

# HERBIE: FULLY LOADED

## START YOUR ENGINES

*“There’s nothing ordinary about this Bug.”* —Trip Murphy

One of the most beloved and magical characters in movie history is back—and about to not only be rediscovered but revved-up, tricked-out and put on the fast track to changing a family’s life in the high-speed comedy adventure, **HERBIE: FULLY LOADED**. The legendary “Love Bug” who became an icon in the ’60s rides again in 2005; only this time he’s partnering up with Lindsay Lohan and headed from the scrapyard heap to the high banked curves of NASCAR as he helps a young female race-car driver discover her destiny.

In 1969, the Walt Disney classic “Herbie The Love Bug” first introduced the world to the whimsical wonders of #53, the little white VW Beetle with a mind and feelings all his own—not to mention an exuberant spirit that seemed to redefine the word “free-wheeling.” Herbie went on to become the star of numerous movies and television films in the ’70s, ’80s and ’90s, forging a three-decade cinematic legacy. But since then, Herbie has been missing in action, awaiting demolition in a downtrodden junkyard. Now, just when it looks like his number is up, Herbie is rescued and has a chance to win over a whole new generation of fans in a fresh and original adventure for the 21st century.

With an all-star cast appealing to audiences of all ages along for the fun-loving ride, this comedy takes the world’s grooviest VW places no one ever imagined he might go—transforming from Junkyard Herbie to Street Racer Herbie to Demolition Herbie to attaining the ultimate dream of becoming NASCAR Herbie. Director Angela Robinson hits the throttle as she takes Herbie into all-new twists and curves that have him match-making, helping a family and even falling in love.

Herbie’s (starring as himself) rescuer is none other than Maggie Peyton (LOHAN), a third-generation member of a legendary NASCAR family. Racing is deep in Maggie’s blood, but she has been forbidden from pursuing her dreams by her overprotective father and NASCAR champ Ray Peyton, Sr. (MICHAEL KEATON) and, instead, is about to begin a career at ESPN. Ray does offer to buy Maggie a car for college graduation, but takes her to the junkyard to pick out her gift. Maggie has her eye on something sporty, yet a certain rusty, banged-up, ’60s-era white Volkswagen Beetle keeps vying for her attention, revealing that whatever he lacks in the engine compartment, he makes up for with *personality*. Much to her surprise, Maggie leaves the lot with a smoke-spewing Herbie—who she soon discovers is no ordinary auto, but a charmed car who will literally help her shift the course of her life.

Soon, with a little help from his new friends, Herbie is stronger, faster and *Herbie-er* than ever, as he and Maggie become partners in a hilarious quest to make the world believe in them.

“So many of us have loved Herbie since we were little kids. There’s no other character in movies like him, and I think we all felt it was time for his comeback,” says director Angela Robinson, who even went to race-car driving school to prepare to shoot the film’s contemporary NASCAR action. “HERBIE: FULLY LOADED brings a charming new angle to Herbie’s legacy as he meets up with Maggie Peyton, the character played by Lindsay Lohan, and they both get the chance to realize their dreams on the NASCAR track. I knew it would be a whole lot of fun to bring the classic Herbie into a fresh new world of action stunts and special effects—but we also wanted him to be as real as ever. Our goal in designing the movie was to use our nostalgia for the original Herbie, who is still so cool and retro, while also updating him in a poppy, kind of hipster way that would appeal to a new generation of kids. We wanted the film to have a ‘California dreaming’ feel to it and to be like a perfect summer day—sunny, happy, fast-moving and tinged with magic.”

Walt Disney Pictures presents HERBIE: FULLY LOADED, starring Lindsay Lohan, Justin Long, Breckin Meyer, with Matt Dillon and Michael Keaton. The film is directed by Angela Robinson (“D.E.B.S.”), based on characters created by Gordon Buford and from a story by Thomas Lennon & Robert Ben Garant and Mark Perez and a screenplay by Thomas Lennon & Robert Ben Garant and Alfred Gough & Miles Millar. HERBIE: FULLY LOADED is produced by Robert Simonds (“Cheaper By The Dozen,” “Waterboy,” “Big Daddy” and the upcoming “The Pink Panther”). The executive producers are Charles Hirschhorn (“Inspector Gadget 2,” “Bull Durham”), Tracey Trench (“Just Married,” “Ever After,” and the upcoming “The Pink Panther”) and Michael Fottrell (“Catwoman,” “Sweet Home Alabama”). Lisa Stewart (“Almost Famous,” “Jerry Maguire”) serves as co-producer.

The production team who helped to bring HERBIE: FULLY LOADED back to the track includes director of photography Greg Gardiner (“Elf,” “Men In Black 2”), production designer Daniel Bradford (art director for “Kill Bill,” volumes I and II), editor Wendy Greene Bricmont, A.C.E., costume designer Frank Helmer (“D.E.B.S.,” HBO’s “Stranger Inside,” “Mean Girls,” and “The Sweetest Thing”), music supervisor Howard Paar (“D.E.B.S.,” “Monster”) and composer Mark Mothersbaugh (“The Life Aquatic,” “Confessions of a Teenage Drama Queen.”).

### **QUALIFYING LAP: Herbie Is Resurrected And Rides Again**

It was 1969 when America first discovered Herbie, AKA “The Love Bug,” the incredible little car with the body of a Beetle and the heart of a champion who came vividly to life in the runaway hit family movie of that era. The tale of the happy-go-lucky Volkswagen Beetle with a pepped-up personality and a need for speed, set against the groovy, love-is-in-the-air backdrop of ’60s San Francisco, became instantly popular with audiences of all ages. The film would go on to spawn three more spin-off features and several television shows.

