

**UNITED ARTISTS AND SONY PICTURES CLASSICS
PRESENT**

**MAX MINGHELLA
SOPHIA MYLES
JOHN MALKOVICH
ETHAN SUPLEE
MATT KEESLAR
with
ANJELICA HUSTON
and
JIM BROADBENT**

ART SCHOOL CONFIDENTIAL

**Directed by Terry Zwigoff
Written by Daniel Clowes**

**A Mr. Mudd Production
Lianne Halfon
John Malkovich
Russell Smith**

**East Coast Publicity:
IHOP
Jeff Hill
Jessica Uzzan
853 7th Ave, 3C
New York, NY 10019
212-265-4373 tel
212-247-2948 fax**

**West Coast Publicity:
Block Korenbrot
Melody Korenbrot
Lee Ginsberg
110 S. Fairfax Ave, #310
Los Angeles, CA 90036
323-634-7001 tel
323-634-7030 fax**

**Distributor:
Sony Pictures Classics
Carmelo Pirrone
Angela Gresham
550 Madison Ave
New York, NY 10022
212-833-8833 tel
212-833-8844 fax**

**Visit the Sony Pictures Classics Internet site at:
<http://www.sonyclassics.com>**

SYNOPSIS

“Art School Confidential” is the latest film from director Terry Zwigoff, after “Crumb,” “Ghost World,” and “Bad Santa.”

The film is Zwigoff’s second adaptation of a comic story by Daniel Clowes, after “Ghost World,” for which they shared an Academy Award nomination for Best Adapted Screenplay in 2002.

“Art School Confidential” follows a talented young artist Jerome Platz (Max Minghella) as he escapes from high school to a tiny East Coast art school. Here the boyish freshman’s ambition is to become the world’s greatest artist, like his hero Picasso.

Unfortunately, the beauty and craft of Jerome’s portraiture are not appreciated in an anything-goes art class that he finds bewildering and bogus. Neither his harsh judgments of his classmates’ efforts or his later attempts to create pseudo-art of his own win him any admirers.

But Jerome does attract the attentions of his dream girl—the stunning and sophisticated Audrey (Sophia Myles)—an artist’s model and daughter of a celebrated artist. Rejecting the affectations of the local art scene, Audrey is drawn to Jerome’s sincerity.

When Audrey shifts her attentions to Jonah (Matt Keeslar), a hunky painter who becomes the school’s latest art star, Jerome is heartbroken. Desperate, he concocts a risky plan to make a name for himself and win her back.

Filling out Jerome’s world are a host of offbeat characters, including: a self-involved art teacher (John Malkovich) who takes an extra-curricular interest in Jerome; a failed artist (Jim Broadbent), drowning in alcohol and self-pity; a regal art history professor (Anjelica Huston) Jerome approaches for advice; a worldly classmate (Joel David Moore), who introduces Jerome in the intricate mores of campus life; and Jerome’s filmmaker roommate (Ethan Suplee), exploding with energy to create a cinematic masterpiece.

Sony Pictures Classics presents Terry Zwigoff’s “Art School Confidential,” starring Max Minghella, Sophia Myles, John Malkovich, Jim Broadbent, Matt Keeslar, and Anjelica Huston. The film is produced by Lianne Halfon, John Malkovich and Russell Smith, partners in the production company Mr. Mudd, which also produced “Ghost World.” Based on Daniel Clowes’ short comic story of the same name, “Art School Confidential” is directed by Zwigoff from a screenplay by Clowes.

#

CAST

Jerome Platz	MAX MINGHELLA
Audrey	SOPHIA MYLES
Professor Sandiford	JOHN MALKOVICH
Jimmy	JIM BROADBENT
Jonah	MATT KEESLAR
Vince	ETHAN SUPLEE
Bardo	JOEL DAVID MOORE
Matthew	NICK SWARDSON
Sophie	ANJELICA HUSTON
Marvin Bushmiller	ADAM SCOTT
Professor Okamura	JACK ONG
Art Dealer	MICHAEL LERNER
Candace	KATHERINE MOENNIG
Beat Girl	LAUREN LEE SMITH
Eno	JEREMY GUSKIN
Shilo	JEANETTE BROX
Flower	MONIKA RAMNATH
Kiss-Ass	ISAAC LASKIN
Army Jacket	SCOOT McNAIRY
Vegan	FINNEUS EGAN
Filthy-Haired Girl	SHELLY COLE
Mom	JEAN ST. JAMES
Preppy Girl	CRISTEN COPPEN
Donald Baumgarten	MICHAEL SHAMUS WILES
Professor David Zipkin	PAUL COLLINS
Leslie (male model)	EZRA BUZZINGTON
Suburban Girl	KIMI REICHENBERG
Nympho	ALEX RYAN
Richard Natwick	TRAVIS WALCK
Mom Platz	ROXANNE HART
Dad Platz	OSMAN SOYKUT
Cynthia Platz	KATIJA PEVEC
Cliffy (cousin)	BRIAN TURK
Doddering Aunt	EDITH JEFFERSON
Marie (Jonah's wife)	ROXANNE DAY
Lonny	MARSHALL BELL
Kevin	MARC VANN
Mikey	CHRIS L. McKENNA
Young Jerome	ZACH MAURER
Vince's Editor	CHARLIE TALBERT
Vince's Grandpa	JOHN BLISS

