

DUSTIN HOFFMAN
ISABELLE HUPPERT
JUDE LAW
JASON SCHWARTZMAN
LILY TOMLIN
MARK WAHLBERG
NAOMI WATTS

Music by.....JON BRION
Co-Producer.....DARA L. WEINTRAUB
Costume Designer.....MARK BRIDGES
Film Editor.....ROBERT K. LAMBERT, A.C.E.
Production Designer.....K.K. BARRETT
Director of Photography.....PETER DEMING, ASC
Executive Producer.....MICHAEL KUHN
Produced by.....DAVID O. RUSSELL
.....GREGORY GOODMAN
.....SCOTT RUDIN
Written by.....DAVID O. RUSSELL & JEFF BAENA
Directed by.....DAVID O. RUSSELL

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ABOUT THE FILM

The fourth film from writer and director David O. Russell (THREE KINGS, FLIRTING WITH DISASTER, SPANKING THE MONKEY) is a comedy that's all about what it's all about.

Convinced that a series of coincidences involving a doorman hold some secret to life's largest riddles, Albert Markovski (JASON SCHWARTZMAN) seeks the help of a detective agency unlike any other. . . which leads him down a path that questions the essence of existence itself.

In an attempt to ferret out the meaning of these flukes, he consults Bernard and Vivian Jaffe (DUSTIN HOFFMAN, LILY TOMLIN), AKA the Existential Detectives, a pair of married metaphysicians who fearlessly investigate the mysteries at the core of their clients' secret innermost lives. When on a case, these two follow their clients around closely, observe their daily activities, query their friends and employers and intently examine the lives they lead. The difference is that the Existential Detectives seek the solutions to the most persistent mystery of all – the one that lies at the core of reality and existence itself . . . which means their investigations can get a little tricky.

Bernard and Vivian kick off their existential exploration of Albert Markovski by probing his past and present reality. Along the way, they uncover his festering conflict with Brad Stand (JUDE LAW), a golden boy executive climbing the corporate ladder at Huckabees, a popular chain of retail super-stores that wants to sponsor Albert's Open Spaces Coalition for the PR value. The Existential Detectives are convinced that Brad – seemingly Albert's opposite -- is the key to cracking Albert's case, but then Brad turns the tables on their investigation, by hiring the detectives himself.

As Bernard and Vivian begin to dig deeper into Brad's ambition and his relationship with Huckabees' hot blonde spokesmodel Dawn (NAOMI WATTS), Albert begins to lose faith and rebels against their conclusions. Pairing up with another of the duo's clients – firefighter, tough guy and uncompromising soul searcher Tommy (MARK WAHLBERG) – he joins forces with the Jaffes' arch nemesis, the sexy French philosopher Caterine Vauban (ISABELLE HUPPERT), who valiantly battles for the contrasting point of view.

Now, as Being chases Nothingness, Albert, Tommy, Brad, Dawn, Bernard, Vivian and Catherine chase one another in a wild romp through life's biggest questions to find the true answer.

Directed by Russell from a script by Russell and Jeff Baena, **I ♥ HUCKABEES** stars Dustin Hoffman, Isabelle Huppert, Jude Law, Jason Schwartzman, Lily Tomlin, Mark Wahlberg and Naomi Watts. The producers are David O. Russell, Gregory Goodman and Scott Rudin, and the executive producer is Michael Kuhn.

The philosophical battles that lie at the heart of **I ♥ HUCKABEES** – battles between meaning and futility, interconnectedness and individualism, idealism and conventional success -- have long been waged in the mind of writer/director David O. Russell, which is what led him to the creation of Albert Markovski, the Existential Detectives and the script for **I ♥ HUCKABEES**. “I became intrigued by the idea of a detective following someone around not for any criminal or personal intrigue, but rather as part of a very serious investigation about existence itself,” he says. “This was a funny idea to me yet also full of ideas that are very serious.”

In writing the screenplay, Russell drew on the concepts of several different conflicting strains of philosophy – from the non-dual, interconnectedness theories of Eastern philosophy, which influence Bernard and Vivian, to the Sartrean notions of a more meaningless universe that demands a profound individualism, which are found in the words and actions of the Existential Detectives' alter ego, Catherine. He also consulted leading physicists to further understand quantum physical reality.

Russell says, “I have often wondered why it is that in today's many ‘smart indie films’ the characters often seem to struggle and lead these very dark existences, yet never have recourse to the mysterious traditions of investigating consciousness that have existed throughout human history. In our materialist culture, we have such a strong bias toward ‘dark’ stories in which everyone is just depressed and struggling and that's life. I think there should be other paradigms and opportunities.”

WHO ♥S HUCKABEES? MEET THE CHARACTERS

At the center of **I ♥ HUCKABEES** lies Albert Markovski, whose curiosity about a niggling coincidence sparks him to hire Existential Detectives who will stop at nothing to examine the very contours of his existence. An earnest and devoted environmentalist fighting to preserve dwindling open spaces, Albert Markovski has reached a crossroads he hopes the detectives can see him through: should he continue fighting for his dream of wild marshes or give them up entirely and start all over?

The character holds a place near to director David O. Russell's own heart. "I have been, in my day, an organizer for a cause or two, and I have been in parking lots talking to people and handing out fliers, and I've had people mock me for it, but I didn't care," admits Russell. "These characters are my favorite kind of people - searchers who will not let business as usual get in their way of experiencing or finding the truth."

Most of all, Albert dares to tackle questions that a lot of people relegate to midnight sweats. Russell continues: "Albert isn't fooling around when it comes to asking, What is this experience we're having? How can we make sense of the world? Are things hopeless or is there the possibility for hope? He's passionate about these questions, which is what I like about the character. But like most people in investigations, he's also hiding crucial information from himself, information he isn't prepared to deal with -- principally, his humiliating relationship with Brad Stand."

Albert Markovski's wild journey really kicks off once the Existential Detectives, Bernard and Vivian Jaffe, decide to take on his complicated case. To play these metaphysical private eyes, David O. Russell was thrilled to be able to cast two cinematic icons: Dustin Hoffman and Lily Tomlin.

"They're both intense people -- very smart and interested in politics and ideas, with huge hearts -- and they play these roles very real, which is exactly what I was looking for in the film; a kind of comedy that fun, but also real and committed. They both possess an incredible intuition and were able to constantly find the balance and know when to cross the line into broader humor," says Russell. "I think they make a

great couple. They feel like real academics to me, eccentric but not silly; confident and formal, but also passionate.”

For Dustin Hoffman the role of Bernard was a welcome departure from anything else he’d ever done – or encountered – in his diverse career. “To put it simply, I’ve never played an Existential Detective before, so that’s what attracted to me the part,” he says. To aid Hoffman in diving further into the philosophical foundations that underlie the role, David O. Russell sent him videotaped lectures of Robert Thurman, a renowned scholar and Professor of Indo-Tibetan Studies at Columbia University.

In answer to the question “What is **I ♥ HUCKABEES** about?” Hoffman says: “I think it was Marcel Duchamp who said that it’s wrong to define art by name. Art is meaning. In 20th Century painting, he went on to say, art became conceptual. He believed that it was not just retinal, visual. It goes to our brain matter. In fact, he said art is really about defining what art is. It’s what art means rather than just giving it a name. So I think David O. Russell is trying to get past what life is on a literal level in order to get to what life means.”

Hoffman continues: “The film is there to provoke feelings from you. Perhaps even to provoke you to ask the question that you have asked me to answer.”