More than three decades later, the producers of HERBIE: FULLY LOADED realized that many of those who grew up with Herbie in the ’60s, ’70s and ’80s now have kids of their own, and that they too might be ready for a new adventure involving the world’s first thinking, feeling, match-making automobile just for them. The idea was to keep

Herbie's retro-cool while bringing him roaring into the 21st century...as a NASCAR racer.

Says producer Robert Simonds: "There was little doubt in our minds that if Herbie was coming out of retirement in 2005, he'd want to head straight for the most exciting racing arena in America today: NASCAR. We were especially grateful to have the cooperation and participation of NASCAR as we began to develop the project. The result is that while this Herbie is as playful and fun as ever, he has to truly rev it up to take on the world of today's real race champs."

The officials at NASCAR were equally enthusiastic about joining forces with the world's most famous magical car. "For NASCAR, it was a perfect fit," says Sarah Nettinga, director of film, television and music entertainment for NASCAR. "People all over the world know Herbie, and when you say 'Herbie the Love Bug meets NASCAR,' you know immediately what's going to happen: all kinds of fantastic things are about to ensue on the track. I also think NASCAR fans and Herbie share a lot of the same values of being family-friendly, genuine, down-to-earth and fun-loving. Herbie's great in the NASCAR arena because he is a complete underdog—and anyone who has watched NASCAR knows that part of its excitement is that it's a place where the underdog always has a shot at moving up from the back of the pack to win."

Nettinga continues: "One thing that was really interesting was the NASCAR drivers' reaction to doing a Herbie movie—they all immediately wanted to be involved! So you have Jimmie Johnson, Jeff Gordon, Kevin Harvick, Jamie McMurray, Casey Mears, Rusty Wallace and Dale Jarrett all racing against Herbie. They all felt an amazing affection for Herbie, and I think it was truly exciting for them to be a part of this movie."

When the script for *HERBIE: FULLY LOADED* crossed paths with rising director Angela Robinson, she also felt a spark. She was herself a Herbie fan since childhood, but even more than that, Robinson loved the screenplay's empowering theme of a young woman pursuing her wildest dreams against the odds.

"I thought the writers had found an amazing new angle to make Herbie very fresh for today's audiences by creating this spirited young woman who wants to be a NASCAR driver, and who also becomes the only person who can help Herbie get back to the racetrack and fulfill his destiny," she says. "The story had a great combination of big-action racing scenes that I loved, along with the humor that comes with Herbie, and then this uplifting story of a woman trying to prove herself in the vibrant, dynamic but usually male-dominated world of NASCAR. That great mix attracted me to the project."

The producers, in turn, were pleased by Robinson's dynamically contemporary approach. "Angela has this really great pop sensibility and a very clever sense of humor—which is what the original Herbie had in spades—so we felt she was the right person to bring the story speeding into 2005," says co-producer Lisa Stewart.

From the beginning, the filmmakers especially wanted to make sure that this new film would combine a respect for Herbie's past with innovative ideas for how to take the effervescent VW into a much more high-tech future.

"Herbie is a character who has really become part of the fabric of the culture," says executive producer Michael Fottrell. "We all still know about him—grandparents know about him, parents know about him and even kids today already know who he is. So it seemed time to bring this great iconic character into the new millennium."

Continues executive producer Charles Hirschhorn: “We ultimately designed 36 different versions of Herbie for the film, from Junkyard Herbie to Demolition Derby Herbie to Street Racer Herbie to NASCAR Herbie. We have Herbies in every shape, size and personality, but he has always had that same can-do, love-makes-the-world-go-round attitude that makes him such a lovable and enduring fairy-tale character.”

Angela Robinson was especially devoted to keeping Herbie’s history alive while, at the same time, bringing him into the 21st century. “I went back through all the Herbie movies, television shows and web sites to make sure we got every detail right even as we were updating Herbie, because Herbie’s a character people feel like they know and I wanted to stay absolutely true to that,” she says. “From the beginning, I didn’t want to rely entirely just on computers to generate Herbie, because he’s a character that needs to be real. So we used actual ’60s-era VWs enhanced with lots of advanced robotics and digital aftereffects. In fact, Herbie became so real to us on the set that, at times, I was tempted to direct him just like an actor—I’d say, ‘Herbie, move left!’”

Robinson even took a spin at the Richard Petty Driving Experience along with other members of the cast and crew to get a firsthand feel for having the extreme power of a race-car engine at her control. “That was amazing!” Robinson summarizes. “When you get a sense of the incredible speeds and the extreme curves of the tracks and just the energy of the car and all that goes into it, it really gave me an idea of exactly what I wanted to recreate on the screen. I wanted to let the audience in on exactly why Herbie and Maggie have such a blast out there!”

### **PACE LAP: Casting Herbie’s Human Race Team**

Herbie’s mission in life has always been to find a race-car driver who could work with him as a true friend, hand to wheel, as they zoomed their way to the very top. In *HERBIE: FULLY LOADED*, he finds that friend in a most unlikely person: a new college graduate who comes to the trash heap where Herbie has been discarded, hoping to find a sports car. As it turns out, Herbie is in luck, because that college graduate also happens to be Maggie Peyton, heir to a NASCAR legacy and a young woman thirsting for a chance to race...even in a rusty-but-wily ’60s VW that no one believes has a chance!