FILMMAKERS

Director	TERRY ZWIGOFF
Screenplay	DANIEL CLOWES
Producers	LIANNE HALFON JOHN MALKOVICH RUSSELL SMITH
Executive Producer/Production Manager	BARBARA A. HALL
Co-Producer	DANIEL CLOWES
Director of Photography	JAMIE ANDERSON, A.S.C.
Production Designer	HOWARD CUMMINGS
Editor	ROBERT HOFFMAN
Costume Designer	BETSY HEIMANN
Music	DAVID KITAY
Casting	CASSANDRA KULUKUNDIS
First Assistant Director	JOE CAMP III
Second Assistant Director	POLLY ANN MATTSON-BOCK
Production Supervisor	TAD DRISCOLL
Art Director	PETER BORCK
Set Decorator	BARBARA MUNCH, SDSA
Art Dept. Coordinator	LINDA GRIFFIS
Jerome's Artwork	CAITLIN MITCHELL-DAYTON
Jimmy's Artwork	CHARLES SCHNEIDER
Jonah's Artwork	DANIEL CLOWES
Bushmiller's Artwork	MARK MOTHERSBAUGH
Camera Operator	BILL CLEVINGER
Makeup	DAVID CRAIG FORREST
Hairstylist	BUNNY PARKER
Production Coordinator	SUSAN DUKOW
Script Supervisor	SCOTT PETERSON
Chief Lighting Technician	MEL MAXWELL
Key Grip	MARK DAVIS
Production Sound Mixer	MARK WEINGARTEN
Costume Supervisor	SUZANNE CRANFILL
Property Master	PETER BANKINS
Location Manager	RALPH MEYER
Assistant to Producers	E. MICHAEL STANKEVICH
In Charge of Production for Mr. Mudd	SHANNON CLARK
Production Associate	SHELLY DARDEN
Post-Production Supervisor	BEAU J. GENOT
Digital Video Effects	DIGISCOPE LLC
Visual Effects	CAFEX INC.
Supervising Re-Recording Sound Mixers	MATTHEW IADAROLA DAVID PARKER
Re-Recording Sound Mixer	PETE HORNER

ABOUT THE STORY

Jerome Platz (Max Minghella) can't wait to escape from high school. His slight stature makes him easy prey for bullies and he can only yearn for the pretty girls in his classes. But Jerome has a plan: he will become a famous artist and everything will fall into place. Like his hero Picasso, the world, and a bounteous supply of women, will be at his feet. The place where his magical transformation will take place is art school.

As Jerome arrives for his first day as a freshman at Strathmore Institute, he crosses a sea of ambitious eccentrics, bohemians and druggies --these will be his classmates at his newfound temple of learning. Arriving at his dorm, he finds that neither of his two roommates are fellow drawing majors: Matthew (Nick Swardson) is studying fashion, and Vince (Ethan Suplee) is high-energy filmmaker. Vince relays disturbing news: there is a serial killer lurking in the Strathmore campus.

Jerome's first teacher, Professor Sandiford (John Malkovich), doesn't pull any punches. "Don't have unrealistic expectations," he says. "Only one out of a hundred of you will ever make a living as an artist!" Jerome is unfazed, confident that he will be the one. Sandiford wants to teach his students, but his main focus is his own artistic ambitions.

On the first day of class, Jerome is approached by Bardo (Joel David Moore), an on-again-off-again student and resident wise-ass. During his lengthy stay at Strathmore, Bardo has observed the never-changing categories of freshmen: the Angry Lesbian, the Boring Blowhard, the Vegan Holy-man, the Kiss-ass, etc. Bardo can't figure Jerome out and decides to take the wide-eyed young man under his wing.