Another draw for Hoffman was the chance to work with Lily Tomlin. “I had never worked with Lily before,” he says. “I had simply admired her from a distance. I always felt she was much more than a comedian. I believe she is a character actor and, in fact, an artist. Working with her was simply a gift that was given to me, and I thank her for it.”

Tomlin had a blast with the script for **I ♥ HUCKABEES**, which she happily notes defies even the most rigorous attempts at categorization. “In some ways, it’s a classic farce but it also deals with the wacky human condition,” she summarizes. “It’s about so, so many things -- but for me, it’s all the layers that David O. Russell has created...that’s really the delight of it.”

Tomlin was especially drawn in by the notion of the two Existential Detectives who comb through their client’s hidden lives looking for nebulous clues. “Bernard and Vivian are so comedic to me,” she says. “They’re sort of like intellectuals who have gotten out of control! I particularly enjoy how they battle with Catherine over the best way

to fix the world and fix their clients' lives – and how they each try to prove that their way is the best way, the right one, the correct one, and yet they can't seem to do without one another. There's a wonderful yin and yang to that.”

In the role of Vivian, Tomlin also had a chance to be a witness to a rarely seen side of Oscar®-winning actor Dustin Hoffman. “I expected Dustin to be very pensive, very savvy, a terribly serious artist, you know? But in the role of Bernard, he was so much fun – always very on, and so sweet and so playful. We had a tremendous amount of fun together.”

The actor Russell always had in mind to embody Markovski was Jason Schwartzman, who came to the fore in Wes Anderson's RUSHMORE. “From the minute I saw RUSHMORE, I was in love with Jason and wanted to work with him,” says Russell. “We got to know each other over the years, and I got to like him even more. We have a lot in common. I wrote one movie for him, then decided it wasn't ready. Then I wrote this script and Markovski was meant for him.”

When Jason Schwartzman read **I ♥ HUCKABEES**, he found the very notion of detectives who might prowl through your transient thoughts and emotions instead of your closets highly intriguing. From the minute he read the script, he wondered to himself: “Would I ever go to an Existential Detective?” Like Albert Markovski, he decided it might not be such a bad idea.

“I began to think about how sometimes we all get so far into our heads that we forget which way is up and which way is down, and at those points it would indeed be nice to have somebody to remind you of who and where you are,” says Schwartzman. “I think most of us have that already to a certain degree. We all have people who in times of desperation and confusion, come to our aid and help us make sense of things. They're really just like Existential Detectives – except they don't get paid for it.”

Drawn to the film's unconventional premise, Schwartzman was also drawn to Albert's unexpected serio-comic journey which takes him to a place rarely visited in films: the edges of human consciousness. “I think we all know someone like Albert,” notes Schwartzman. “He's an environmentalist, a nice guy and a poet, although not necessarily in that order. Then quite suddenly he's thrust into this investigation to find the meaning of his life, to piece together all the shards of his existence and try to make

some kind of sense out of the chaos. What I liked most about him is that this guy really, fervently, wants to know what's going on, not just with himself, but with the universe and beyond the universe. That's an interesting position to be in."

Schwartzman was also thrilled to work with such a diverse and award-winning cast, especially the two actors who join him as the Existential Detective's clients: Jude Law as the impeccable Brad Stand and Mark Wahlberg as the fiercely big-hearted Tommy Corn. "These are wonderful actors," notes Schwartzman. "And now I can get reservations for any restaurant anywhere. I just say I know Mark Wahlberg, and I get in."

Albert Markovski, and his snowballing search for answers, is joined by firefighter Tommy Corn, whose ever-deepening post-9/11 concerns about the world's petroleum dependency have caused him to also come to the Existential Detectives for aid. David O. Russell explains, "Tommy is someone who's not willing to go on the way everyone else is in the face of some horrible contradictions. He is someone who looked at 9/11, in which he lost some of his firefighter brothers, and asked 'Why did this happen?' 'Why do we participate with oil dictatorships in the Middle East?' He wants to know whether this stuff really matters – because if it does then we're acting very stupidly about it – and if it doesn't, then does that mean anything goes and everything is meaningless? These are big questions he's sitting with, but of course there's also comedy in this because his search is painful, unresolved and absurd, just like life. And there's also comedy in the way life brings him around to feeling some mysterious connection and hope."

Russell wrote the part of Tommy for Mark Wahlberg, with whom he first collaborated for *THREE KINGS*. "I think Mark is this character in certain ways," he says. "He's unflinching in the way he perceives things and the world breaks his heart, yet he's very tough and defensive about it. He's a tough guy for real – and it's a beautiful thing to get him to be so vulnerable and put it all out there. In his performance, you get toughness in the service of vulnerability, an unusual combination of scary intensity combined with human caring and concern."

Wahlberg couldn't wait to work with Russell after his first experience. "We have a relationship that is totally honest and unlike any I've had with any other filmmaker," he comments. "This is a very special relationship. I have complete trust in David and his

vision. And this was also an irresistible situation, to work with Jason, Dustin, Lily, Jude, Naomi and Isabelle. When you work with people like that, it can only elevate your game.”

Nevertheless, the film took Wahlberg on a wild ride through his own riled-up questions and emotions, as he took on Tommy. “I think I’ve been pushed harder on this film than I ever have before,” he says. “I went a lot more out on a limb with this character and did a lot of hard work. David asked me to do a lot of preparing. He gave me lots of stuff to read and watch and to listen to, and a lot of counsel. He spent hours interviewing me about my thoughts on life and love. I even went to see a therapist.”

Ultimately, Wahlberg recognizes similarities between himself and Tommy. “I can probably be as extreme as Tommy on certain issues, but it’s just not the same issues,” he says. “We all have things we focus a lot of energy into, things that drive us so crazy we can’t see straight. He’s a challenging character, but those are the best kind.”

Another character who poses a challenge to both Albert Markovski and the Existential Detectives is Jude Law’s Brad Stand, the quintessentially upwardly mobile young man with a perpetual tan and blinding grin. While climbing the corporate ladder at Huckabees, Brad has never had a second thought about the costs of his ever-accelerating life . . . until now.

Like everyone else in the cast, Law spent his own restless nights wondering about the film’s story. “It’s a story that’s filled with all kinds of themes, potential messages and filmic conceits,” he observes. “But I think it’s ultimately about those questions that everyone asks themselves: am I really happy?...How can I make myself really happy?”

For Law, these questions were key to playing Brad Stand, who is forced against his far more superficial instincts to dive deeper and deeper into his well-hidden anxieties and fears during the course of the film. “I think Brad is the character in the film who has the most layers to unravel,” he explains. “Brad is so firmly entrenched in the personality he puts forward to the world that he’s basically stopped asking himself: ‘who am I and what makes me tick?’ He’s all about pleasing people, but only in the most political and fake way. So, when he starts to unravel, he has a lot of interesting revelations.”

Part of Law’s challenge was also to humanize Brad. “I think there are parts of each of the characters in this film in everyone. And when it comes to Brad, we all have

some of his qualities,” he says. “I’m as guilty as anyone of sometimes putting on a phony face or putting on a pretense so I don’t ever have to question the world or my existence. I want to please people, as well. Don’t we all?”

David O. Russell says of Law’s performance, “Jude has a golden quality, an ability to be almost too gorgeous and likable and human. As an actor, he is fearless and fun and willing to investigate what is in front of him with body and soul. He managed to play the role without making it in any way a cartoon. His character is the toughest nut to crack. Everybody else kind of gets penetrated and busted down in the course of the movie, but Brad hangs on.”