Looking to find a young actress with the charisma, guts and comic panache to play Maggie Peyton, the filmmakers approached popular teen star Lindsay Lohan, their top choice. “I was incredibly excited to work with Lindsay because I had been blown away by her energy, timing and screen presence in her previous films,” states director Angela Robinson. “She perfectly embodied all the characteristics needed for Maggie. Lindsay has the sensitivity to draw you into the emotion of the family story, while also being tough enough that you can really believe her as a fearless race-car driver and fun enough to add comic sparkle to the film. It was a total pleasure to work with her.”

Lindsay already knew about the legend of “Herbie the Love Bug” and was raring to go. “I had seen the original movie, and I loved that it’s the kind of story that gets passed down from one generation to the next,” she says. “There’s something about Herbie that is so magical and special, you really care about him as a kind of person, and it’s hard to even think about him as just a car! I also thought it would be really cool to do a movie

that appeals to kids as well as to all those adults who grew up with Herbie. And to get to learn to race cars on top of all that was just too awesome to resist.”

Lindsay especially related to Maggie Peyton’s indomitable spirit and attitude of trying to live life to the fullest. “She’s a great character—a tomboy with a kind of surfer vibe, who has fulfilled her need for speed doing all kinds of tricks on her skateboard,” explains Lohan. “Still, she has this feeling that she has the talent to be a great racer, even if her dad is too worried about her to let her go out on the track. Somewhere inside her she just knows she has to go after her dreams—and Herbie takes her there. He even learns a thing or two about skateboarding!”

Though she found the entire production to be full of fun and good vibes, perhaps Lindsay’s absolute favorite part of *HERBIE: FULLY LOADED* was getting to slide behind the wheel and enter the thrilling world of NASCAR...as an insider. “It was just amazing,” she says. “We even got to go out to a NASCAR race in Fontana and race Herbie on the track! We were there with Jeff Gordon and Dale Earnhardt Jr., and all the stars and the cheering fans, and they even announced my name as one of the drivers. It was so cool. It was a once-in-a-lifetime experience.”

Maggie Peyton isn’t the only human being who gets wrapped up in Herbie’s adventurous dreams of auto racing. Among the other characters that come along for the ride are:

### **Kevin—The Street-Savvy Mechanic Who Revs Herbie Back Up**

Maggie Peyton’s adventures with Herbie accelerate when they wind up at an out-of-the-way garage where Maggie meets up with Kevin, an old high-school friend who has transformed into an ace urban mechanic who can work modern miracles on vintage cars. It is Kevin who ultimately patches Herbie up and transforms him into a tricked-out, sassy street racer—winning both Maggie’s and Herbie’s affection along the way.

To play Kevin, the filmmakers looked for someone who could fuel Maggie Peyton’s spirit with comedy. They found what they were looking for in Justin Long, a young comic star who was most recently seen with Ben Stiller in the hit “Dodgeball.” “Justin is a very talented actor and comedian who brings a lot of comic relief to the story,” says Angela Robinson. “He was a great match for Lindsay as Maggie Peyton’s love interest.”

Long was thrilled to become Herbie’s wrench-wielding savior. “What’s not to love about Herbie? He possesses magical gifts, a big heart, and he’s always bringing people together and showing them the potential for friendship and romance,” Long notes. “And Kevin is the one person who really sees the potential under Herbie’s hood. I love that part of the story—it’s a great metaphor for seeing the beauty and magic inside an ugly duckling.”

Justin had to hone his own mechanical savvy to get ready for the part. “In real life, I can barely pump my own gas, and here I was going to pit school!” He laughs. “But I learned a lot, and it was really fun getting to polish up Herbie and ‘pimp him out,’ as the saying goes. We gave him spoilers and rims and shafts and shined him up until he looks like a whole different car. It’s pretty cool what a little elbow grease can accomplish—even on a 40-year-old VW!”

He was also excited to work with Lindsay Lohan. “Lindsay’s really got spunk,” he says. “She’s sweet and lovable, and I think that really translates onto the screen. She’s

just naturally the kind of person you want to root for. And when Kevin sees her in his shop with this magical old car, romance just blossoms.”

Lindsay, meanwhile, also had a blast with Justin. “He’s just so hilarious, and really fun to work with,” she says. “The only problem was that we became so much like brother and sister that when it came time for Maggie and Kevin to flirt on screen, that was a little weird!”

### **Ray Peyton, Jr.—Maggie’s Racing Brother, Also Known As “In The Way Ray”**

Maggie and Herbie have a more conflicted relationship with Maggie’s brother, hotheaded Ray Peyton, Jr., who’s supposed to be following in his father and grandfather’s larger-than-life tire treads as a NASCAR racer except for one small obstacle—he’s not a very good driver! Dubbed “In the Way Ray” by his fellow NASCAR drivers, Ray is just barely staying on the circuit, much to his father’s chagrin. To play out the humor and pathos of Ray Jr., the filmmakers cast popular comic actor Breckin Meyer.

“Ray Jr. knows that his heart isn’t in racing, but he just can’t break it to his dad,” Breckin explains. “He just keeps going because he feels like it would kill his dad if he stops. After all, his dad sees him as the last of the Peyton drivers because he doesn’t think that Maggie should race. Even though she’s the one who has got the gift and Ray doesn’t, their dad doesn’t want his baby girl in danger. So that is Ray’s big dilemma in the movie—how do you tell your dad that you don’t want to carry on the family business?”