Bardo's first mission is to relieve Jerome of his virginity. With a little nudging, Jerome ventures out on a series of ill-fated encounters with art-babes. Despite Jerome's efforts, he emerges from the experiences chastened, but still chaste.

Jerome attends an art history class given by Sophie (Anjelica Huston). Her talk of the timelessness of great art has a huge impact on Jerome.

Recent Strathmore grad Marvin Bushmiller (Adam Scott), now a famous artist, returns to lecture at the school. Bushmiller is a pompous blowhard, but Jerome reveres him as a personification of the overnight success he hungers for.

At class, Jerome gets his first look at Audrey (Sophia Myles), a stunning and self-assured artist's model. Jerome is lovestruck, but Bardo cautions him that Audrey is out of his league.

That night, Bardo takes Jerome to the dilapidated apartment of Jimmy (Jim Broadbent), a failed artist seething with self-pity. Bardo finds Jimmy's cynicism fascinating, but the evening turns ugly when Jimmy flies into a rage and kicks them out.

Professor Sandiford leads a discussion of the class's self-portraits. Everyone gushes over the work of Flower (Monika Ramnath), showering it with meaningless art-speak praise. Under Sandiford's prodding, Jerome dismisses it. His words provoke an indignant reaction from the class, and Jerome, feeling defensive, parrots Jimmy's nihilistic talk. Jerome's comments make Jerome an instant class pariah, except for Jonah (Matt Keeslar), a weirdo jock..

When Jerome and Bardo attend a classmate's gallery show, Jerome is flustered when he suddenly is introduced to Audrey. She has to leave for a gallery opening of pop artist Donald Baumgarten (Michael Shamus Wiles), but she surprises Jerome by asking him to join her. When they arrive, Audrey surprises Jerome again when she introduces Baumgarten as her father.

Audrey takes Jerome to Broadway Bob's, a coffee shop/art gallery where many of the Strathmore art stars first showed their work. Soon he meets Broadway Bob himself, a self-regarding purveyor of excellence in art and java. He also meets Candace (Katherine Moennig), the artist whose current work adorns the walls—and a former lover of Audrey's. Jerome misses Audrey's come-on, "what do you want to do?" and replies that he wants to be the greatest artist of the 21st Century.

Professor Sandiford tells the class that the final grade for the class will be in December, when they all will display their work. The class buzzes with the knowledge that many gallery owners and opinion-makers come to Strathmore at that time, and that the student with the best grade often gets a one-man show at Broadway Bob's.

When Sandiford has the class bring in examples of their best work, Jonah contributes a painting of a sports car. The innocence and artlessness of the painting attracts excitement from the group, but scorn from Jerome.

At a Halloween party, Jerome is shocked to see Audrey with Jonah.

At the next class, Jerome submits a painting clearly imitating Jonah's work, but the class rejects what they see as insincere imitation.

That night, yet another woman on the campus falls prey to the serial killer.

Jerome goes to visit Professor Sandiford at his home. Oblivious to Sandiford's attempts to seduce him, Jerome takes the professor's admonition that he "experiment" literally. He leaves inspired to work in many different styles in order to develop his own.

Jerome returns home for Thanksgiving. He feels completely estranged from a family that has no understanding of his new life and his dreams.

At the post-Thanksgiving evaluation, Jerome warily enters the gymnasium, where all the students have hung their work. With great trepidation, he looks at his grade: an "A." His satisfaction is cut short when he notices that everyone got an "A," except that Jonah's "A" is bigger and in red ink.

Audrey tells Jonah that Marvin Bushmiller is having an opening, but it is invite-only. Desperate to get in, Jonah agrees to work as a bartender. He is devastated to see Audrey there with Jonah.

Drunk and depressed, Jerome visits Jimmy. He is surprised to hear Jimmy speak of the serial killer as an artist. Jimmy shows Jerome his latest work—hideous portraits of the victims. Jimmy tells Jerome that an artist can't do good work until he doesn't care if he lives or dies. Overcome with sorrow about Audrey, Jerome tells him to kill him. As Jerome leaves, Jimmy gives him one of his paintings.

Jerome feels that the only way he can win Audrey back is to have a triumph at the final survey. Unable to come up with inspiration, he tries to replicate Jimmy's work without success. Desperate, he goes to Jimmy's apartment and tries to buy them back. At first Jimmy says they're not for sale, but then gives them all to him. Unthinkingly, Jonah drops a cigarette and leaves it on the carpet.

Jonah turns out to be an undercover cop on the trail of the killer. The police, led by Lonny (Marshall Bell), a detective, suspect Jerome.