Brad’s shimmering world of success first starts to crash at his feet when he tries to take over Albert Markovski’s Open Spaces Coalition. In the ensuing conflict with Albert, Brad comes face to face with a conflicted soul he was previously unaware of even having. Law notes that the intense production brought he and Jason Schwartzman, like their characters, closer. “Jason and I pretty much went through everything that Albert and Brad go through together,” he says. “We found ourselves fighting and arguing, having probably the most heartfelt fun on camera that I have ever had.”

Law continues: “In a sense, I feel like I have gone to the Existential Detectives in making this film. None of us could have played these parts without asking some of these questions of ourselves. But of course, they’re still there, and if Lily Tomlin and Dustin Hoffman really were Existential Detectives, I think I would make an appointment.”

Then there is Brad’s girlfriend Dawn, the Barbie-blond spokesmodel for Huckabees, who puts a hitch in his plans when she makes some radical changes in her own life and appearance. “Brad’s relationship with Dawn is fascinating because it’s the shallowest kind of emotional bond that’s all about both of them relying on one another to reinforce who the other person is,” says Jude Law. “She’s very beautiful and successful, and he’s never considered what would happen without those things.”

Playing Dawn is versatile, award-winning actress Naomi Watts in an unusual comic turn that drops facades – literally. “Working with Naomi was absolutely terrific,” notes Law. “We both came to the set ready to dive into this head first. We had a lot of fun breaking through Brad and Dawn’s tough skins, and she was a great ally.”

David O. Russell cast Watts because in her he found “a very smart, amazingly talented blonde who could play a dumb blonde with enough honest sincerity and commitment that we believe that she might suddenly transform herself,” he explains. Russell continues: “Naomi Watts has amazing skills and focus, along with a deep willingness to try anything. She was the perfect person to deconstruct a golden American ideal.”

Watts was immediately attracted to the role of Dawn. “I love to play women who are on the verge of something, and that certainly describes Dawn,” the actress notes. “I really enjoyed her because she makes this huge and unexpected transformation. I mean, shallow as she is, she has a certain self-awareness that things are not how they should be and she starts reaching for more. It’s really what all the characters in the film do in one way or another – each realizing there’s so much more to discover.”

But Dawn’s metamorphosis is perhaps the most dramatic in the film, necessitating that Watts literally strip herself bare as the story progresses. “I was a little nervous about it but I also thought that it would be incredibly fun to play this gooey, glossy, Barbie Doll-blonde becoming totally unhinged, hitting rock bottom and then finding peace,” says Watts. “It’s a serious journey but it’s also comic, which is something I haven’t really done before. And that’s one of the things that’s so wonderful about David O. Russell. He makes films because he wants you to think – and there are some very cerebral things going on in this movie but he makes them visceral through humor.”

Watts first met her on-screen partner Jude Law on the set of **I ♥ HUCKABEES**. “David O. Russell wanted us to be in character right from the very beginning. On the first day, I walked into the room with Jude and David immediately said, ‘Now, go sit in his lap.’ So that was our introduction! But we had a wonderful time working together,” recalls Watts. “He’s such an extraordinary actor that he can actually make you forget that he’s one of the most beautiful men in the world. He embodied the soul of his character so deeply, that all I saw was Brad Pitt.”

Completing the existential circle that surrounds Albert, Brad, Tommy and Dawn is acclaimed French actress Isabelle Huppert in the role of Catherine Vauban, the philosophical enemy of the Existential Detectives. Says David O. Russell of the rivalry between them: “Catherine expresses a feeling everyone has but is so frightening, we

usually have to suppress it - - that there's a lot about life that just plain sucks and is a lousy deal. Catherine sees life as an oscillation between the cruel and absurd theater of human drama and suffering on the one hand, and, on the other hand, the peace attained from just being and not thinking, which takes a lot of practice, which is part of what sucks that peace takes practice. But the Existential Detectives take it further and say, there's some magic here, that there's a huge mystery beyond our comprehension that we're interwoven into. Of course, I'm with Catherine on plenty of days, and I'm with the Detectives on other days. They're both equally important."

As for why he cast Huppert, Russell sums it up this way: "She's serious, intense, French and very sexy. She's practically a legend in France, and has the most impeccable style and taste, but she's also willing to have her face be slammed in the mud."

"Everyone who worked on this film wonders what it is about," admits Huppert. "But there's so much going on in the movie, you can't really put it into words. I would say it is a modern fable about our modern world, and about how people have such different views of how to get along inside it."

She got a kick out of her distinctly European character. "Basically, Lily Tomlin and Dustin Hoffman think that everything is meant to happen, and my character believes the opposite. They think positive, I think negative. They are American. I am French. And I want to take my revenge on them," she summarizes.

As a veteran of numerous international films with many of the world's most influential directors, Huppert was drawn to David O. Russell as an iconoclast. "He has his own vision," she observes. "In this movie, nothing is predictable. I believe if things are predictable, then it's not a good sign. For me, the unpredictability of the film made it a totally compelling experience."

The film also boasts a wide array of talent in supporting and cameo roles including Tippi Hedren, who was discovered by Alfred Hitchcock and starred in such classics as *THE BIRDS* and *MARNIE*, playing Mary Jane Hutchinson, an enthusiastic member of Albert's Open Spaces Coalition. Kevin Dunn (*MISSISSIPPI BURNING*, *HOT SHOTS*) plays Marty, the General Manager at Huckabees who wants only the best for his company even if it means replacing his star employees. Also making a cameo is

country western singing sensation Shania Twain, who is the key to Brad's plan for the Open Spaces black-tie benefit.

Rounding out the cast are Talia Shire (ROCKY films and THE GODFATHER trilogy), who plays Albert's mother, Mrs. Silver, and is, in fact, Schwartzman's mother in real life; Bob Gunton (THE SHAWSHANK REDEMPTION) as Mr. Silver; Jean Smart (DESIGNING WOMEN) as the compassionate Mrs. Hooten; Dustin Hoffman's son Jake Hoffman in the role of the valet; and David O. Russell's son Matthew Grillo-Russell, who plays one of the Mancala Hour game players.

THE HUCKABEES WORLD: CREATING A BLANKET DESIGN

I ♥ HUCKABEES plunges beneath the surfaces of its characters' lives to uncover the multi-colored connections within. But how does that become a design aesthetic? David O. Russell says, "I was drawn to a clean, classic, crisp look for the film. These are timeless questions rooted in age-old traditions, so I wanted a more traditional, European feeling. I suppose you could say the starkness of it all matches the stark truths and questions these characters face. I also find it very beautiful when a film's palette is coordinate – almost like black & white but with color tones. Maybe it also makes the world more visible as a scheme, more of an interconnected grid – and maybe it's also key to the humor at the heart of the film -- a certain formality and seriousness about these matters that persist in the middle of their absurdity."

To help bring his vision to life, David O. Russell turned to a team of visual artists that includes cinematographer Peter Deming, ASC (*MULHOLLAND DRIVE*), production designer K.K. Barrett (*ADAPTATION*) and costume designer Mark Bridges (*PUNCH-DRUNK LOVE*). Working in sync, the team collaborated on color choices, lighting concepts and textures to create a clean, bright, post-modern look that highlights the inner, rather than outer world.

Russell and Deming worked out a limited palette that emphasizes starkness. "Green and red are colors that for the most part do not appear in the film – except for one red painting in the Detectives' office and the red ball that Albert and Tommy hit one another with, and that flash of red sort of evolves into a note of vitality and hope," notes Russell. "Green is only in the trees. Instead we gravitated toward black and white and lots of blueness."