Ironically, Breckin was attracted to the role of Ray precisely because he himself was dying for a chance to learn more about NASCAR driving. “I loved getting to go inside the NASCAR world because it is so completely different from anything I’ve done before,” he says. “Learning the lingo, meeting the champions, getting to take real race cars for a spin—it was an unimaginable, surreal experience. And the fun part is that the movie pits this little VW that could against the slickest drivers and the hottest, fastest cars in the world. It’s the ultimate story of the little guy taking on the giants!”

For director Angela Robinson, Breckin Meyer’s mix of comic, dramatic and musical skills was the perfect match for the role. “I thought he brought an amazing amount of humanity to this character who is really sacrificing his own hopes and dreams for his dad’s love,” she says. “He had such a funny and realistic rapport with Lindsay and Justin.”

### **Ray Peyton, Sr.—A NASCAR Dad With A Speed-Demon Daughter**

The one person who stands between Maggie and her racing dreams is also the one person she loves the most in the entire world: her father. Playing Maggie and Ray Jr.’s dad, the illustrious Ray Peyton, Sr., is award-winning actor Michael Keaton. Keaton, of course, knew a bit about the legend of Herbie, but once he took on the role of Ray Peyton, even he was surprised by the unending amount of affection that the “Love Bug” seemed to attract.

“Every time I would tell someone I was working on the new Herbie film, they would go crazy,” laughs Keaton. “There’s something about Herbie people really love and respond to, so that made me really interested. Then when I read the script, I found that the film was very well written, had a great empowerment story for young women and had a really unique modern charm to it.”

Keaton enjoyed the idea of embodying a NASCAR race driver who is typical of the sport—a no-nonsense, hard-working, hard-driving family man. “Ray is basically a good guy who’s trying to run his household without a spouse to help him and, at the same time, trying to keep his family’s NASCAR legacy alive, but he’s just a little overwhelmed,” explains the actor. “He tries to do his best for his kids, but he doesn’t always know how. I think he has a very deep connection to Maggie—he’s crazy about her—but he isn’t always able to show it and that’s what he learns in the course of the story—that you’ve got to say the words and show the people you love how much you love them every day.”

As Ray Peyton gets closer with his daughter Maggie—even as she begins secretly racing in disguise—Keaton had a chance to watch Lindsay Lohan’s development as a young actress. “I really loved watching her work, because she has this kind of inner compass you can see in action,” he says. “She knows right where to take a scene, in terms of the emotional level. She’s got great instincts and she’s very true to them.”

A big-time sports fan, Keaton has long followed Formula One racing but was relatively new to NASCAR. The atmosphere thrilled him. “All your senses are overloaded,” he comments. “You have hundreds of thousands of cheering fans and it’s incredibly loud and you can smell the rubber on the tires burning off from the heat of the tremendous speeds and it is just plain good fun. It’s a really interesting world and culture all its own, and I was glad to have a chance to learn so much about it.”

### **Trip Murphy—High-Velocity Villain**

Joining the cast as Maggie and Herbie’s NASCAR nemesis is Matt Dillon in the role of Trip Murphy, the champion whose over-inflated ego nearly pops when he is bested by the young woman and her little VW on the track—and leads him to seek revenge on the offending car.

“I love getting to play the story’s villain, who isn’t really as heavy as most heavies,” comments Dillon. “I thought Trip was a really fun and funny bad-guy character who gets his just desserts. Mostly, Trip has this incredible confidence that verges on the grandiose and arrogant. He’s always winning so he expects to win, and second place just isn’t good enough. Let’s say he has a very high opinion of himself, and that is always fun to play.”

When Trip takes on Herbie, however, he’s in for a surprise. “Trip can’t resist the idea of racing this upstart Volkswagen as a joke but then...unbelievably...he loses. He just cannot get over that he lost, so it becomes his obsession to figure out what makes this car tick. And eventually he discovers that Herbie is not just a frame and an engine—there’s something magical about him.”

For Dillon, Herbie’s appeal comes from the fact that he reveals that heroes can come in all shapes and sizes—so long as they have outsized hearts. “I think he really embodies the idea that it is often the underdog who winds up achieving the impossible,” sums up Dillon. “I think that is what’s so poignant about Herbie and makes him seem so alive.”

## **INTO THE PIT: Recreating Herbie**

When Walt Disney Pictures first decided to film the story of a lifelike car in the late 1960s, the filmmakers had no idea what model of vehicle they were going to use. To get a sense of how ordinary people reacted to a variety of familiar cars, they filled a Disney backlot with models ranging from Chevys to Toyotas to MGs to swank Aston Martins

and asked employees who they would most like to see in the role of Herbie. What they discovered was that the one and only VW Beetle on the lot was the car that people actually touched, petting it as if it were a favorite friend. The spontaneous, emotional response to the VW sealed the deal and “Herbie the Love Bug” was born.

Now, director Angela Robinson and her technical team were faced with the task of recreating Herbie in a 21st-century world in which cars have come a long way. Herbie would still be a 1963 VW Beetle at heart, but this time around he had to be able to take on the challenging demands of a story that has him facing monster trucks in a demolition derby, getting an extreme makeover into a NASCAR race car and even falling in love with a gorgeous, shiny New Beetle.

From the very start, Robinson made the decision that she wanted the film’s Herbie to seem as tactile and real as an enchanted car possibly could, which meant that when it came to using CGI and digital effects...less would be more. Though the film is sprinkled with virtual racetracks and various green-screen effects, Herbie’s personality, movements and expression are deeply rooted in the use of actual automobiles that have been refashioned to operate as giant robotic puppets.