Still unsure of his chances at winning, Jerome goes to Sophie to see if she will look at his paintings. She refuses to help him, but is touched when she finds out he wants to win because of a girl.

Jerome pins up Jimmy's paintings at the exhibition, but the response is disappointing. Both his classmates and Sandiford are dismissive. Jonah's work is a total success.

Jerome goes to seek comfort in Jimmy, but discovers that his building has burned down. The police discover identification from one of the victims on one of Jimmy's paintings.

While walking with Audrey, Jonah sees what appears to be a crime being committed—in fact just a scene from Vince's movie. He bursts on the scene, flashing his badge. Audrey is devastated. She returns to the classroom and digs in a dumpster for the painting Jerome did of her.

In complete despair, Jerome decides to kill himself, but is tackled by the police, who arrest him as the killer. What happens next is unexpected....

#

An interview with director Terry Zwigoff

I think Jerome's a good artist. Maybe not a great artist, but the best artist in his class certainly. Jonah is completely untrained, and I think maybe the kindest one could be to him is that he brings a certain distinctive primitive style or purity to his paintings. They're difficult to mistake as someone else's which is a plus, but beyond that—well, at least they're different.

I made “Crumb” because I found the art of all three Crumb brothers to be so strong. I tried to get closer to the seemingly mysterious talent of all three and discover what was behind it. Charles' work meant no less to me because he was not published or not as prolific as his brother Robert. His small body of work existed and I found it (as did an audience eventually) regardless of the fact that he'd given up drawing long ago. He is no less an artist because he wasn't commercially successful. Van Gogh wasn't commercially successful in his lifetime either. The art survives—the art is timeless.

My first film was about the brilliant mandolin and violin player Louie Bluie. He made two records in 1934. One of them sold so poorly that it has still never been found. The other one sold two copies. All it took was the one I found to confirm his talent and cement his place in history as one of the all-time Blues greats.

Quality and authenticity in music or films or art generally requires a little digging—you can't usually go down to the Cineplex and find much of quality playing there. You often have to dig to find the good stuff because it doesn't get promoted well or catch on with the masses.

Yes. It helps very much to have heard some good music, and seen some good art and movies to begin with. If you develop a good eye, a critical sense, and reflect a little bit you can perhaps discern what has quality or authenticity.

I'm usually attracted to characters outside of the mainstream because the mainstream is so predictable, boring and generic. There isn't much there of substance to relate with.

I think the heroes of all my films have failed to fit into the mainstream to some degree. The protagonist of "Bad Santa" may not be an artist, but he's a guy who sees the world around him for the sham it is. He may have tried to find a niche for himself in it, but now he copes by drinking himself into a stupor every day. Charles Crumb made a few attempts to fit in, but failed and coped by not leaving the house. Louie Bluie has his out-of-fashion authentic music and his private pornographic journals. So does Robert Crumb. Seymour from "Ghost World" buries himself in a dead-end job and escapes in his time off listening to his old 78's.

Robert Crumb claims many times in "Crumb" that the very act of drawing saved his life—how he has to express himself, to "get it out there on the page." I'd have to say that it had much more to do with the fact that Robert Crumb's art became commercially successful and that saved him. The recognition brought fame, money, self-esteem, and women. Charles spent many years drawing alone in a room—it didn't do his state of mind much good.

Jerome returns to his own artistic instincts at the end of the film. His work improves—it is again a means of personal expression instead of just a contrivance to gain him notoriety.

This success and failure business is complicated. Sometimes an absolutely awful artist or musician or filmmaker will be able to achieve success. They usually have a gift for self-promotion or other business skills. There are many successful film directors who have certain technical skills, but not much of interest to express.

I've never had the benefit myself, so perhaps I'm wrong in being so optimistic as to think they can be beneficial. I would think so. It's nice

to learn the basic rules of any art form before you try your own hand at it. But it's also quite common to see technical proficiency without there being much else on display, and that doesn't add up to much. Great art has something less tangible involved, matters of heart and soul.

I think that's a common misconception. In truth, I'm not really interested in comics too much.

I just happened to be friends, through a shared interest in old music, with Robert Crumb. My film "Crumb" explores issues of family and the artistic experience in general. It has much less to do with comics. The only other comic artist I read or appreciate is Dan Clowes, who lives near me and who I met through Crumb. Both Robert and Dan do comics that are very much unlike most other comics in that they have good dialogue and have complex characters.