The quality of light was also an important consideration. "We wanted brightish, flat, even light, without a lot of shadows or moodiness to it," explains Russell. "Really, we wanted overcast days." When nature didn't cooperate, Peter Deming erected a massive silk the size of football field to block out the sun like an ersatz sheet of clouds. "Peter is a wonderfully creative visual thinker," says Russell.

The film was shot entirely in the Los Angeles area (though Russell notes that it takes place in “Anywhere, USA”) on locations ranging from the Marina Beach Marriott Hotel and Howard Hughes Center to Exposition Park and the contested marshes of Playa Del Rey.

For Huckabees corporate headquarters, the cast and crew took over the Madrone Complex in Torrance, California. Vacated during the demise of the dot coms a few years ago, the now-empty three-story complex offered the perfectly blank canvas on which to create the interior offices for Huckabees corporate headquarters.

Production designer Barrett wanted to create an iconic, busy, modern office environment that still somehow adhered to the film’s minimalist design mission.

As Barrett recalls, “David wanted to take away all unnecessary design elements and make it as simple and clean as possible.” To achieve this, Barrett relied on moveable walls made of glass and only muted colors.

David O. Russell says of Barrett, “He created Huckabees graphically, and perfectly. He was inspired in his creation of this cool, open, blow-up type of world, but also put just the right touches of fun and whimsy into it -- the melons just sitting randomly on tables in the detectives’ office are my favorite. K.K. is really a co-filmmaker and a wonderful creative guy to work with.”

This whimsical simplicity also was expressed in the costume designs, which put the emphasis on crispness, to the point that blue jeans were banished from the set. “David wanted nearly colorless costumes,” explains Mark Bridges. “The way he put it is that in some ways we were doing a black and white movie. Not literally, of course, but he wanted the most controlled palette a person could do while still using color!”

“A lot of it is about values,” continues Bridges. “Like the films of the ‘70s, color doesn’t play a big role but rather the values are more important. Varying the values makes each scene interesting.”

One exception to the minimalist philosophy of the film is made for the eye-popping Huckabees commercials in which Dawn stars. Contrasting the hushed tones of the corporate offices and costumes, Dawn wears bright, neon colors to emphasize the louder, more hyper world of television and advertising. “There is a real visual shock

when you see Dawn and she is the only thing that isn't monochromatic inside Huckabees," notes Bridges.

Bridges was able to have fun with the Existential Detectives' outfits, playing with their divergent styles. "Dustin's look is what you might call 'distracted intellectual,'" comments Bridges. "We can assume that at one time his clothes were really sharp, but over twenty years of sleeping in the clothes and dry cleaning, they're now a little crumpled. This is a wonderful contrast to Lily who is always in heels and stockings, dresses, very tailored and polished. They are a really quirky couple in that way."

Perhaps the most fun came in creating not **I ♥ HUCKABEES** sleek external surfaces but the roiling inner journeys in which Albert Markovski encounters the multiple layers of his own reality, from cardboard cutout memories to ineffable feelings of cosmic unity, inside the Existential Detectives' offices.

Sums up David O. Russell: "I believe there's plenty of room in motion pictures to grapple with reality and consciousness. There are questions we should be asking constantly and preeminently as human beings, because our view of the nature of reality directly affects the future. There's so much there to dig into, I feel I could make 20 films about the subject, or maybe even 100 films. This is just one."

ABOUT THE CAST

DUSTIN HOFFMAN (Bernard)

A two-time Oscar winner and seven-time nominee, Dustin Hoffman received his first nomination for his role as Benjamin Braddock in Mike Nichols' THE GRADUATE. He has since been nominated for six more Academy Awards, for such diverse films as MIDNIGHT COWBOY, LENNY, TOOTSIE (a film he also produced through his company, Punch Productions), and WAG THE DOG. Hoffman won the Oscar in 1979 for his role in KRAMER VS. KRAMER, and again in 1988 for RAIN MAN.

Following I ♥ HUCKABEES, Hoffman can be seen in Marc Forster's J.M. BARRIE'S NEVERLAND, opposite Johnny Depp and Kate Winslet. The film, which is set to open on Nov. 12, is a tale of magic and fantasy inspired by the life of James Barrie, the real-life author of the children's classic Peter Pan. Hoffman recently completed production on Jay Roach's "Meet the Fockers," the sequel to "Meet the Parents," opening December 22nd opposite Ben Stiller, Robert De Niro, Barbara Streisand, Blythe Danner and Teri Polo. Additionally, Hoffman lends his voice to Frederik Du Chau's animated film RACING STRIPES for a January 2005 release. Hoffman joins the ensemble cast which includes Frankie Muniz, Mandy Moore, Michael Clarke Duncan, Whoopi Goldberg, Steve Harvey, Patrick Stewart among many others.

Hoffman recently starred in Gary Fleder's RUNAWAY JURY, opposite John Cusack, Gene Hackman and Rachel Weisz; James Foley's CONFIDENCE, opposite Edward Burns and Rachel Weisz; and Brad Silberling's MOONLIGHT MILE, opposite Jake Gyllenhaal and Susan Sarandon.

His other film credits include: LITTLE BIG MAN, STRAW DOGS, PAPILLON, ALL THE PRESIDENT'S MEN, MARATHON MAN, STRAIGHT TIME, AGATHA, ISHTAR, DICK TRACY, BILLY BATHGATE, MAD CITY, HERO, SLEEPERS, SPHERE, AMERICAN BUFFALO, HOOK and OUTBREAK. "

Hoffman's first stage role was in the Sarah Lawrence College production of Gertrude Stein's "Yes is for a Very Young Man." His performance in this play led to several roles off-Broadway for which he won the Obie® and Drama Desk Award for Best Actor. His success on stage caught the attention of Mike Nichols, who cast him in THE GRADUATE. In 1974, Hoffman made his directorial debut with ALL OVER TOWN. In 1984, Hoffman garnered a Drama Desk Award for Best Actor for his portrayal of Willy Loman in the Broadway revival of "Death of a Salesman" which he also produced. In addition to starring in the Broadway production, a special presentation aired on television and Hoffman won the Emmy® Award.

Additionally, Hoffman received a Tony® Award Nomination for his role as Shylock in "The Merchant of Venice" which he reprised from his long run on the London Stage.

As a producer, Hoffman produced Tony Goldwyn's feature film A WALK ON THE MOON, starring Diane Lane, Viggo Mortensen, Liev Schreiber and Anna Paquin for Miramax Films. He executive produced THE DEVIL'S ARITHMETIC, which won two Emmy Awards.

Hoffman was born in Los Angeles and attended Santa Monica Community College. He later studied at the Pasadena Playhouse before moving to New York to study with Lee Strasberg.

ISABELLE HUPPERT (Caterine)

Isabelle Huppert has appeared in over 80 films since her debut. Her most prominent film appearances include LA DENTELLIÈRE (Best Newcomer Award in England) VIOLETTE NOZIERE (Best Actress Award, Cannes Film Festival), LES SOEURS BRONTE, LA DAME AUX CAMELIAS, PASSION, COUP DE TORCHON, LA TRUITE, STORIA DI PIERA, HEAVEN'S GATE, AMATEUR, THE BEDROOM WINDOW, EVERY MAN FOR HIMSELF, LES DESTINÉES SENTIMENTALES, SIGNE CHARLOTTE, LES POSSEDES, UNE AFFAIRE DE FEMMES (Best Actress Award, Venice Film Festival), MALINA (Best Actress Award, Berlin Film Festival), MADAME BOVARY (Best Actress Award, Moscow Film Festival), LA SEPARATION, LA CEREMONIE (Cesar Award for Best Actress, Best Actress Award, Venice Film Festival), RIEN NE VA PLUS, MERCI POUR LE CHOCOLAT (Best Actress Award, Montreal Film Festival), Michael Haneke's controversial LA PIANISTE (Best Actress Award, European Film Awards, Cannes and Seattle Film Festivals) HUIT FEMMES (European Film Awards, The Ensemble Award at the Berlin Film Festival, and the Golden Taurus Award for Best Actress at the Moscow Film Festival and SAINT-CYR. She most recently starred in MA MERE and THE TIME OF THE WOLF.

