

Fun with Dick & Jane

SYNOPSIS

In Columbia Pictures and Imagine Entertainment's holiday comedy *Fun With Dick and Jane* starring Jim Carrey and Téa Leoni, Dick Harper's (Carrey) years of hard work finally pay off when he is promoted to vice president at Globodyne, a worldwide leader in the consolidation of media properties.

But after exactly one day in his new job, Globodyne is destroyed by an Enron-like calamity — and he is left holding the bag.

Dick's sudden reversal of fortune has left him little time to set money aside for a rainy day. Now it's raining buckets as Dick and his loving wife Jane (Leoni), watch in horror as their deluxe suburban home, their luxury cars and their status-conscious friends quickly vanish into thin air.

After playing by the rules and working single-mindedly to build a comfortable life for his family, Dick is utterly unprepared to give up the American dream. Taking a

lesson from his corrupt employer, however, Dick hits on a brilliant idea: If stealing was good enough for his boss, then it's good enough for him.

Using his newfound skills, he and Jane exact hilarious revenge and teach big business a lesson.

Columbia Pictures and Imagine Entertainment Present A Brian Grazer / JC 23 Entertainment / Bart/Palevsky Production, *Fun With Dick and Jane*, starring Jim Carrey and Téa Leoni. The film also stars Alec Baldwin and Richard Jenkins. The film is directed by Dean Parisot. The screenplay is by Judd Apatow (*The Cable Guy*) & Nicholas Stoller. The producers are Brian Grazer and Jim Carrey. The executive producers are Peter Bart, Max Palevsky and Jane Bartelme. The director of photography is Jerzy Zielinski, ASC. Barry Robison is the production designer. The film is edited by Don Zimmerman, A.C.E.. Julie Weiss is the costume designer. The music is by Theodore Shapiro. The music supervisor is Randall Poster.

Fun With Dick and Jane has been rated PG-13 by the Motion Picture Association of America for Brief Language, Some Sexual Humor And Occasional Humorous Drug References.

Fun With Dick and Jane opens nationwide on December 21, 2005.

Credits not final.

LOVE, LAUGHS AND LARCENY

Fun With Dick and Jane is a simple tale of two people who lose their minds while trying to hold on to the elusive American dream.

Life has never been better for Dick Harper (Jim Carrey) and his loving wife, Jane Jane (Téa Leoni) — a sure sign that things can only get worse.

Dick has waited patiently for almost 15 years to become a vice president at Globodyne. That day finally arrives. His boss, Jack McCallister (Alec Baldwin), finally gives him his promotion and his wife Jane (Téa Leoni) finally gets to quit her job at a travel agency.

But the celebration is short-lived. Globodyne and McCallister become embroiled in a giant corporate scandal. The company goes belly-up and Dick is left holding the bag, while his boss takes advantage of his solid gold parachute. For a time, he waits in vain for a rival company to snap him up. Faced with a mountain of debt and the threat of repossession, Dick tries to find a job, any job. The best position that's open is as a "greeter" at the local giant box store. Jane decides to go back to work as well. She bluffs her way into a gig as a Tae Bo instructor and then tries to earn some money as a guinea pig for a new Botox-like substance.

But they are clearly not cut out for these new jobs and, besides, they don't make much of a dent in their financial situation. So, one by one, they are forced to sell off their dream possessions, including their cherished plasma television.

At wit's end, Dick snaps, and in an effort to reclaim at least a part of his former life, steals chunks of sod from the neighbors' lawns to replenish his own balding backyard. Before long, he and Jane have embarked on a series of nighttime robberies, leaving their six-year-old son Billy in the care of their faithful housekeeper Blanca.

For a time, they are excited and invigorated by their new lives as a latter-day Bonnie and Clyde.

But they soon realize that there is stealing and there is *stealing*. And they discover that the way back to their lives — and their sanity — is to right the initial wrong done to Dick and his co-workers by their unscrupulous boss at Globodyne.

It's payback time.

SEE DICK AND JANE STEAL

Producer Brian Grazer has enjoyed enormous success in his collaborations with superstar Jim Carrey. Their films together, *Liar Liar* and *How The Grinch Stole Christmas*, were gigantic box office hits and they have been on the lookout ever since for another project on which to pair.

Carrey and his management team had been contemplating a remake of the 1977 comedy *Fun With Dick and Jane* starring Jane Fonda and George Segal, because they thought its themes had contemporary relevance — a family-oriented comedy that deals with the pitfalls of chasing the elusive America dream set against the backdrop of massive corporate greed. (*According to recent economic studies, a generation ago the average chief executive made 40 times as much as the average worker. Today it's nearly 400 times as much*).

“One day Jim came to me with this great idea to update *Fun With Dick and Jane*. It not only had great comic potential but seemed torn from the headlines,” observes Grazer. “He asked if I would be willing to produce it. I jumped at the chance.”

While it's told from a uniquely contemporary perspective, the movie's themes also echoed the great comedies of the 1930s, the golden age of Hollywood.

Carrey and Grazer felt the project needed a director who could balance the comedy's physical elements and its underlying satirical aspects without losing its

moral center. They turned to Dean Parisot, who had juggled all these elements so successfully in the sleeper-hit comedy *Galaxy Quest*.

“Dean has this incredible sense of comic timing,” observes Grazer. “He likes to pull back on the joke — just shy of the punch line. And that makes it all the more funny. You find yourself laughing while it’s happening, and even more later.”