After "Ghost World," which was a lot of fun, I've always looked for the opportunity to work with Dan and producers Lianne Halfon, Russ Smith and John Malkovich again. There were also many aspects of "Art School Confidential" that attracted me to directing the story as well. Elements that I've been drawn to in just about every film I've made: a flawed hero, moral ambiguity, obsession, and the nature of art. I like the idea of a main character who is characterized by a lack of traditional heroic qualities; a character who does the wrong thing sometimes, goes down the wrong path. Also, the setting of the art school, a little world outside the mainstream, was something that I'd rarely seen depicted in film before.

#

ABOUT THE CAST

MAX MINGHELLA (Jerome Platz) is currently on screen in two acclaimed films.

In "Bee Season" Minghella plays the eldest son of Richard Gere and Juliette Binoche. Always the family favorite, he must turn his attention to his younger sister after she becomes a spelling champion. He plays a smaller but pivotal role in "Syriana," as George Clooney's son. Minghella also appears in a small but pivotal role in "Syriana," as George Clooney's son.

Trained with the National Youth Theater in London, he attends Columbia University in New York.

SOPHIA MYLES' (Audrey) film credits include the thriller "From Hell" (where she played Johnny Depp's wife), "Underworld," with Kate Beckinsale, and the action fantasy "Thunderbirds."

A vicar's daughter from Islesworth, West London, Myles was spotted by a British casting director when she was sixteen, and made her debut in a TV adaptation of "The Prince and the Pauper." While still in school, she appeared in the mini-series "Big Women." After graduating, she turned down a place studying Philosophy at Cambridge to pursue an acting career.

Her subsequent films include the feature "Mansfield Park," "The Abduction Club," and "Out of Bounds." On TV, she appeared in the mini-series "Oliver Twist" (as Oliver's mother), "The Life and Adventures of Nicholas Nickleby" (as Kate Nickleby), "Colditz," and "Marple: Sleeping Murder." Upcoming is a starring role opposite James Franco in "Tristan & Isolde," for director Kevin Reynolds and producer Ridley Scott.

JOHN MALKOVICH (Profesor Sandiford / Producer) is a leading figure of both stage and screen, as an actor, director and producer. Long one of cinema's most sought after actors, Malkovich has worked with many of the world's leading directors, in such films as: Liliana Cavani's "Ripley's Game," Spike Jonzes' "Being John Malkovich," Jane Campion's "The Portrait of a Lady," Wolfgang Petersen's "In the Line of Fire," Gary Sinise's "Of Mice and Men," Bernardo Bertolucci's "The Sheltering Sky," Stephen Frears' "Dangerous Liaisons," Steven Spielberg's "Empire of the Sun," Paul Newman's "The Glass Menagerie," Roland Joffé's "The Killing Fields," and Robert Benton's

“Places in the Heart.” He has was nominated for the Academy Award® for Best Supporting Actor in 1985 for “Places in the Heart” and again in 1994 for “In the Line of Fire.” His performance in “Places in the Heart” also earned him the Best Supporting Actor Award from the National Society of Film Critics and the National Board of Review. In 1999, he won New York Film Critics Circle Award for Best Supporting Actor for “Being John Malkovich.”

In 1998, John Malkovich joined producing partners Lianne Halfon and Russ Smith in forming the production company Mr. Mudd, whose first production was Terry Zwigoff’s celebrated “Ghost World.” Malkovich made his feature film directing debut with “The Dancer Upstairs” (2003), starring Javier Bardem, in 2003.

Malkovich is a longstanding member of the groundbreaking Steppenwolf Theatre Company in Chicago. Between 1976 and 1982 he acted in, directed or designed sets for more than fifty Steppenwolf productions. Malkovich’s debut on the New York stage in the Steppenwolf production of Sam Shepard’s “True West” earned him an Obie Award.

Malkovich has also acted in several acclaimed television productions and won an Emmy Award for his performance in “Death of a Salesman,” co-starring Dustin Hoffman. He also won Emmy nominations for the miniseries “Napoleon” and “RKO 281.” Currently being seen in “The Libertine,” Malkovich recently played the title role in “Klimt,” and is currently filming “Beowulf” for director Robert Zemeckis.

JIM BROADBENT (Jimmy) first became known to an international audience through his collaborations with director Mike Leigh, notably starring as W.S Gilbert in “Topsy-Turvy,” for which he won Best Actor at the Venice Film Festival and a BAFTA. Broadbent won the Academy Award for Best Supporting Actor for his role in “Iris.”