One of the team’s first challenges was rounding up an entire herd of Herbies! Herbie sports some three dozen “costume changes” in *HERBIE: FULLY LOADED*, and each one required its own automobile. Picture car coordinator Randy White was handed the early task of scouring the planet for vintage VWs still in good working condition.

“I obtained about half of the cars via the internet, through a website that’s dedicated to Volkswagens. Our Herbies hail from all over the United States—from Ohio, Nevada, Washington, Oregon, Utah, New Mexico and California,” explains White. “VW Beetle owners, and particularly Herbie fans, are really dedicated and knowledgeable, and they’ve been an incredible asset to us on this film. Not only did they help us find dozens of cars, but they also helped to supply the kind of details about Herbie in his progression through the previous Herbie movies that only a fan would know.”

One of the most special cars featured in *HERBIE: FULLY LOADED* is none other than the original “Herbie the Love Bug” himself! When White heard that the “retired star” was still in action, he tracked down the car’s owner.

“The original Herbie was in Ohio, we discovered,” explains White. “The owner had given it a new high-performance engine and transmission and, although he was initially reluctant to sell it to us, he decided that returning Herbie for an encore performance was too great an opportunity to ignore.” White also obtained a second VW Beetle from the same owner, a red 1963 ragtop, which was transformed into one of the tricked-out Herbies in the film. “We received these cars with the owner’s best wishes, and he even included the original decals and stripes,” notes White.

With a bevy of Herbies at their disposal, the filmmakers began to develop his many different looks and moods, divided into four main categories:

- **Junkyard Herbie** is riddled with rust, scratches, flat tires and a look of doom, but still manages through his wily tricks to win Maggie Peyton’s affection.
- Once Maggie rescues Herbie and takes him to mechanical wiz Kevin, he gets tricked-out with the latest in cool urban gear, becoming **Street Racer Herbie**, sporting a new pearlescent paint job, slick gauges and booming speakers.

- Later, when Herbie is separated from Maggie, he transforms into **Demolition Derby Herbie**, where he lives in fear for his own chassis and is seen in a more bare-bones incarnation, without his spoiler or even his protective windshield.
- Finally, Herbie morphs into his ultimate dream: **NASCAR Herbie**, a muscular version of the VW, complete with a rear spoiler wing, racing tires and a roll cage that have him ready for blazing speed.

Production designer Daniel Bradford gave Herbie's exterior details an initial modern makeover and then added on to them from there. He explains: "Part of Herbie's appeal is his kind of Old School style and innocence, so we wanted to keep that while freshening up his look a wee bit. For example, we felt the graphics of his number 53 were just a little bit frumpy, so we gave him a more clean, crisp, modern numbering that still harks back to what was done in the original movies."

The next element in bringing Herbie to life was bringing in special-effects designers and puppeteers who could impart to Herbie a wide variety of feelings, expressions and, best of all, all kinds of wild stunts. Supervising puppeteer Robert Short, who won an Academy Award<sup>®</sup> for his innovative creature effects in "Beetlejuice," meticulously studied the original Herbie films to get a feel for Herbie's many faces. He jumped off from there, using his own imagination and the themes of the screenplay to inspire a series of drawings that had cast and crew falling in love all over again.

"After discussing Herbie's personality traits at length with Angela Robinson, I sketched out drawings of all the different expressions Herbie would have to make throughout the film. These drawings also allowed Matt Sweeney's terrific special-effects team to get a feeling for Herbie's movements in order to achieve the right emotions," explains Short. "There are five to seven universal facial expressions, such as fear, sadness and joy, that are recognized the world over, no matter what the language. I would choose different eyebrow, bumper and body positions to convey each of these emotions Herbie was feeling. And if you know Herbie, you know he can become ecstatically happy or very, very angry in the blink of an eye!"

When special-effects supervisor Matt Sweeney looked at the drawings of Herbie, he knew he would have his work cut out for him—but he was ready to hit the gas and take on the challenge. Sweeney was responsible for developing and customizing all the mechanical Herbies—the Herbie that does wheelies, the Herbie that drives backwards, the Herbie that goes up on his right side, and one of his favorites: the Herbie that shakes himself after a car wash just like a dog.

Says Sweeney: "Herbie had an extensive list of physical actions he needed to perform, from making his 'eyes,' which are actually his headlights, roll back and forth to jumping up and down on his wheels to flipping his sun visors. So we rigged each of Herbie's car parts with radio-controlled cables so that they could each move individually. His hood can go up and down, his doors can open and close, and his visors can flip at a moment's notice. We also installed radio-controlled servos under the hood and individual air rams on each tire, allowing Herbie to lean right or left and to raise his front or back end. We even gave him a little radio-controlled electric motor which can make his antenna wag back and forth!"

One of Herbie's earliest challenges is narrowly escaping imminent destruction in the junkyard. "For that scene, we had to have a crane pick up Herbie in one continuous shot and 'accidentally' drop him from 20 feet in the air onto another car, which he smashes," explains puppeteer Robert Short. "Of course, Herbie is beeping and flapping his doors the entire time, and our timing had to be perfect for the shot to work. Everything went off like clockwork as Herbie crushed the car as flat as a pancake and continued to beep and wag his antenna in exhilaration, all in one take. Matt Sweeney even created a specially reinforced Crusher Herbie that could withstand multiple plummets."