“When I initially met with everyone about remaking this movie,” says Parisot, “I was especially intrigued with how the plight of this couple might play itself out now, at the beginning of the 21st century. By updating this story and putting it in the context of an Enron-like disaster, I thought there was great potential for a new, original, and very funny take on this material.”

The setup of the story was especially tantalizing to Parisot. “Here was this couple who has played by the rules and assembled all the things that define a successful American family,” he says. “They worked hard and moved up the corporate ladder. They had a beautiful boy, in a great school, had bought their dream house ... They had everything any of us could hope for. Sure, they were heavily mortgaged and in debt, but this was normal and would be taken care of as soon as Dick got his next promotion — which, happily, Dick does get, only to lose it six hours later when his company goes down in flames. Unfortunately, Jane has already quit her job in anticipation of Dick’s new salary. Now, out of work and out of luck, we get to watch them lose everything. Even their lawn gets repossessed.”

The comic potential inherent in the set up was too good to pass up, Parisot continues. “I knew it would be terrific fun to watch Dick and Jane lose their minds and go after the corporate criminal who bankrupted them.”

In finding the right Jane, the filmmakers wanted someone who could keep up with Carrey’s highly eclectic and daring improvisation in scene after scene. “She

had to have the agility of a physical comedian and the right chemistry with Jim so that the audience would believe Dick and Jane have been together in a loving marriage for ten years,” says Grazer.

“Téa was the perfect candidate,” says Carrey, “because I had seen her comedic work in *Flirting With Disaster* and thought she was tremendous. She’s one of the best actresses working today, so she could bring a tone of reality to the relationship. She has an adventurous spirit and a nervous vulnerability about her that I think makes her exciting and sexy, as well as endearing.”

Adds Grazer: “Téa is also comically durable and you have to be to work with Jim. You not only have to roll with the punches but create some punches that go back at him — because that’s when he’s at his best.”

“The astounding thing about working with Jim is that most of my job entails setting up the scene and then stepping back to watch him play in it,” says Parisot. “The fact that I also had Téa, who could go anywhere Jim went in her own very original and funny way, was a huge bonus. They worked so well together as a comedic couple. Their chemistry was absolutely perfect. They really complemented each other in every way. Jim has the ability to turn on a dime and try things from all kinds of different perspectives and Téa was right there with him. Watching them, I really felt that they had actually been together for years.”

For Leoni, *Fun with Dick and Jane* was a crash course in improvisational comedy. She and Carrey met only one week before shooting began and there was little time to rehearse. “I was just terrified,” she laughs. “For me, shooting without a rehearsal period is like the first day of school and you’ve been told that you don’t have your knickers on. But it also made it very exciting.”

She continues: “I got lucky on this film because Jim and I got this great rhythm going from day one. We were able to take a very small nugget and run with it for

five or ten minutes. It was like finding someone to whom you're very well matched for a certain parlay."

A scene in which Dick and Jane plan a robbery disguised as Sonny and Cher is one of Leoni's favorites because of its wacky evolution. "Originally, I was going to be Cher," she explains, "but since Jim is 6-foot-2, it made sense for him to be Cher. What was somewhat disturbing was that we got the costumes from Bob Mackie (who designed many of Sonny and Cher's outfits), I fit into Sonny's costume perfectly — no alterations were needed."

The natural chemistry between Leoni and Carrey also helped in the depiction of Dick and Jane's reinvigorated sex life, mentions Parisot. "When they start robbing banks they spend more time together and they're doing something together as a couple that has a wild, almost sexual excitement to it. They feel guilty about it and yet they're excited at the same time."

Adds Grazer: "Once Dick and Jane lose everything, there's this void in their life. They are forced to become resourceful again. When they start robbing, it becomes a sexual stimulant, because they suddenly feel alive again. They're in the moment, rather than getting off on a future event like buying a fancy car or a talking toaster."

The filmmakers gathered together a distinguished supporting cast to support Carrey and Leoni, including Alec Baldwin and Richard Jenkins ("Six Feet Under").

It was the casting of Alec Baldwin that was key to convincingly depicting one of the story's main plot points about the benign facade of corporate corruption. The filmmakers needed someone with the innate intelligence and gravitas to convincingly play the head of a billion dollar corporation, who could also hold the screen as a formidable adversary to Carrey's character.

Notes Carrey: “Alex is one of those actors I’ve always wanted to work with. He brings a lot of creative energy to everything he does. He was one of the best hosts of ‘Saturday Night Live’ ever. I was a fan of his comedy chops way back when he did *Miami Blues*, which was a brilliantly twisted comedic performance. He is also very handsome and that sultry voice ... oops!”

Of his character, Baldwin remarks, “There is something fascinating about a guy who is paid a guaranteed salary of a couple of million dollars — or in his mind, a couple of lousy million — who has an expense account that is so lavish he doesn’t ever spend any of his own money. He also gets an extraordinary stock option package. And then, on top of that, he decides it’s necessary to steal an extra couple of hundred million from the company. They have this artificially inflated lifestyle and it seems all perspective is lost. When I saw that Dennis Koslowski (former CEO of Tyco International) had a \$6,000 umbrella stand, I knew we were going back to Roman times. It was just so vulgar.”