Among his over 75 films, Broadbent has created memorable characters in such films as “Moulin Rouge!” “Vera Drake,” “Vanity Fair,” “Bridget Jones’ Diary,” “The Crying Game,” “Gangs of New York,” “Richard III,” “Bullets Over Broadway,” “Enchanted April,” “Little Voice,” “Nicholas Nickleby,” and “Widow’s Peak,”

After studying at LAMDA, he began his career on stage with the Royal Shakespeare Company and did steady work on TV, often for directors Mike Newell and Stephen Frears. He made his film debut with a small part in Jerzy Skolimowski’s “The Shout” in 1978. He went on to work with Frears on “The Hit” and with Terry Gilliam in “Time Bandits”

and "Brazil," before making his breakthrough with Mike Leigh's "Life is Sweet."

MATT KEESLAR's (Jonah) film credits include "Texas Rangers," "Scream 3," "Urbana." "Psycho Beach Party," Gregg Araki's "Splendor," Whit Stillman's "The Last Days of Disco," Larry David's "Sour Grapes," and Christopher Guest's "Waiting for Guffman." He produced, co-wrote and starred in Christopher Jaymes' "The Reel," and associate produced and starred in Jaymes' "In Memory of My Father."

On TV, Keeslar has been seen in "Live from Baghdad," "Dune," "Rose Red," "Durango," "Thanks of a Grateful Nation," "Brother's Promise: The Dan Jansen Story," and "A Streetcar Named Desire."

Originally from Grand Rapids, Michigan, Keeslar attended the Juilliard School in New York, before making his film debut in 1994 with a small role in "Renaissance Man." His first starring role was in "The Run of the Country" in 1995.

ETHAN SUPLEE (Vince) breakthrough performance as a football player in "Remember The Titans" with Denzel Washington, led to another role opposite Washington in "John Q." Suplee currently plays Jason Lee's brother in the hit series "My Name is Earl."

After making his professional acting debut at sixteen on the TV series "Boy Meets World," Suplee's first film was Kevin Smith's "Mallrats." He continued to work with Smith on "Chasing Amy" and "Dogma." Suplee's other film credits include "American History X," "Road Trip," "Blow," "Evolution," "Cold Mountain," "The Butterfly Effect," and "Without a Paddle." Upcoming for Suplee are roles in Darren Aronofsky's "The Fountain," and the comedy "Mr. Woodcock."

JOEL DAVID MOORE (Bardo) started his film career with a role in the hit comedy "Dodgeball." His TV work includes a lead role on "LAX," and guest roles on "E-Ring," "Boston Public," "Six Feet Under," and "Angel." Moore first attracted notice appearing in numerous national TV commercials for such companies as McDonalds, Best Buy, Kohl's, eBay, Cingular Wireless, and Siemens.

Moore directed and starred in a short, "Miles From Home," and wrote, directed and starred in the feature "Spiral." Upcoming for Moore are roles in "Nana's Boy," "Hatchet" and "El Muerto."

ANJELICA HUSTON (Sophie) is an Academy Award®-winning actress and critically acclaimed director. Recently, Huston starred in “The Life Aquatic with Steve Zissou, her second collaboration with Wes Anderson after “The Royal Tenenbaums.” She came to fame in her father John Huston’s “Prizzi’s Honor,” for which she received the Academy Award as Best Supporting Actress. Since then, she has appeared in a host of memorable films, including: “The Dead, “Mr. North,” “Gardens of Stone,” “Crimes and Misdemeanors,” “Enemies: A Love Story” (Academy Award nomination, Best Supporting Actress) “The Witches,” “The Grifters” (Academy Award nomination, Best Actress), “The Addams Family,” “Addams Family Values,” “Manhattan Murder Mystery,” “The Crossing Guard” (Golden Globe nomination), “The Perez Family,” “Buffalo ’66,” “The Golden Bowl,” and “Blood Work.” Upcoming for Huston are roles in “Material Girls” and “These Foolish Things” and “Seraphim Falls.”

Huston made her debut as a director in 1996 with “Bastard Out of Carolina,” for which she was nominated for a DGA Award and an Emmy. She directed and starred in “Agnes Browne,” which was presented at Cannes’ “Directors’ Fortnight” in 2000, and her telefilm “Riding the Bus with My Sister” aired in 2005.

Huston’s notable television work includes: “Family Pictures” (Golden Globe), “And the Band Played On,” “Lonesome Dove” (Emmy nomination), “Buffalo Girls” (Emmy nomination), “The Mists of Avalon” (Emmy nomination) and “Iron Jawed Angels” (Golden Globe, Emmy Nomination). She will soon be seen in the min-series “Robert Ludlum’s Covert One: The Hades Factor,” and has a recurring role on “Huff.”