Directors with whom Huppert has worked include Claude Chabrol, Michael Cimino, Joseph Losey, Jean-Luc Godard, Marco Ferreri, Andrzej Wajda, François Ozon, Michael Haneke, Bertrand Tavernier, Olivier Assayas, Hal Hartley, Curtis Hanson and Patrice Chéreau.

Huppert's experience on the stages of London and Paris includes an appearance in the title role of the Royal National Theater's production of "Mary Stuart," as well as "Orlando" for director Bob Wilson.

JUDE LAW (Brad Stand)

Jude Law most recently garnered a second Academy Award® nomination for his role as a Confederate soldier making his way home in Anthony Minghella's COLD MOUNTAIN. Previously, Law was honored with nominations for both an Academy Award and a BAFTA Award for his performance as Dickie Greenleaf in Minghella's THE TALENTED MR. RIPLEY opposite Matt Damon and Gwyneth Paltrow. He also received a Golden Globe® nomination as a cyborg in Steven Spielberg's A.I and garnered acclaim in Sam Mendes' ROAD TO PERDITION, in which he starred opposite Tom Hanks and Paul Newman.

Law's credits include David Cronenberg's sci-fi fantasy EXISTENZ, opposite Jennifer Jason Leigh and Willem Dafoe; and WILDE, opposite Stephen Fry and Vanessa Redgrave, for which he won the London Film Critics Circle Award and the Evening Standard Award. He made his American film debut in the genetic-theft thriller GATTACA opposite Ethan Hawke and Uma Thurman and was next seen in Clint Eastwood's MIDNIGHT IN THE GARDEN OF GOOD AND EVIL with Kevin Spacey and John Cusack. He also appeared in Jean Jacques Annaud's World War II epic ENEMY AT THE GATES. His forthcoming films include Martin Scorsese's THE AVIATOR, Mike Nichols' CLOSER and the family adventure LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS.

On Broadway, Law has starred opposite Kathleen Turner and Eileen Atkins in the hit play "Indiscretions," which won him the Theater World Award as well as a Tony nomination for Best Supporting Actor. He originated the role in London at the Royal National Theater, for which he received the Ian Charleson Award for Outstanding Newcomer. As a youth, Jude worked with the National Youth Music Theater and appeared in several productions in London's West End and at the Royal National Theater.

JASON SCHWARTZMAN (Albert)

Jason Schwartzman made his motion picture acting debut in 1999 opposite Bill Murray in Wes Anderson's acclaimed comedy RUSHMORE. His performance as Max Fischer, an eccentric high school sophomore, garnered a nomination for "Most Promising Actor" from the Chicago Film Critics Association.

In addition to I ♥ HUCKABEES, Schwartzman recently completed production on SHOPGIRL, the film adaptation of Steve Martin's best-selling novel, in which he stars alongside Martin and Claire Danes.

Schwartzman starred opposite Brittany Murphy, Patrick Fugit, John Leguizamo and Mena Suvari in 2002's SPUN. Previously he starred in Roman Coppola's directorial debut, CQ, as Felix De Marco, a flamboyant and egocentric young director. His film credits also include SIMONE, starring Al Pacino and Catherine Keener; and the Screen Gems ensemble comedy SLACKERS.

Schwartzman made his television debut in 2003 in the critically acclaimed FOX comedy "Cracking Up" written by Mike White and co-starring Molly Shannon.

Until 2003 he was lead drummer for the Los Angeles-based band Phantom Planet. Their second studio album, "The Guest," was written in part by Schwartzman and was released by Epic in February 2002. Following the album's release, the band went on a 14-month tour with Incubus.

LILY TOMLIN (Vivian)

Lily Tomlin has received numerous awards including six Emmys, a Tony for her one-woman Broadway show "Appearing Nitely," a second Tony as Best Actress, a Drama Desk Award and an Outer Critics' Circle Award for her one-woman performance in Jane Wagner's "The Search for Signs of Intelligent Life in the Universe," a CableAce Award for Executive Producing the film adaptation of THE SEARCH, a Grammy® for her comedy album, "This Is a Recording," as well as nominations for her subsequent albums "Modern Scream, And That's the Truth" and "On Stage," and two Peabody Awards--the first for the ABC television special "Edith Ann's Christmas: Just Say Noel" and the second for narrating and executive producing the HBO film, THE CELLULOID CLOSET.

Tomlin made her feature film debut in Robert Altman's NASHVILLE for which she received an Academy Award nomination and was voted Best Supporting Actress by the New York Film Critics and National Society of Film Critics. Tomlin's other feature film credits include Robert Benton's THE LATE SHOW, MOMENT BY MOMENT, 9 TO 5, THE INCREDIBLE SHRINKING WOMAN, ALL OF ME, BIG BUSINESS and THE BEVERLY HILLBILLIES.

Tomlin also starred in the film adaptation of THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE, Woody Allen's SHADOWS AND FOG and Robert Altman's SHORT CUTS. She previously worked with David O. Russell in FLIRTING WITH DISASTER. Additional film credits include GETTING AWAY WITH MURDER, KRIPPENDORF'S TRIBE and the Franco Zeffirelli film TEA WITH MUSSOLINI. She most recently starred with Bruce Willis in THE KID and appeared in a cameo role in ORANGE COUNTY.

Tomlin made her television debut in 1966, and in 1969 joined the cast of the top-rated “Laugh-In” immediately rising to national prominence. When “Laugh-In” left the air, Lily went on to co-write with Jane Wagner and star in six comedy television specials, for which she won three Emmy Awards and a Writers Guild of America Award. Tomlin also starred in the HBO special “And the Band Played On” and played the boss for two years on the popular series “Murphy Brown.” She is also heard as the voice of the science teacher Ms. Frizzle on the popular children’s animated series “The Magic School Bus,” for which she was awarded an Emmy, and has a recurring role on the hit series “The West Wing.” She was the 2003 recipient of the prestigious Mark Twain Prize for American Humor in Washington DC.

MARK WAHLBERG (Tommy Corn)

Mark Wahlberg most recently starred in last summer’s hit film THE ITALIAN JOB. He has enjoyed playing diverse characters in both mainstream box-office hits and eclectic independent films, with visionary filmmakers as a common theme. He’s worked with such prestigious directors as David O. Russell, Wolfgang Petersen, Tim Burton, Paul Thomas Anderson and Jonathan Demme.

Wahlberg’s film career began with Penny Marshall’s RENAISSANCE MAN and THE BASKETBALL DIARIES, followed by a star turn opposite Reese Witherspoon in FEAR. His breakout performance in BOOGIE NIGHTS launched him into the public consciousness and he headlined THREE KINGS and THE PERFECT STORM with George Clooney.

With HBO’s critically acclaimed hit ENTOURAGE, Wahlberg now moves behind the scenes to produce his first television series. In addition, Wahlberg is executive producer and narrator of the documentary project JUVIES, an exploration of the juvenile justice system.