There are few people working on screen today, Baldwin notes, who have the ability to make this kind of comedy work, without it coming off as either silly or self-important. “Jim is the funniest person in the movie business, not only because he is ferociously smart and ceaselessly dedicated, but because his comedy has a big heart inside. There are other funny people, but some have a mean-spiritedness and their comedy comes at the expense of other people in the movie. With Jim there’s none of that. He’s such an original and inventive guy, he doesn’t need it.”

The other resonant theme in the film that was ripe for comic treatment, was how corporate greed has escalated to almost dizzying heights. According to the cover story of the Los Angeles Times Magazine’s October 17, 2004 issue entitled “The New Executive Class”: *If ordinary workers’ annual pay had risen at the same rate as CEO pay since 1990, a report by the Institute for Policy Studies points out,*

they would be making \$75,338 today—instead of the \$26,899 they are taking home. Adjusted for inflation, that's only marginally more than what they made in 1980.

Beginning in the 1980s, mutual funds and institutional investors came into control of large chunks of company stocks and they wanted quick returns. They applied pressure to the corporate boards, who responded by seeking quick fixes from outside talent. These “saviors” were lured by higher and higher compensation as well as the promise of a “golden parachute” should their methods fail.

“Dick and Jane are victims of corporate greed. The ‘little guys’ are the ones who are left with nothing while the upper ranks remain unscathed,” says Parisot. “Ultimately, it becomes Dick and Jane’s job to stand up for those who have gotten the short end of the deal.”

The parallels between Dick and Jane’s thievery and that of Dick’s corporate bosses is not lost on Carrey, who doesn’t justify the character’s actions as retribution for his years of loyalty on his job. “Dick and Jane’s stealing comes from their need to preserve their way of life and as a way of rebelling,” says Carrey. “Jack McCallister steals out of need for world domination, but they’re both different degrees of the same thing. Both are worried about how they’re being perceived by other egos. It’s a need to look like a winner.”

But eventually “it all blows up in their faces,” says Parisot. “And after they have come to their senses, they realize that the best way to get back all they’ve lost is to avenge all the other people Dick worked with who also lost everything they had while their boss got off scot-free, kept his millions and maintained his lavish lifestyle.”

“The vice president stripes Dick got for one day were just something else to have, like a fancy toaster or a new car. In his mind, it defined him,” says Grazer.

“It comes as a heavy blow when he loses it but his superiors still come out on top. So he finally decides he’s going to do something about it. And that decision not only helps him get his life and his family back, but does the same for many of his co-workers who got screwed over as well.”

Fun With Dick and Jane was shot entirely in Southern California, beginning on a set in Rancho Palos Verdes where a subdivision of 12 houses was constructed for Dick and Jane’s neighborhood. The location once housed the former Marineland amusement park (which closed in the late 1980s) and the production shot there for six weeks, much of it in the Harper house, which contained a fully functioning interior and backyard with swimming pool. Other locations included a house in Los Angeles’ Hancock Park where Jane’s father lives — which interestingly was also used in Carrey’s very first movie *Once Bitten*. The health club where Jane “teaches” Tae Bo is 24-Hour Fitness in Woodland Hills in the San Fernando Valley, while Jack McCallister’s posh abode was set high in the hills above Malibu.

ABOUT THE CAST

JIM CARREY (Dick Harper) will next star in New Line’s psychological thriller *The Number 23* for director Joel Schumacher. Following that he will co-star with Ben Stiller in the 20th Century Fox comedy *Used Guys*. Jay Roach will direct.

Carrey most recently starred as Count Olaf in *Lemony Snicket’s A Series of Unfortunate Events* and the acclaimed drama *Eternal Sunshine of the Spotless Mind* opposite Kate Winslet. He previously starred in the hit comedy *Bruce Almighty*, which has earned over \$470 million worldwide and was one of the highest grossing films of 2003. The film reunited Carrey with director Tom Shadyac with whom he worked on *Ace Ventura: Pet Detective* and *Liar Liar* as well as writer Steve Oedekerk who scripted *Ace Ventura: When Nature Calls*.

In 2001, Carrey starred in *The Majestic* for director Frank Darabont. In 2000, he had the distinction of starring in the year's highest grossing film, *How the Grinch Stole Christmas*, which earned him a Golden Globe nomination for Best Actor in a Motion Picture - Musical or Comedy, as well as a People's Choice Award in the category of Favorite Motion Picture Star in a Comedy.

In summer 2000, Carrey reunited with directors Peter and Bobby Farrelly for the romantic comedy *Me, Myself and Irene*, for which he received an MTV Award nomination for Best Comedic Performance for his portrayal of a man with a split personality. He won the Golden Globe that year for his portrayal of comedian Andy Kaufman in the bio-pic *Man on the Moon* as well as being named Male Star of the Year at ShoWest.

Carrey had previously won a Golden Globe Best Actor in a Motion Picture - Drama for his role in the critically acclaimed *The Truman Show*. Other Golden Globe nominations include Best Actor in a Motion Picture — Musical or Comedy for *Liar Liar* and *The Mask*.

Born on January 17, 1962 in Newmarket, Ontario, Jim Carrey knew by the age of three that he wanted to be a performer. At age 15, Carrey took off for Toronto to perform at Yuk Yuks, a famous comedy club. For the next few years, he worked in comedy clubs all over Canada. In 1981, at age 19, he packed his belongings and moved to Los Angeles. Carrey immediately became a regular at Mitzi Shore's Comedy Store, attracting the attention of comedy legend Rodney Dangerfield, who was so impressed with the young comic that they began touring together.