Another demanding shot involved Herbie being knocked unconscious after getting rammed by another car. Herbie's whole world begins to blank out as his eyes blink and roll and his chin gets shoved into the dirt. "Sound easy? Not if you have to shoot it with a high-speed camera to turn it into a slow-motion sequence, which meant all of Herbie's actions had to take place within three seconds, and each move had to be just right," recalls Short. "Luckily, we had it all worked out to the tiniest details, and after two takes, it was complete."

Just keeping up with Herbie's minor "aches and pains" became a full-time job. "We had six mechanics, working 14 hours a day to keep up with the filming," recalls Randy White. "As scenes were being shot, we worked feverishly to maintain the vehicles being used while simultaneously preparing other cars for the upcoming scene requirements."

As the team took Herbie through the grandest extremes of vehicular life, the one thing they never forgot is that Herbie is always much more than just a car. "We knew our job was to capture the magical aspect of Herbie, the emotional side of him, which gets a real workout in this story," says Sweeney. "His transformation is more than just about sheet metal and instrument gauges. He goes from being down in the dumps to coming back strong to win the hearts and souls of his friends. He's a real champ because every time he gets knocked down, he picks himself up and tries even harder. Creating a character that goes from steel and rubber and glass to a flesh-and-blood hero that you want to root for was a lot of fun."

### **DANGER ZONE: Shooting And Driving On The NASCAR Track**

One of America's most popular and fastest-growing spectator sports, NASCAR racing is, for many, the very pinnacle of automobile heaven—and "Herbie the Love Bug" is no exception. When he and Maggie Peyton get a chance to race on a NASCAR speedway, the film ratchets the action up to speeds of 200 mph as Herbie takes on some of NASCAR's most famous drivers and realizes the dream he's been after since the '60s.

Short for National Association for Stock Car Auto Racing, NASCAR has won over some 75 million loyal fans with its atmosphere of intoxicating suspense as cars round a track at dizzying speeds within inches of each other—and heroic racers test their skills, strategy and especially their courage in trying to move through the pack to the lead position.

With NASCAR giving full support to Herbie and his new adventure, the filmmakers were committed to bringing the visceral, in-person excitement of a NASCAR race to the movie's audience. But filming live stock-car events can be notoriously tricky, as the cameras, not to mention the crew, have to bravely maneuver their way around cars that

could easily obliterate them. Add to that a souped-up-but-pint-sized VW joining the field, and things get a little bit complicated.

The first order of business was sending both cast and crew back to school—driving school, that is. Lindsay Lohan, Justin Long, Breckin Meyer and Matt Dillon, in particular, had to enter into highly advanced versions of Driver's Ed to learn how to accelerate, turn and brake with the best of them. Justin and Breckin were also shipped off to "pit school" to learn how race crews change tires and service steaming-hot cars in seconds flat, helping the drivers accelerate all the way to the victory circle.

From a racing perspective, Lindsay Lohan was starting from zero—she didn't even know how to use a stick shift before she was cast! But that didn't last long. "I was excited because I finally learned how to drive a stick," she laughs. "But I also learned so much more—how to take tight turns around cones and lots of cool stuff like that. I kind of have a lead foot to begin with, so it was a lot of fun to really go for it."

Still, when Lohan was taken for a trip around the track at 160 mph by a trained driver—an exhilarating rocket ride that had her simultaneously grinning and screaming the whole way—she got a whole new perspective on just how tough a real NASCAR racer like Maggie Peyton has to be. "You have no idea what it's really like inside a NASCAR race car until you try it!" notes Lindsay. "They're going so fast, and they sweat so much that they lose like 8 pounds every time they do a race. I used a ventilated suit with ice-cold water running through it in the movie because I thought I was going to sweat to death. I really gained a lot of respect for the racers because what they go through is so amazing."

Says Angela Robinson of Lohan's driving performance: "Lindsay turned out to be totally bold, because it's a big thing getting behind the wheel of a race car. It's risky and it's scary, but she had such a great attitude. She not only had to learn to drive in a racing style, but she also had to learn to drive the '63 VW Beetle with all its crazy quirks!"

Matt Dillon was also wowed by his brief introduction to stock-car racing. "Another thing you don't realize is how claustrophobic it is inside those cars," he explains. "It's incredibly fun once you're moving, but being all strapped in like that, sometimes you feel like you're entombed. You also have to be so incredibly focused. One thing I learned is that if you start thinking about something else for even a second—like what you're going to have for dinner—the next thing you know, you might be hitting the wall! So you really have to concentrate."

Sums up Breckin Meyer: "It's pretty intense. It's loud, it's hot, it's dirty, it's sweaty and it's super-cool."

Meanwhile, Herbie was also being put through his paces as the design team tried to turn the rounded automobile into his very own version of a sleek racing machine. Production designer Daniel Bradford explains: "We did our best to create NASCAR Herbie to resemble a real NASCAR racing car," he explains, "but of course you have this enormous difference in 'architecture.' Herbie is this lemon drop of a car versus the aerodynamic wedge of a NASCAR automobile. So, working with NASCAR's rules and specs, we made Herbie as close to that as we could."

All the preparations paid off when the production headed to the NASCAR Nextel Cup Series' Pop Secret 500, held on September 5, 2004, at the California Speedway in Fontana. With the assistance of NASCAR and the Speedway, the production spent

several days on the track preparing for the shoot and tackling both the logistics of how to gather the most exciting visuals and vital issues of ensuring cast, crew and racer safety.

The filmmakers knew it was a risk to shoot during a live event, instead of on a far more controlled closed track, but there was simply no other way to capture the authentic NASCAR experience. Herbie even got his very own pit, adding to the realism of his participation in the race.