#

ABOUT THE FILMMAKERS

TERRY ZWIGOFF (Director) began his film career accidentally in 1978, when he found a rare 1920's recording by an unknown Chicago blues musician. A musician and record collector, Zwigoff was so impressed by this old 78 that he began what was to become two years of detective work to discover who the artist was and what his life had been like. "Louie Blue," a documentary film which premiered at Sundance in 1985, was the result.

His second film "Crumb," about the cartoonist Robert Crumb and his two brothers, was a complex meditation on family, art, success and failure. The film won virtually every award for documentaries in 1995, including the Grand Jury Prize at the Sundance Film Festival as well as citations from the New York and Los Angeles Film Critics and the Directors Guild of America. Over 100 film critics hailed "Crumb" as one of the Top Ten Films of 1995.

Zwigoff turned to fictional features in 2001 with "Ghost World," adapted from Daniel Clowes' comic book about two female teen misfits, played by Thora Birch and Scarlett Johansson, and added an aging, antisocial record collector (Steve Buscemi) to the story. The film won AFI and Golden Globe awards for Buscemi and Birch, and a Best Adapted Screenplay Academy nomination for Zwigoff and Clowes. "Ghost World" appeared on over 150 Top Ten Lists for 2001.

He followed with the offbeat comedy "Bad Santa" (2003), which starred Billy Bob Thornton as a dissipated, womanizing crook posing as a department store Santa, executive produced by Joel and Ethan Coen. Thornton was nominated for a Golden Globe for his performance, and the film was highly praised and a commercial success.

DANIEL CLOWES (Screenplay/Co-Producer) began his career as an "underground" cartoonist in 1985 with the private detective comic book series "Lloyd Llewellyn." In 1989, he created the seminal comic book series, "Eightball," which has since housed almost his entire body of work. The first among many stories to gain notice were the darkly comic "Like a Velvet Glove Cast in Iron," and his savage take on the comics industry, "Pussey!" followed by the breakthrough hit "Ghost World," "David Boring," and the short story collection, "Caricature." "Eightball" has earned the artist a large following and amassed multiple Harvey, Eisner and Ignatz Comics Awards, more than any other cartoonist during the past twenty years.

Clowes' short comic story "Art School Confidential" first appeared in "Eightball 7" (1991) and was reprinted in "Orgy Bound" (1996), "House Magazine 3" (2001), and most recently in his 2002 collection "Twentieth Century Eightball."

In 2001, the film adaptation of his graphic novel "Ghost World," from a script by Clowes and director Terry Zwigoff, was released to great acclaim, earning an Academy award nomination for Best Adapted Screenplay and an Independent Spirit award, among many other prizes. Clowes' latest book, "Ice Haven" was published by Pantheon Books in 2005. An illustrated screenplay for "Art School Confidential" is due out in April 2006.

LIANNE HALFON (Producer) executive produced Terry Zwigoff's "Crumb," which won the Grand Jury Award at Sundance and was "10 Best" lists than any other film that year. She then developed the HBO film "A Good Baby, directed by Katherine Dieckmann.

After she and Russell Smith produced the John Malkovich-directed Steppenwolf production of "Libra" in Chicago, she joined with Malkovich and Smith to form the production company Mr. Mudd in 1998. In 2001, Mr. Mudd produced Zwigoff's critically acclaimed "Ghost World." They followed with John Malkovich's "The Dancer Upstairs," starring Javier Bardem, which was released in 2003.

Along with her partners, Lianne Halfon was Executive Producer on the documentary portrait of artist Ray Johnson, "How to Draw a Bunny," which won the Jury Prize at Sundance, among other prestigious prizes. The next Mr. Mudd production, "The Libertine," the story of the infamous 17th Century poet John Wilmot, starred Johnny Depp, Samantha Morton and Malkovich. Presently, Mr. Mudd is preparing "Juno," a comedy about a teenage girl faced with an unplanned pregnancy. Brad Silberling is set to direct.

JOHN MALKOVICH (Producer, see bio in "About the Cast")

RUSSELL SMITH (Producer) began his career producing plays for Steppenwolf Theatre Company of Chicago. In a five year period, he produced fifty plays, notably "True West" and "Balm in Gilead." During that time Steppenwolf became known as one of America's finest theatres, with alumni that included Academy Award nominees John Malkovich, Gary Sinise and Joan Allen.