In 1982, Carrey was cast in the MTM series "Duck Factory." Although the series lasted only 13 weeks, Carrey's work left a lasting impression. The next year, he landed a role in *Once Bitten* starring with Lauren Hutton. He followed that with

parts in Francis Ford Coppola's *Peggy Sue Got Married* and the Geena Davis comedy *Earth Girls Are Easy*. In 1988, Carrey made a brief but memorable appearance as Johnny Squares, the self-destructive rock star in Clint Eastwood's *The Dead Pool*.

In 1990, Carrey joined the cast of Fox Television's ensemble comedy hit "In Living Color." In November of the following year, his first Showtime Special, "Jim Carrey's Unnatural Act," premiered to rave reviews. He followed the special's success with a starring role as an alcoholic trying to cope with life in Fox's Emmy nominated movie of the week "Doing Time on Maple Drive."

In 1994, after several successful seasons on "In Living Color," Carrey again returned to feature films with the title role in *Ace Ventura: Pet Detective*. The movie made him an instant sensation and was the surprise hit of the year. Carrey followed that success in the summer of 1994 by starring in the action-fantasy *The Mask*, based on the best-selling Dark Horse comic book series of the same name. The film grossed in excess of \$100 million dollars domestically. That same year, he starred opposite Jeff Daniels in another hit movie, the Farrelly brothers' farce *Dumb and Dumber*.

Carrey starred as The Riddler in the 1995 blockbuster sequel *Batman Forever*. The following year he reprised the role of the intrepid pet detective in *Ace Ventura: When Nature Calls* and starred in Columbia Pictures' *The Cable Guy*. His next major hit was *Liar, Liar*, which grossed more than \$180 million in the U.S. As a result of the three comedies he was named NATO/ShoWest's Comedy Star of the Year.

TÉA LEONI (Jane Harper) is an actress of extraordinary versatility and charm, who has portrayed an impressive list of characters on screen. Her most recent role was starring opposite Adam Sandler in the James L. Brooks film *Spanglish* for Columbia Pictures. She also starred in David Duchovny's writing and

directorial debut, *House of D* and will produce and co-star in the ensemble comedy *Miss Captivity*, a film about a jail cell beauty pageant. Leoni's other recent roles include *People I Know* opposite Al Pacino and Kim Basinger, Woody Allen's *Hollywood Ending* and *Jurassic Park III*.

In 2000, Leoni starred opposite Nicolas Cage in *The Family Man*. The film tells the story of an investment banker, portrayed by Cage, who has forsaken love for his career. He wakes up one day to find himself living the life he would have enjoyed had he married his college sweetheart, portrayed by Leoni. In 1998, Leoni starred in one of the year's most successful films, *Deep Impact* opposite Morgan Freeman and Vanessa Redgrave.

Leoni is well known for her critically acclaimed role in the situation comedy "The Naked Truth." Leoni portrayed a former socialite and photojournalist who is forced to take a job with a tabloid as a paparazzi photographer. Prior to "The Naked Truth," Leoni starred as a flamboyant and unpredictable beauty in the Fox comedy series "Flying Blind." She also starred in "The Counterfeit Contessa," an original film for Fox Television co-starring D.W. Moffett and Holland Taylor.

In 1996, Leoni was part of the ensemble in the hit comedy *Flirting with Disaster*, along with Ben Stiller, Patricia Arquette, Mary Tyler Moore and George Seagal.

Born in New York City, Leoni became interested in acting through the influence of her grandmother, a former Broadway actress. Nicknamed "Sarah Bernhardt" because of her melodramatic tendencies, Leoni didn't pursue her craft immediately. Instead, she studied anthropology and psychology at Sarah Lawrence and then took time off from school to travel, living in Tokyo, Italy and on St. Croix. Upon her return to New York, she went on her first audition.

Competing with thousands of actresses from all over the country, Leoni landed one of the coveted roles in "Angels '88," a "Charlie's Angels" spin-off. Having

relocated to Los Angeles for the series, Leoni began to study her craft while waiting out her contract. She went on to appear in the feature films *Switch* and *Indian Love Story*, as well as *A League of Their Own*, *Wyatt Earp* and *Bad Boys*.

Leoni resides in Los Angeles.

ALEC BALDWIN (Jack McCallister) is the eldest member of the acting group of brothers that includes Daniel, William and Stephen Baldwin. Born April 3, 1958, he grew up in Massapequa, Long Island where his father was a high school teacher for 28 years and his mother raised six children, including his sisters, Beth and Jane. Baldwin attended George Washington University and planned to attend law school, when he auditioned for the New York University Undergraduate Drama Program on a dare. He was accepted, and in 1979 began what would become his professional training. In 1980, he was cast in the daytime TV series "The Doctors" on NBC and, subsequently, has since worked in nearly every venue. Whether it be regional theater or "Saturday Night Live," blockbuster movies, Broadway literary festivals or television mini-series, Baldwin has always attempted to balance his love of communicating with an audience with the demands of a full-time career.