NAOMI WATTS (Dawn)

Naomi Watts earned widespread critical acclaim, an Academy Award nomination, a BAFTA nomination, a Screen Actors Guild nomination, a Los Angeles Film Critics Association Award and many others for her performance as a grieving mother in 21 GRAMS. She previously came to global attention for her work in David Lynch’s controversial drama MULHOLLAND DRIVE, garnering a number of Best Actress Awards from numerous critics’ organizations, including the National Society of Film Critics. She was named the Female Star of Tomorrow at the ShoWest film industry honors, and received the Hollywood Discovery Award for Breakthrough Acting at the Hollywood Film Festival.

Watts' diverse film credits include Gore Verbinski's thriller THE RING and the Merchant-Ivory comedy LE DIVORCE. Her forthcoming films include WE DON'T LIVE HERE ANYMORE, for which she is a producer in addition to starring alongside Mark Ruffalo, Laura Dern and Peter Krause; THE ASSASSINATION OF RICHARD NIXON, starring Sean Penn and Don Cheadle; Marc Forster's STAY, with Ewan McGregor and Ryan Gosling; THE RING 2; and KING KONG, for which she begins production later this summer for director Peter Jackson, co-starring Adrien Brody.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's FLIRTING alongside Nicole Kidman. Watts' subsequent film credits include GROSS MISCONDUCT, TANK GIRL and DANGEROUS BEAUTY. She went on to produce and star in the short film ELLIE PARKER which screened in competition at the 2001 Sundance Film Festival and for which she received the Best Actress in a Short Film Award from the Method Fest. She currently is in the process of expanding ELLIE PARKER into a full-length feature film.

ABOUT THE FILMMAKERS

DAVID O. RUSSELL (Director/Producer/Writer)

David O. Russell's first feature, SPANKING THE MONKEY, premiered at the 1994 Sundance Film Festival where it won the Audience Award. The film also earned Russell Independent Spirit Awards for Best First Feature and Best First Screenplay.

1996 saw the release of Russell's acclaimed comedy FLIRTING WITH DISASTER, which appeared on more than 30 critics' Top Ten lists and garnered Independent Spirit Award nominations for Russell for Best Director and Best Screenplay.

THREE KINGS was named to more than 100 critics' Top Ten lists when it was released in 1999. Amongst the many accolades received, the Boston Critics Association awarded the film Best Feature and Russell Best Director. Russell was also nominated for a Writers Guild of America Award for Best Original Screenplay. THREE KINGS is scheduled to be re-released theatrically and on DVD in October with a short documentary featuring war veterans as they return home.

In 2002, Russell was the first director honored by The New York Museum of Modern Art's series "Works in Progress" which focuses on a new generation of filmmakers, and has since honored Alexander Payne and Sofia Coppola.

GREGORY GOODMAN (Producer)

Gregory Goodman previously served as Executive Producer for Sam Raimi's THE GIFT, Curtis Hanson's 8 MILE and David O. Russell's THREE KINGS.

After graduating from UC Berkeley, Goodman started his career in film as a production assistant. Goodman quickly moved on to production supervision and management on projects including TALKING DIRTY AFTER DARK and HOUSE PARTY II, before graduating to line producing the films CANDYMAN and KALIFORNIA, among others.

SCOTT RUDIN (Producer)

Film: THE VILLAGE, THE MANCHURIAN CANDIDATE, THE STEPFORD WIVES, SCHOOL OF ROCK, THE HOURS, CHANGING LANES, ORANGE COUNTY, IRIS, THE ROYAL TENENBAUMS, ZOOLANDER, SHAFT, SLEEPY HOLLOW, ANGELA'S ASHES, RULES OF ENGAGEMENT, WONDER BOYS, BRINGING OUT THE DEAD, SOUTH PARK: BIGGER, LONGER & UNCUT, THE

TRUMAN SHOW, A CIVIL ACTION, IN AND OUT, RANSOM, MOTHER, MARVIN'S ROOM, THE FIRST WIVES CLUB, TWILIGHT, CLUELESS, SABRINA, NOBODY'S FOOL, THE FIRM, SEARCHING FOR BOBBY FISCHER, SISTER ACT, SISTER ACT 2: BACK IN THE HABIT, THE ADDAMS FAMILY, ADDAMS FAMILY VALUES, LITTLE MAN TATE, REGARDING HENRY, PACIFIC HEIGHTS, FLATLINERS, JENNIFER EIGHT, MRS. SOFFEL and HE MAKES ME FEEL LIKE DANCING (Academy Award – Best Documentary).

Theater: "Passion" (Tony Award – Best Musical), "Indiscretions," "Hamlet," "Seven Guitars," "Skylight," "A Funny Thing Happened on the Way to the Forum," "On the Town," "The Chairs," "The Judas Kiss," "Stupid Kids," "The Blue Room," "The Most Fabulous Story Ever Told," "Closer" (London and New York), "Amy's View," "The Wild Party," "The Ride Down Mt. Morgan," "Copenhagen" (Tony Award – Best Play), "The Designated Mourner," "The Caretaker" (London), "The Goat" (Tony Award – Best Play), "Medea, Beckett/Albee, Caroline, or Change" and "The Normal Heart."

Upcoming Films: Wes Anderson's THE LIFE AQUATIC, Trey Parker's TEAM AMERICA, Mike Nichols' CLOSER, Kenneth Lonergan's MARGARET, Brad Silberling's LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS, and Richard Linklater's THE SMOKER.

MICHAEL KUHN (Executive Producer)

In 1999, Michael Kuhn formed London-based Qwerty Films, which has produced five feature films in its first four years of operation. Kuhn also has investments in a music company, theatre and a film development joint venture with the Film Council.

Kuhn joined Polygram N.V. (now part of Universal) in 1975 and in 1991 set up Polygram Filmed Entertainment, which made and distributed over 100 feature films that won a total of 14 Academy Awards. They include: FOUR WEDDINGS AND A FUNERAL, NOTTING HILL, DEAD MAN WALKING, THE USUAL SUSPECTS, LOCK, STOCK AND TWO SMOKING BARRELS, ELIZABETH, TRAINSPOTTING and PRISCILLA, QUEEN OF THE DESERT.

Kuhn is the recipient of the Michael Balcon Award for services to British Cinema. His book 100 Films and a Funeral was published in 2001; and in 2002, he was appointed Chair of the National Film and Television School in England.

JEFF BAENA (Co-Writer)

I ♥ HUCKABEES marks Jeff Baena's first produced screenplay. A native of Miami, Baena attended New York University where he studied screenwriting and directing. He is currently working on several projects including his directorial debut with Fox Searchlight.

PETER DEMING, ASC (Director of Photography)

Peter Deming has had an extensive creative collaboration with director David Lynch, serving as director of cinematography on **MULHOLLAND DRIVE** (2002 Independent Spirit Award Winner, Best Cinematography), **LOST HIGHWAY**, the HBO series “Hotel Room” and numerous commercials. Deming also served as cinematographer on the David Lynch-produced series “On the Air.”

His recent credits include Philip Kaufman’s **TWISTED** with Ashley Judd, the Hughes Brothers’ stylish Jack the Ripper saga **FROM HELL**, the third Austin Powers installment **GOLDMEMBER** and **PEOPLE I KNOW** with Al Pacino and Kim Basinger. He just completed **THE JACKET** starring Adrien Brody, Keira Knightley and Jennifer Jason-Leigh for director John Maybury.

Deming’s films also include Sam Raimi’s **EVIL DEAD II**, **HOLLYWOOD SHUFFLE**, **HOUSE PARTY** (Sundance Film Festival, Best Cinematography Winner, 1990), **MY COUSIN VINNY** and Jay Roach’s **AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY** and **MYSTERY ALASKA**. He also shot four films for director Wes Craven including the **SCREAM** series and **MUSIC OF THE HEART** with Meryl Streep.