His subsequent credits as a producer include hit off-Broadway play, "Orphans" as well as the films "Miles From Home" and "Of Mice and

Men” (both directed by Gary Sinise), “Queen’s Logic,” the award-winning short “The Witness,” and the blockbuster “The Man in the Iron Mask,” starring Leonardo DiCaprio, John Malkovich, Gerard Depardieu, Gabriel Byrne, and Jeremy Irons. In 1989, Smith became the head of production for New Visions Pictures and oversaw the production of five films, including “The Long Walk Home” and “Mortal Thoughts.” In 1994, Mr. Smith formed a company with longtime friend John Malkovich.

After he and Lianne Halfon produced the Malkovich-directed Steppenwolf production of “Libra” in Chicago, he joined with Malkovich and Halfon to form the production company Mr. Mudd in 1998. In 2001, Mr. Mudd produced Zwigoff’s critically acclaimed “Ghost World.” They followed with John Malkovich’s “The Dancer Upstairs,” starring Javier Bardem, which was released in 2003.

Along with his partners, Russell Smith was Executive Producer on the documentary portrait of artist Ray Johnson, “How to Draw a Bunny,” which won the Jury Prize at Sundance, among other prestigious prizes. The next Mr. Mudd production, “The Libertine,” the story of the infamous 17th Century poet John Wilmot, starred Johnny Depp, Samantha Morton and Malkovich. Presently, Mr. Mudd is preparing “Juno,” a comedy about a teenage girl faced with an unplanned pregnancy. Brad Silberling is set to direct.

BARBARA A. HALL (Executive Producer) previously teamed with director Terry Zwigoff on “Ghost World.” Her credits include “Goodnight and Good Luck” (Co-Producer), “Ray” (Line Producer), “I Am Sam” (Co-Producer), “Dragons of New York” (Producer), “The Big Kahuna” (Line Producer), “Hugo Pool” (Line Producer), and “Albino Alligator” (Line Producer),. Her credits as a production manager include “Bounce,” “The Cider House Rules,” “Cookie’s Fortune,” and “What Dreams May Come.” Hall also worked as a Production Consultant at HBO.

JAMIE ANDERSON (Director of Photography) worked with Terry Zwigoff on “Bad Santa.” His other films include “Comeback Season,” “Jay and Bob Strike Back,” “The Gift,” “Small Soldiers,” “The Odd Couple II,” “Grosse Pointe Blank,” “The Juror,” “What’s Love Got to Do With It?” and “Unlawful Entry.” On TV, his credits include “Prince Charming” and “The Temptations.” Anderson was the second unit director of photography on “Batman and Robin,” “Dick Tracy,” and “Robocop 2.”

HOWARD CUMMINGS (Production Designer) recently did the production design for Chris Columbus' adaptation of the hit musical "Rent." He has teamed with Francis Ford Coppola (on "The Rainmaker"); Steven Soderbergh (on "The Underneath"); Bryan Singer (on "The Usual Suspects"); John Schlesinger (on "The Next Best Thing"); David Koepp (on "Secret Window, Secret Garden" and "The Trigger Effect"), Renny Harlin (on "The Long Kiss Goodnight"), Danny DeVito (on "Death to Smoochy), Alan Rudolph (on "Mortal Thoughts") and Bruce Beresford (on "Double Jeopardy"). Cummings' other credits include "The Spitfire Grill," "What's the Worst That Could Happen," and "A Shock to the System."

ROBERT HOFFMAN (Editor) collaborated with Terry Zwigoff on "Ghost World" and "Bad Santa." His other film credits include "Easy," "Fathers & Sons," "The Last Big Attraction," and "Rhinoskin: The Making of a Movie Star."

DAVID KITAY (Composer) previously teamed with Terry Zwigoff on "Ghost World" and "Bad Santa." His other films include "The Ice Harvest," "Harold & Kumar Go to White Castle," "Dude, Where's My Car?" "Loser," "Scary Movie," "A Night at the Roxbury," "Tomcats," "The Stickup," "Can't Hardly Wait," "Clueless," "Boris and Natasha," "Problem Child 2," "Look Who's Talking" and "Look Who's Talking Too."

BETSY HEIMANN's (Costumes) film credits include "Pulp Fiction" and "Reservoir Dogs" for Quentin Tarantino; "Jerry Maguire," "Almost Famous," and "Vanilla Sky," for Cameron Crowe; "Red Dragon," and "Family Man," for Brett Ratner; plus "Out of Sight" (Steven Soderbergh); "Get Shorty" (Barry Sonnenfeld) and "2 Days in the Valley" (John Hertzfeld). The original costume designer for "The Pee-wee Herman Show," Heimann designed Uma Thurman's costumes for "Be Cool" and recently completed work as costume designer on M. Night Shyamalan's "Lady in the Water."

#