On Broadway, Baldwin recently appeared in The Roundabout Theatre Company's 2004 revival of Hecht and MacArthur's "The Twentieth Century," directed by Walter Bobbie, co-starring Anne Heche. He was nominated for a Tony Award for his performance in the 1992 revival of Tennessee Williams' "A Streetcar Named Desire," and received nominations for an Emmy and a Golden Globe for the television movie of that same production. He won an Obie Award for the 1991 off-Broadway production of Craig Lucas' "Prelude to a Kiss" and a Theatre World Award in 1986 for his turn in Joe Orton's "Loot" on Broadway. He has also performed on Broadway in Caryl Churchill's "Serious Money." Other stage work includes David Mamet's "A Life in the Theatre" at the Williamstown

Theatre Festival and Ira Lewis's "Gross Points" at the Bay Street Theatre in Sag Harbor, New York.

Baldwin's film credits include *The Hunt for Red October*, *Miami Blues*, *Prelude to a Kiss*, *Malice*, *The Shadow*, *Glengarry Glen Ross*, *Heaven's Prisoners*, *Ghosts of Mississippi*, *The Edge*, *Pearl Harbor* and *Cat in the Hat*, among others. In 2004, Baldwin received the National Board of Review Best Supporting Actor award and a Best Supporting Actor Oscar® nomination for his role in Wayne Kramer's *The Cooler*. In 2004, Baldwin was seen in *The Last Shot* opposite Mathew Broderick, Toni Collette, Calista Flockhart and Tony Shaloub and in the role of Pan Am chairman Juan Trippe in Martin Scorsese's *The Aviator*. This year he was seen in Cameron Crowe's *Elizabethtown*.

Upcoming for Baldwin are such films as *The Departed* directed by Martin Scorsese, *Running with Scissors*, *Lymelife*, *Brooklyn Rules* and *Mini's First Time*.

Baldwin's production company, El Dorado Pictures, has co-produced "The Confession" (which won the 2000 Writers Guild Award for David Black's adapted screenplay) for Cinemax. "Nuremberg: Infamy on Trial" for TNT, *State and Main*, a motion picture comedy written and directed by David Mamet and TNT Productions' "Second Nature" co-starring Powers Boothe.

Baldwin is an outspoken supporter of various causes related to public policy, including environmentalism, the government's support of the arts, campaign finance reform, animal rights and gun control. He serves on the board of directors of The Bay Street Theatre (Sag Harbor, New York), The New York University/Brennan Center for Justice Program Advisory Board, People For The American Way and the Carol M. Baldwin Breast Cancer Research Fund, dedicated in honor of his mother. He is a vigorous supporter of People for the Ethical Treatment of Animals (PETA) and The Performing Animal Welfare Society (PAWS). He is also a dedicated supporter of the East Hampton Daycare Center.

Baldwin is a graduate of New York University (BFA, Tisch School of the Arts).

He has a daughter, Ireland Eliesse.

RICHARD JENKINS (Frank Bascombe) is known to audiences for the past four years as one of the stars of the HBO series “Six Feet Under.” As the deceased paterfamilias of the Fisher clan, Nathaniel Fisher is no longer of this world, but he still comes back to visit with his widow and children.

Jenkins has established a most impressive list of film credits over the years. More recent work includes *Intolerable Cruelty*, *I♥ Huckabees*, *Cheaper By The Dozen* and *Shall We Dance?* He has worked twice for the Farrelly brothers: *There’s Something About Mary* and (with Jim Carrey) in *Me, Myself and Irene*. He worked with Téa Leoni in *Flirting With Disaster*, for which he was nominated for an Independent Spirit Award in 1996.

Other film work includes *The Mod Squad*, *One Night at McCool’s*, *Absolute Power*, *The Indian and The Cupboard*, *Trapped in Paradise*, *It Could Happen To You*, *How To Make an American Quilt*, *What Planet Are You From?* and *The Witches of Eastwick*.

On television, Jenkins has starred in the television movies, “Into Thin Air: Death on Everest,” “The Boys Next Door” and “And The Band Played On.”

For four years, Jenkins was the artistic director of the Trinity Repertory Company in Providence, Rhode Island.

ABOUT THE FILMMAKERS

DEAN PARISOT (Director) is a filmmaker who is able to seamlessly meld high energy and laughs with engaging characters and storylines. Parisot is a truly creative force, whose roots in socially-conscious comedies resonates with audiences. His comedic voice has infused many projects, on both the big and the small screen. His eclectic slate of upcoming projects also reflects his love for humor-infused drama in addition to comedy.

Prior to *Fun with Dick and Jane*, Parisot directed the sci-fi adventure comedy sleeper hit *Galaxy Quest* starring Tim Allen, Sigourney Weaver, Alan Rickman and Sam Rockwell. The film, released on Christmas Day in 1999, went on to gross more than \$70 million at the box office. His feature film debut *Home Fries*, starring Drew Barrymore, was released in 1998 and introduced Luke Wilson to audiences.

In addition to his work in feature films, Parisot has worked extensively as a television director. His credits include the pilot episodes for the series “Monk” and “The Job,” as well as “The Conversation,” “The Marshall” and “Bakersfield P.D.” His episodic directing credits include, “ER,” “Northern Exposure,” “Under Suspicion,” “Arresting Behavior,” “Get a Life,” “The Tick” and “Curb Your Enthusiasm.” Parisot also co-wrote the TV movie “Still Life” and has won two Cable Ace Awards, including one for the HBO comedy special “Kathy & Mo.”

Before staking his claim in features and television, Parisot directed several short films. His first short, *Tom Goes to the Bar*, won critical acclaim as well as the first prize “Golden Bear” at the Berlin Film Festival. His next short, *The Appointments of Dennis Jennings* starring Steven Wright, solidified his future in Hollywood - winning an Academy Award® in 1989 for the Best Live Action Short Film,

A native of Wilton, Connecticut, and a graduate of New York University’s Tisch School of the Arts, Parisot attended the Sundance Institute where he was a fellow at the prestigious June lab.