K.K. BARRETT (Production Designer)

K.K. Barrett was nominated for an Excellence in Production Design Award from the Art Directors Guild for his work on Sofia Coppola’s **LOST IN TRANSLATION**. Barrett previously designed Spike Jonze’s **ADAPTATION** and **BEING JOHN MALKOVICH** as well as Michel Gondry’s **HUMAN NATURE**.

ROBERT K. LAMBERT, A.C.E. (Editor)

I ♥ HUCKABEES marks Robert Lambert’s second collaboration with David O. Russell, having edited **THREE KINGS** in 1999. Lambert won an Emmy nomination (Best Editing for the 1971 documentary, “Wattswax”), an Eddy (“Life Goes to the Movies”) and a Grammy (Best Long Form Video for “Sting- Bring on the Night” directed by Michael Apted) to his credit. Additionally, he received Eddy nominations for his work on the HBO television project “Hills

Like White Elephants” and “Secret Life of Plants” as well as an Emmy nomination for the CBS project “I Will Fight No More Forever.”

Lambert has worked with several of Hollywood’s leading filmmakers including Tony Richardson, for whom he edited BLUE SKY, the TOM JONES re-release, THE HOTEL NEW HAMPSHIRE, THE BORDER and several mini-series. He edited several films for William Friedkin including BLUE CHIPS, THE BRINKS JOB, SORCERER and the re-release of EXORCIST. In addition, he edited Robert Towne’s WITHOUT LIMITS and is currently editing ASK THE DUST.

Lambert’s recent projects include: SUSPECT ZERO, ED, FINDING GRACELAND, WITHOUT LIMITS, RED PLANET and ROB ZOMBIE’S HOUSE OF 1000 CORPSES. Additionally, he worked on BULLETPROOF MONK, BAD COMPANY, ROLLER BALL and RUSH HOUR 2.

Some of Lambert’s early projects include IF THIS IS TUESDAY, THIS MUST BE BELGIUM, VISIONS OF EIGHT, A LIKELY STORY, and AND ONCE UPON A TIME. Among Lambert’s other feature film credits are THE DRIVER, THE FINAL COUNTDOWN, CRITICAL CONDITION, ABOVE THE LAW and John McTiernan’s THE LAST ACTION HERO.

MARK BRIDGES (Costume Designer)

Costume designer Mark Bridges most recently received acclaim for his work on 8 MILE and THE ITALIAN JOB. As a longtime collaborator with director Paul Thomas Anderson, Bridges has worked on all of Anderson’s films including HARD EIGHT, BOOGIE NIGHTS and PUNCH-DRUNK LOVE. In addition, Anderson hired Bridges as both the costume designer and production designer on MAGNOLIA.

Additional film credits include BLOW, DEEP BLUE SEA, BLAST FROM THE PAST and CAN’T HARDLY WAIT. Bridges began his career as an assistant costume designer on Coen Brothers films MILLER’S CROSSING, BARTON FINK and HUDSUCKER PROXY. Other assistant costume designer credits include NIXON, NATURAL BORN KILLERS, DAVE, HERO and THE GRIFTERS.

DARA L. WEINTRAUB (Co-Producer)

2004 is the release year of several of Dara Weintraub’s co-produced films including THE CLEARING, which was released by Fox Searchlight Pictures, and THE UNITED STATES OF LELAND. Her filmography as a co-producer also includes LAUREL CANYON, THE MAN FROM

ELYSIAN FIELDS, STARK RAVING MAD, CRIME AND PUNISHMENT IN SUBURBIA, I'M LOSING YOU, HISTORY OF LUMINOUS MOTION and THE WINNER.

JON BRION (Music by)

Over the past decade, Jon Brion's music career has grown to encompass collaborations for motion pictures. He previously composed the music for three of Paul Thomas Anderson's features: HARD EIGHT (a.k.a. Sydney), with Michael Penn; MAGNOLIA; and PUNCH-DRUNK LOVE.

Brion has performed as a musician on albums with Fiona Apple ("Tidal"), Badly Drawn Boy (the About a Boy soundtrack), Macy Gray ("On How Life Is"), Tom Petty ("The Last DJ," doing string arrangements), Robyn Hitchcock, and the late Elliott Smith ("XO"). In addition, he has produced albums for Fiona Apple ("When the Pawn..."), Aimee Mann ("Whatever," "I'm With Stupid," and the Magnolia soundtrack), Brad Mehldau ("Largo"), Rhett Miller ("The Instigator"), and Rufus Wainwright ("Poses").

Brion is also well known for his live one-man improvisational act at the famous West Hollywood nightclub Largo. Weekly for the past eight years, fans and newcomers have packed the club to see Brion's popular show, which includes a multi-instrumental performance, song improvisations and eclectic cover versions of songs by Cheap Trick, the Beatles, Nirvana and Neil Young.

cast	
albert markovski	jason schwartzman
caterine vauban	isabelle huppert
bernard	dustin hoffman
vivian	lily tomlin
brad stand	jude law
tommy corn	mark wahlberg
dawn campbell	naomi watts
angela franco	angela grillo
mr. nimieri	ger duany
darlene	darlene hunt
marty	kevin dunn
davy	benny hernandez
josh	richard appel
harrison	benjamin nurick
tim	jake muxworthy
bobby	pablo davanzo
construction worker	matthew muzio
firemen	shawn patrick
	patrick walsh
mary jane hutchinson	tippi hedren
frosh girls	ashley a. fondrevay
	lisa guzman
bik schottinger	scott wannberg
mrs. echevarria	altagracia guzman
translator	said taghmaoui
mrs. hooten	jean smart
cricket	sydney zarp
bret	jonah hill
orrin spence	denis hayes
boy at mancala hour	matthew grillo-russell
boy's mother	janet grillo
security guards	adam clinton
	antonio evans
daryl	robert lambert
heather	isla fisher
corporate board	kimberly cutter
	john rothman
mrs. silver	talia shire
mr. silver	bob gunton
molly corn	kamala lopez-dawson
caitlin corn	saige ryan campbell
turkish man	kaied hussan
dexicorp attorney	chuck saftler
medic	james j. mccoy (period added)
shania twain	as herself
formal couple	george meyer
	maria semple
corporate man	jerry schumacher
ladies in gowns	julie ann johnson
	jeannie epper-kimack
maitre'd	keith barrett
valet	jake hoffman

stunt coordinator	ben bray
stunt players	ray siegle danny downey tom dewier anne chatterton joey box sean graham
unit production manager	dara l. weintraub
first assistant director	mary ellen woods
second assistant director	sally sue beisel-lander
supervising sound editor	kelly oxford m.p.s.e.
re-recording mixers	rick ash adam jenkins
production executives for n1 and qwerty films	malcolm ritchie jill tandy
for n1	peter lüke
executive in charge of production for n1	mark wolfe
music supervisor	creative license
production supervisor	kimberly l. rach
2 nd 2 nd assistant director	jodi lowry-fisher
script supervisor	karen golden
camera operator	lou weinert
first assistant a camera	scott resseller
second assistant a camera	lisa k. ferguson
b camera operators	henry cline amy vincent
first assistant b camera	david eubank
loaders	paul tilden michelle baker
steadicam operators	bob gorelick chris squires
camera intern	kyle jewell
video engineer	dave deever
still photographer	claudette barius
art director	seth reed
set designer	lynn christopher
graphic designer	william eliscu
art department coordinator	katherine wilson
art department production assistant	cale wilbanks
production coordinator	mike hubert
assistant coordinator	jennifer kern
production secretaries	dmitri vigneswaren suzanne lehfeldt