Says Angela Robinson: “The day of the race was a massive operation! We had a down-to-the-second schedule, and there were layers and layers of security passes needed to access different areas and over 100,000 spectators in the stands. It was a very intense day, but it was vital for us to be able to put the actors in that environment. We couldn’t have recreated the experience anywhere else on Earth.”

While at the Speedway, the filmmakers also invited several of NASCAR’s biggest stars to make cameo appearances alongside Herbie in the film. Jeff Gordon, Jimmie Johnson, Kevin Harvick, Rusty Wallace, Casey Mears, Jamie McMurray, and noted race-car owner Richard Childress all took time out from prepping for the Pop Secret 500 race to lend the true NASCAR touch to *HERBIE: FULLY LOADED*. (In addition, former Cup champion Dale Jarrett later visited the Disney lot, where he completed a scene with Lindsay Lohan on a green-screen stage which was later enhanced with a “virtual track.”)

A true highlight of the day for the production, NASCAR officials and spectators alike was when Herbie was allowed on the track to do a couple of high-speed pace laps with the NASCAR drivers prior to the start of the race. Racing stunt coordinator Steve Kelso, who had worked with NASCAR on its IMAX® film, was at the wheel of Herbie as the VW Beetle sped around the track.

“It was one of the high points of my career, driving Herbie in pace laps prior to the Pop Secret 500,” says Kelso. “The roar of the crowd when they spotted Herbie on the track was just tremendous. What an unforgettable experience! You really realized how much people love him.”

With some 23 cameras situated around the track and in the pit, as well as cameras mounted on Herbie, the filmmakers were able to capture the little VW Beetle in full race action and later to digitally add in the story elements that make for the climactic scene. Some of the most important shots were captured by a panoramic “circle-vision” camera (actually nine cameras mounted in a circle) that allowed for stunning 360-degree views as Herbie went through his laps.

Says executive producer Michael Fottrell: “Getting this real footage was key to the movie. It was also a very emotional moment for the crew, and I think the fans also had a blast with it. You could just hear them screaming and applauding Herbie as he went through the turns. For us, it was such an exciting opportunity, but there’s also danger when they’re out there driving hard and fast, so we had to stay on our toes.”

Also at the California Speedway, the filmmakers created a remote-controlled crash for the NASCAR sequence. “We got to drive a remote-control NASCAR into the wall at about 110 mph,” notes stunt coordinator Andy Gill. “It’s a great shot that really looks like a NASCAR crash.”

For Gill, thrilling as it was to get a chance to race, crash and play around with NASCAR race cars, Herbie was always the real star of the show. “In the beginning, we were worried about how Herbie was going to do all this stuff,” he says. “You have this 1960s VW, and how is he going to stand up to all this racing stunt work? But the amazing

thing is, he came through with flying colors. We had actual NASCAR race cars bumping into Herbie for some scenes, and afterwards we'd find out the NASCAR was no longer running. Pretty much every car that Herbie did battle with went down. But somehow Herbie always came back in great shape and great spirits!"

### **FINISH LINE: Herbie Heads Towards His Destiny**

With cast, car, NASCAR racing scenes and visual-effects magic all coming together, the final task for the production of *HERBIE: FULLY LOADED* was adding that ineffable sense of "Herbie-ness." For director Angela Robinson, that translated into a state of mind that emulates the state of California—summery, optimistic and filled with light-hearted dreams.

She passed on this creative concept to the film's production designer, Daniel Bradford. "Angela and I discussed how to represent the beauty of summer in Southern California, incorporating a kind of 'vintage-surf' feel, along with the backdrop of a thriving car culture," comments Bradford. "After Maggie graduates from college, she intends to move to New York to work for ESPN, so we also wanted the film to convey the feeling of a young woman's last summer of freedom before adulthood."

Adding to the feel is the work of director of photography Greg Gardiner ("*Men In Black II*," "*Orange County*") who went for a pop-influenced visual style, brimming with ultra-bright tones and vivid colors. Says Angela Robinson: "Greg brought a unique vision and he always found a way to keep the lensing of the film emotional so that, even with all the action and humor, you never lose the heart of the film."

Costume designer Frank Helmer further added to the color-saturated style of the film by choosing distinct palettes for each of the film's human characters. For example, Lindsay Lohan as Maggie dons mostly cheerful blues and greens while her nemesis, Matt Dillon as Trip Murphy, is always seen in black. In keeping with the film's summer aesthetic, Helmer also integrated lots of vintage late '60s and '70s Southern California style—designs that have come back as popular as ever—into his costumes. "Maggie wears a lot of vintage graphic T-shirts in the film that give a very California look," notes Helmer. "But the T-shirts created problems, because we'd find a one-of-a-kind T-shirt for which we have to create several multiples. It was quite a labor-intensive procedure, rescreening the graphics, aging them down, and dyeing them to match the originals."

But Helmer's true coup came in designing the film's NASCAR racing suits—which had to look 100% race-ready and authentic, conforming to NASCAR's strict regulations, while also blending into the film's pop aesthetic. Explains Helmer: "There were a large number of particulars to take into account for the racing uniforms. Safety issues were vital because we were really racing, and the suits had to be fire-retardant. But at the same time, they had to have a real spirit to them and reflect our characters' personalities."

He continues: "Comfort turned out to be one of our biggest considerations, because it gets to be upwards of 120 degrees in those cars between the heat of the engines, the sun and the layers of insulation in the suits. So we used 'cool suits' for the actors under their racing suits, which circulate ice water to keep the wearer as chilled as possible."