Parisot currently resides in Los Angeles.

JUDD APATOW (Screenplay), one of the entertainment industry's most prolific young writer-producers, has compiled an impressive list of credits in his 15 years as a Hollywood scribe. He was honored with an Emmy Award for his work on the television series "The Ben Stiller Show" and earned five nominations for "The Larry Sanders Show."

Born in Syosset, New York, Apatow became obsessed with the Marx Brothers at age eight and after watching early episodes of "Saturday Night Live," aspired to become a professional comedian. While in high school, Apatow created a radio show that enabled him to interview comedians who performed at local clubs, including Steve Allen and Harry Anderson, as well as such then unknowns as Jay Leno, Jerry Seinfeld and Paul Reiser. This further ignited his aspirations and, by the end of his senior year in high school, he began performing stand-up at clubs.

After dropping out of film school at the University of Southern California, Apatow continued his career as a stand-up until 1992, when the "HBO Young Comedians Special" marked his last stand-up performance. During his performing years, Apatow also began writing jokes for other comedians, including Roseanne, Tom Arnold, Garry Shandling and Jim Carrey. He subsequently co-produced cable specials for Roseanne, Arnold, Carrey and Colin Quinn.

Apatow went on to work on television series, serving as a co-creator and executive producer of the satirical Fox comedy series "The Ben Stiller Show." Although the critically acclaimed show was canceled after only 12 episodes, it was recognized a few months later by the Television Academy with an Emmy Award for Outstanding Individual Achievement in Writing in a Variety or Music Program. Fresh from his Emmy win, Apatow joined "The Larry Sanders Show" in

1993 as a writer and consulting producer, and later went on to serve as co-executive producer for the show's final season. Apatow also served as a consulting producer on the animated series "The Critic," and was the executive producer of the critically acclaimed and Emmy Award-winning series "Freaks and Geeks." He also created and executive produced the Fox television program "Undeclared."

Apatow's feature film work includes being executive producer and co-writer on *Heavyweights* and *Celtic Pride*. In 2004, he produced the Will Ferrell comedy *Anchorman: The Legend of Ron Burgundy*, and was executive producer on *Kicking and Screaming* also starring Ferrell. He also directed and produced *The 40-Year-Old Virgin* starring Steve Carell, with whom he co-wrote the script. He will next produce Ferrell's as yet untitled NASCAR comedy for Columbia Pictures.

Apatow lives in Los Angeles with his wife, actress Leslie Mann, and their daughters Maude and Iris.

NICHOLAS STOLLER (Screenplay) has been a writer on such TV series as "Charlie Lawrence," "Undeclared" and "Strangers with Candy." *Fun with Dick and Jane* is his first feature film screenplay credit.

BRIAN GRAZER (Producer) is an Academy Award®-winning producer who has been making movies and television programs for more than two decades. As both a writer and producer, he has been nominated for three Academy Awards®, and in 2002 he won the Best Picture Oscar® for *A Beautiful Mind*. In addition to winning three other Academy Awards®, *A Beautiful Mind* also won four Golden Globe Awards (including Best Motion Picture Drama) and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer's films and TV shows have been nominated for a total of 39 Oscars® and 64 Emmys. At the same time, his movies have generated more than \$11.2 billion in worldwide theatrical, music and video grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America honored Grazer with the David O. Selznick Lifetime Achievement Award in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which in 1998 added Grazer to the short list of producers with a star on the Hollywood Walk of Fame. On March 6th, 2003, ShoWest celebrated Grazer's success by honoring him with its Lifetime Achievement Award. On November 14th, 2005, Grazer was honored in Los Angeles by the Fulfillment Fund.

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13*, for which Grazer won the Producers Guild's Daryl F. Zanuck Motion Picture Producer of the Year Award as well as an Oscar® nomination for Best Picture in 1995, and *Splash*, which he co-wrote as well as produced and for which he received an Oscar® nomination for Best Original Screenplay in 1986.

Grazer's list of upcoming projects includes the big-screen adaptation of the international bestseller *The Da Vinci Code* starring Tom Hanks and directed by Oscar® winner Ron Howard, and the tense drama *The Inside Man* directed by Spike Lee and starring Denzel Washington, Clive Owen and Jodie Foster.

Other feature film credits include *Flightplan* starring Jodie Foster, the critically acclaimed drama *Cinderella Man*, *Inside Deep Throat*, *Friday Night Lights*, *8 Mile*, *Blue Crush*, *The Missing*, *Intolerable Cruelty*, *Dr. Seuss' How the Grinch Stole Christmas* and *Dr. Seuss' The Cat in the Hat*, *The Nutty Professor*, *Liar Liar*, *Ransom*, *My Girl*, *Backdraft*, *Kindergarten Cop*, *Parenthood*, *Clean and Sober* and *Spies Like Us*.

Grazer's television productions include Fox's Golden Globe-winning and Emmy

nominated drama series “24” and the Emmy award-winning Best Comedy series “Arrested Development.” His additional television credits include NBC's “Miss Match,” the WB's “Felicity,” ABC's “SportsNight,” as well as HBO's “From the Earth to the Moon,” for which he won the Emmy for Outstanding Mini-Series.