production accountant	r. bradley davis
1 st assistant accountant	robert lane
payroll accountant	cindy nevins
2 nd assistant accountant	kimberli stretch
accounting clerk	anthony allegre
post production accountant	r.c. baral & company
key grip	philip m. sloan
best boy grip	paul wilkowsky
dolly grip	timothy collins
grips	richard kuhn
	douglas dole
	mark vollmer
	dennis kuneff
	gary louzon
	gene b. kerry
	cliff sperry
gaffer	michael la violette
best boy electric	eric sandlin
electricians	ken sylvester
	michael jenkins
	paul postal
location manager	jim maceo
key assistant location manager	peter martorano
assistant location manager	guy morrison
location scouts	quentin halliday
	michael brewer
	tyler elliot
post production supervisor	tim pedegana
additional editing	mark bourgeois
	pamela march
assistant editors	ronald white
	justin c. green
editorial assistant	darwin green
visual effects supervisor	russell barrett
visual effects producer	scott pucket
lead visual effects artist	joe kastely
supervising sound assistant	victor ray ennis
sound design	tim walston m.p.s.e.
	michael kamper
dialogue editors	laura harris
	chris hogan m.p.s.e.
	tim kimmel
adr editors	jay keiser
	julie feiner
sound assistant	paul flinchbaugh
foley recordist	michael mcnerney
foley artist	james bailey
voice casting by	caitlin mckenna

re-recorded at todd ao studios west
todd ao adr mixer greg steele
todd ao adr recordist chris fitzgerald
todd ao mix technician mark harris
pop sound adr mixer michael s. miller
pop sound adr recordist courtney bishop

sound editing by soundelux

additional visual effects by howard anderson co.
executive producer bobby bell
visual effects producer jonathan stern
senior digital artist peter c. koczera
lead digital artist shannon noble
supervisor of technology bob micheletti
compositing artists derek ledbetter

steve fagerquist
dave feinner
christopher grandel
scanning and recording technician john payne
digital color timer hilary murray
line-up/editorial mike griffin
richard eberhardt
data manager fred jimenez
production coordinator manny sida
senior staff hector bitar
title artist charles mcdonald

production sound recorder edward tise
boom operator albert aquino
cable operator george flores

music editor jonathan karp
score recorded and mixed by tom biller
additional engineer eric caudieux
assistant engineer dan monti
musician contractor debbi datz-pyle
score recorded at the village recorder

choreographer michael rooney

dialect coach carla meyer

costume supervisor paul h. lopez
key costumer holly davis
on set costumers lisa a. doyle
nancy collini
annie laoparadonchai
costumer sabine huber
office coordinator thao t. vu
fitter-cutter/tailor michael tereschuk
wardrobe production assistant sherry walsh

department head make up debbie zoller

key make up	felicia linsky
assistant make up	david de leon
prosthetics	howard berger
department head hair	gail ryan
key hair stylist	marlene williams
additional hair	laurel van dyke
property master	sean mannion
assistant property masters	amelia drake
	karen bruck
	jeanne marie kukor
	noel mccarthy
set decorator	gene serdena
leadman	grant samson
on set dresser	christian kastner
buyer	robert l. stover
swing gang	michael glynn
	mike boudreau
	jamie fleming
	bobby pollard
construction coordinator	chris forster
construction foreman	anders rundblad
labor foreman	eddie acuña
gangbosses	daron smith
	chris lee
propmakers	gregory paul austin
	phil laymon
	scott head
laborer	manuel hernandez
paint foreman	kip sawyer
lead painter	eric reichardt
on set painter	lee steven ross
paint laborer	alejandro poli
painter/decorator	paulette fox
greensmen	porfirio silva
	jess anscott
special effects coordinator	marty bresin
special effects foremen	jeff bresin
	dale ettema
transportation coordinator	aaron skalka
transportation captain	keith fisher
unit publicist	paulette dauber
clearance coordinator	ashley kravitz
casting associate	shalimar reodica
casting assistant	venus kanani
extras casting	sande alessi
catering company	mario's catering
chef	jamie trujillo
craft service	nick mestrAndrea
craft service assistant	terry painovich

set medic	antonio evans
construction medics	jonas matz dave fulton
security	cast security
security coordinator	eddie vellanoweth, jr
negative cutter	mo henry
	d. bassett & associates
color timer	mateos deravanessian
film dailies by	fotokem
preview engineer	lee tucker
assistants to david o. russell	dustin thomas cartmill
	brad baena
executive assistants to scott rudin	ben howe
	mike larocca
	alex fratar
assistants to scott rudin	jules eggli
	jon silk
	connor price
assistant to dara l. weintraub	eric l. fersten
assistant to mark wahlberg	eric weinstein
assistant to jason schwartzman	merritt johnson
assistants to isabelle huppert	austin formato
	jonathan newhall
assistants to dustin hoffman	aimee nance
	steve demko
assistant to lily tomlin	bobbie blyle
assistants to jude law	ben jackson
	mike lund
	benjamin rigaud
assistants to naomi watts	annaliese levy
	kaiser clark
office production assistants	amy lyddy
	chris sloan
	brandon howe
key set production assistant	alex leimone
set production assistants	fallon johnson
	cory hall
	nicholas fitzgerald
	paulie steneron
	chamonix bosch
for qwerty films	
head of commercial and business affairs	andrew hildebrand
head of legal affairs	kathryn craig
chief financial officer	mark woolley
production coordinator	sarah nuttall
assistant to mr. kuhn	alexandra arlango
u.k. legal counsel	richard philipps, richards butler
post production consultant on behalf of n1	steve harrow
collection account management	fintage house

"man! i feel like a woman!"

written by shania twain and robert john lange
performed by shania twain
courtesy of mercury records under license from universal music enterprises

"beethoven's string quartet #14, op. 151"
performed by the kodaly quartet
courtesy of naxos
by arrangement with source/q

score material based on the following songs:
didn't think it would turn out bad
wouldn't have it any other way
revolving door
over our heads
strangest times
jb's blues
i get what it's about
you learn true to yourself
ska
monday
you can't take it with you
all songs written by jon brion

musicians
harp - katie kirkpatrick
flutes - jim walker
euphonium - bill reichenbach
upright bass - sebastian steinberg
string quartet - eric gorfaine
daphne chen
leah katz
richard dodd
all other instruments - jon brion
mighty wurlitzer courtesy of john ledwon
score collages - jonathan karp
music consultant - christine bergren

the producers wish to thank:

john lesher
janet grillo
luke bourgeois
pablo davanzo
alan dressler
ari emanuel
chad griffin
kevin kelly
lantana
peter levine
jeff mandell
adam mckay
alexander payne
the lost boys foundation
kim peirce
shira piven

bruce ramer
randy schnitman
robert thurman
shania twain
achilles
diane upson
prada
christian louboutin
crème de la mer
eidc los angeles film office
creative media marketing
california film commission
poole
city of torrance
kai
city of hermosa beach

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inc. www.baberuth.com

elvis presley's image and likeness courtesy of elvis presley enterprises, inc.

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camera cranes by chapman / leonard studio equipment, inc.

cranes and dollies by j. l. fisher

camera equipment by panavision

film by eastman kodak

film by fuji

no. 40889(mpa number)

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"how am i not myself?"

released by twentieth century fox (fox territories)
qwerty logo

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