Grazer began his career as a producer developing television projects. It was while he was executive producing TV pilots for Paramount Pictures in the early 1980s that Grazer first met his longtime friend and business partner Ron Howard. Their collaboration began in 1985 with the hit comedies *Night Shift* and *Splash*, and in 1986, the two founded Imagine Entertainment, which they continue to run together as co-chairmen.

JIM CARREY (Producer) See bio in “About the Cast” section above.

PETER BART (Executive Producer) joined Variety in 1989 and, as vice president and editor in chief of Variety, Inc., also presides over the editorial content of its other flagship publications Daily Variety and Daily Variety-The Gotham Edition.

Bart spent 10 years as a staff reporter for The Wall Street Journal and The New York Times before entering the motion picture industry. He was also a consultant to the Ford Foundation and lecturer at the Salzburg Institute for American Studies.

Bart joined Paramount Pictures in 1967. In his distinguished eight-year tenure with the studio, he played a pivotal role in developing and supervising such landmark motion pictures as *The Godfather*, *Paper Moon*, *Harold and Maude*, *True Grit* and *Rosemary's Baby*. Departing Paramount in 1974, Bart formed an independent production company, which produced the hit films *Fun With Dick and Jane* (1977) and *Islands in the Stream*.

During his tenure as president of Lorimar Films, beginning in 1977, the company produced the highly successful features, *Being There* and *The Postman Always Rings Twice*. Subsequently, Bart served as senior vice president of MGM/UA from 1983 to 1985.

Bart has published seven books – the most recent include Shoot Out: Surviving Fame and (Mis) Fortune in Hollywood, co-authored with Peter Guber, Dangerous Company: Dark Tales from Tinseltown, Who Killed Hollywood?, a compilation of Bart's columns, and The Gross: The Hits, The Flops, The Summer That Ate Hollywood. His previous books were Fade Out: The Calamitous Final Days of MGM and two novels, Destinies and Thy Kingdom Come.

Bart was educated at Swarthmore College and the London School of Economics. He has two daughters, Dilys Bart, a doctor, and Colby Bart-Centrella, a writer.

MAX PALEVSKY (Executive Producer) founded Scientific Data Systems, Inc. in 1961. He was CEO and Board Chairman. Xerox Corporation acquired the company in 1969, at which time he became a director and Chairman of the Executive Committee of Xerox Corporation. He retired in May of 1972.

Prior to forming Scientific Data Systems, Inc., Palevsky had taught Philosophy at UCLA and then began working in the fledgling computer industry as a computer logic designer at Bendix Corporation. Subsequently, he was one of the founders of Packard Bell Computer Corporation, where he was President and Chief Executive Officer. Earlier, during World War II, he was an electronics officer in the U. S. Air Force.

Palevsky holds a Bachelor of Philosophy degree and a Bachelor of Science degree in Mathematics, both from the University of Chicago. He has done graduate work in mathematics and philosophy at the University of Chicago, the University of California, Berkeley and the University of California, Los Angeles.

He has published and delivered numerous papers in the general field of computers and mathematics.

Palevsky was a founder and director of Intel Corporation in Santa Clara and was a director of Komag, Inc. in San Jose, California. He has served as a director of the American Civil Liberties Union, a director of the Constitutional Rights Foundation, a director of People for the American Way, a trustee of the University of Chicago, a trustee of the Institute for Advanced Study at Princeton University, and a member of the Folger Committee of the Folger Shakespeare Library. He has been active in various aspects of politics. He was instrumental in organizing and running the campaign of George McGovern for the presidency and organized and personally managed the first successful mayoralty campaign of Tom Bradley. He has been active in campaign financing reform, conservation measures and a number of other political areas. He was listed on President Nixon's White House "Enemies" List.

Palevsky was involved in the film industry for several years and has produced films such as *Marjoe*, which won an Academy Award®, *State of Siege* directed by Costa Gavras, and *A Sense of Loss* directed by Marcel Ophuls. He produced *Islands in the Stream* and *Fun With Dick and Jane*. In addition, he has been involved in the development and financing of a number of films including Terrence Malick's *Badlands*.

Palevsky has four sons, a daughter and a stepson.

JANE BARTELME (Executive Producer) started her career in production in New York, working with such motion picture luminaries as Francis Ford Coppola, Robert Evans, Bertrand Tavernier, Oliver Stone, Michael Mann and John Schlesinger. After working for Oliver Stone as production supervisor on *Talk Radio* and *Born on the 4th of July*, Bartelme decided to take a stab at producing and made the move to Los Angeles.

Although Bartelme was unable to spend much time in L.A., she did serve as associate producer on *Sleepless in Seattle* directed by Nora Ephron, *Robocop 2* and *Cutthroat Island*. She received co-producer credits on *RoboCop 3*, Edward Zwick's *Legends of the Fall* and the hit comedy *American Pie 2*. She most recently served as executive producer on the runaway hits *Bringing Down the House* starring Steve Martin and Queen Latifah and *Along Came Polly* starring Ben Stiller and Jennifer Aniston.

Her television credits include producing the John Sacret Young pilot, "Level 9," and the pilot for "Monk." In addition, Bartelme co-produced the critically acclaimed "Ruby's Bucket of Blood" starring Angela Bassett.

JERZY ZIELINSKI, ASC (Director of Photography) is a graduate of the prestigious Lodz National Film School in Poland. He previously teamed with director Dean Parisot on *Galaxy Quest* and *Home Fries* and the television pilots "Monk" for the USA Network and "The Job" for ABC. He has also worked with such directors as Agnieszka Holland, Pat O'Connor and Polish director Wojciech Marczewski (*Shivers*, which was presented at the New York Film Festival).

Other feature film credits include the 2004 hit *Dodgeball*, *The Sponge Bob Square Pants Movie*, *Who is Cletis Tout?*, *Bubble Boy*, *Powder*, *Cal*, *The Third Miracle*, *Washington Square*, *Little Surprises* (a short directed by Jeff Goldblum, which received an Oscar® nomination), *Swing Kids* and *Paradise*.

BARRY ROBISON (Production Designer) has, after establishing a presence in television and theater early in his career, worked almost exclusively in feature films in recent years. His most recent feature film efforts were *The Wedding Crashers*, *Hidalgo* and the box office and critical favorite *The Rookie* starring Dennis Quaid.

Previously, he worked with director Dean Parisot on *Home Fries*. Other film credits include *Bubble Boy*, *October Sky*, *Leonard Cohen's Afterworld*, *Loved*, *My Family/Mi Familia*, *Candyman II*, *Sensation* and *Double Switch*.

Robison's production designer credits for television include "Merry Christmas, George Bailey," "The Water Engine," "The Conversation," "Deadly Relations," "Traacherous Crossing," "Deadly Game" and "They Came From Outer Space."

DON ZIMMERMAN, A.C.E. (Editor) entered the film business as an apprentice editor in music and sound effects. He worked for the Mirisch Co. under Dick Carruth, Frank Warner and Jim Richards on films such as *The Hawaiians*, *Gaily, Gaily*, *Little Big Man*, *The Godfather*, *Where's Poppa?* and *Jonathan Livingston Seagull*.

Zimmerman became an assistant editor for Hal Ashby on *The Landlord*, *Harold and Maude*, *Shampoo* and *Bound for Glory*. After eight years in the industry, Zimmerman became an editor on Ashby's *Coming Home* (which earned him an Academy Award® nomination) and then edited Ashby's *Being There*. His most recent film was *The Flight of The Phoenix*.

Other notable credits include *Galaxy Quest* directed by Den Parisot, *Cat In The Hat*, *A Walk in the Clouds*, *Heaven Can Wait*, *Rocky III*, *Rocky IV*, *Cobra*, *Fatal Beauty*, *The Package* and *Prince of Tides*. He has also edited the Tom Shadyac films *Dragonfly*, *Patch Adams*, *The Nutty Professor*, *Liar Liar* and *Ace Ventura: Pet Detective*.

JULIE WEISS (Costume Designer) has been recognized for her work on the stage, screen and television. Her designs on Julie Taymor's *Frida* starring Salma Hayek as the tempestuous, uncompromising artist, earned Weiss an Academy Award® nomination. Weiss garnered her first Oscar® nomination for Terry Gilliam's *Twelve Monkeys*. Her work on the Academy Award®-winning *American*

Beauty earned her the Costume Designers Guild Award. Other film credits include *The Missing*, *The Ring*, *Auto Focus*, *The Gift*, *Hearts in Atlantis*, *A Simple Plan*, *Fear and Loathing in Las Vegas*, *Marvin's Room*, *Searching for Bobby Fischer*, *Honeymoon in Vegas*, *Steel Magnolias*, *F/X*, *The Freshman* and *Testament*. Her work will next be seen in *Truth, Justice and the American Way*.

For television, Weiss won Emmy Awards for the miniseries "A Woman of Independent Means" and the telefilm "The Dollmaker." She also received Emmy nominations for "Evergreen," "Little Gloria, Happy At Last," "Liza Minnelli: Live At Radio City Music Hall" and "The Elephant Man." Weiss also worked on the first season of "Murder, She Wrote." Her designs for the Broadway production of "Elephant Man" earned her a Tony nomination. Weiss also designed the costumes for the Broadway musical "Piaf," as well as costumes for the Phoenix Theater Company in New York and the Mark Taper Forum.

For a number of years, she served on the faculty of Stanford University.

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THEODORE SHAPIRO (Music) has demonstrated his versatility and talent in his scores for a wide range of feature films, as well as works for the concert hall. He most recently scored *Dodgeball*, *13 Going on 30*, *Along Came Polly*, Todd Phillips' *Old School* and Phillips' *Starsky and Hutch* starring Ben Stiller and Owen Wilson, Mike Judge's *Idiocracy*, as well as the comedies *View from the Top* and *Not Another Teen Movie*. Additional feature film composing credits include the David Mamet projects *Heist* and *State and Main*, the indie-circuit hit *Girlfight* for director Karyn Kusama, *The Baxter*, Peter Mattei's *Love in the Time of Money*, Morgan Freeman's *Hurricane Streets* and John Hamburg's feature film screenwriting and directing debut *Safe Men*. Shapiro also scored the Academy Award®-nominated documentary *On the Ropes*.

Among Shapiro's symphonic compositions are: "Chambers," recently performed by the L.A. Philharmonic and St. Paul Chamber Orchestra, "Avenues" (concerto

for piano and orchestra), performed by both the Seattle Symphony and the Milwaukee Symphony Orchestra and "Of Blood and Carnations," premiered by the New York Chamber Orchestra and later performed by the Ft. Worth Symphony Orchestra.

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