Helmer took his race-suit designs to Simpson Performance Products—a leading manufacturer of racing suits, helmets and safety equipment—who turned the sketches into reality. Then came the day of reckoning, when the actors put on their new suits at the

California Speedway. "Several of the NASCAR drivers were looking at our suits, and I was really feeling the pressure," recalls Helmer. "But then they came up to me and told me the suits looked great and that Peyton Racing truly looked like a real team. That was the biggest compliment I could get, to hear NASCAR racers say that!"

As the film's elements came together, director Angela Robinson had the sense of Herbie's destiny coming full circle around the track. "For me, the ultimate goal was for this story to take its place in the legacy of Herbie," she says. "Herbie has been beloved for so long for a reason, and no matter how much we played around creating his cool new designs, his new adventures and his newfound human friends, the thing that mattered most is that at the end of the day he was still the same irresistibly sweet and stubborn Herbie, who will always refuse to be underestimated!"

### **THE "LOVE BUG" LOWDOWN: ABOUT HERBIE'S RACE TEAM**

Green-eyed, auburn-haired **LINDSAY LOHAN (Maggie Peyton)** began her career at age three as a Ford Model. In a period that favored blue-eyed blondes, Lindsay had the distinction of being the first red-headed child to be signed by the prestigious modeling agency. Her freckled face is familiar from more than sixty television commercials including spots for The Gap, Jell-O, Pizza Hut, and Wendy's.

More television work quickly followed, including the series "Healthy Kids." She played the long-running role of Ali Fowler in the daytime drama "Another World," where she delivered more dialogue than any other ten-year-old in a daytime series today. Lindsay also appeared on "Guiding Light" and "The Bette Show," in which she co-starred as Bette Midler's daughter, on CBS. Lindsay also starred in "Life Size," an ABC movie of the week, alongside Tyra Banks, as well as the Disney Channel movie "Get A Clue."

As a charismatic and talented young actress, Lindsay earned her reputation and popularity as an impressive star whose winning charm was highlighted when she played dynamic identical twins in Disney's remake of "The Parent Trap" co-starring Dennis Quaid and Natasha Richardson.

In 2003, Lindsay starred in Disney's remake of "Freaky Friday," a role that was originated by Jodie Foster. Lindsay starred opposite Jamie Lee Curtis, who recently received a 2004 Golden Globe® Nomination for her role in the film. Lindsay also appears on the movie's soundtrack, singing the main theme song, "Ultimate."

Lindsay starred in Disney's "Confessions of a Teenage Drama Queen," in which she also can be heard singing two of the songs for the movie's soundtrack, and also starred in Paramount's "Mean Girls" directed by Mark Waters and written by Tina Fey. She hosted the "2004 MTV Movie Awards" and won the award for Female Breakout Star.

Lindsay will next star in Disney's **HERBIE: FULLY LOADED**, directed by Angela Robinson, slated for a summer 2005 release. She recently wrapped production for "Just My Luck," directed by Donald Petrie for Fox-Regency. She will next begin production for "Prairie Home Companion" co-starring Meryl Streep.

Lindsay followed her music aspirations and signed with Tommy Mottola's Casablanca Records recently, launching her debut album titled "SPEAK."

Lindsay was born on Long Island, New York, and separates her time between Los Angeles and New York.

**JUSTIN LONG (Kevin)** starred opposite Ben Stiller and Vince Vaughn in the hit comedy “Dodgeball: A True Underdog Story.” He recently completed work on the independent feature “Dreamland,” a basketball-themed drama opposite Agnes Bruckner, and a second independent film, “Waiting,” with Ryan Reynolds and Anna Farris. His other films include “Jeepers Creepers” and “Crossroads” with Britney Spears. For television, Long was a favorite with viewers for his portrayal of the quirky Stuckeyville High School student Warren Cheswick in the popular NBC series “Ed.”

**BRECKIN MEYER (Ray Peyton, Jr.)** has quickly become one of Hollywood’s most sought-after stars and will next be seen in the basketball comedy “Rebound” with Martin Lawrence. With roles that include “Garfield: The Movie,” “Blast,” the hilarious comedy “Road Trip,” Doug Lyman’s ensemble feature “Go” and the drama “54,” Meyer’s resume is as versatile as it is extensive. He also appeared in the romantic comedy “Kate & Leopold” opposite Meg Ryan and Hugh Jackman.

Meyer’s other film credits include “Rat Race,” “Can’t Hardly Wait,” “Clueless,” “The Craft,” “Prefontaine” and “Josie and the Pussycats.” For television, Meyer is regularly featured as the voice of Joseph Gribble on the animated series “King of the Hill.”

**HERBIE (Herbie)** was born in 1963 in a Volkswagen factory. Pearl white with saucy hood stripes, he was shaped just like an ordinary Beetle but sported a magical mind of his own and the heart of a champion. Clearly, this mini-but-mighty VW was destined to be a car star. From his auspicious debut in “The Love Bug” to his long-awaited comeback as a revved-up NASCAR racer in **HERBIE: FULLY LOADED**, Herbie (AKA #53) raced his way into an iconic place in American pop culture.

Along the way, he has worked alongside human stars ranging from Lindsay Lohan, Matt Dillon and Michael Keaton to Don Knotts, Helen Hayes and Cloris Leachman. Herbie first won the affection of audiences in the 1969 runaway hit “The Love Bug,” proving he had the charm, the talent and the horsepower to become Hollywood’s leading automotive actor. Set against the groovy backdrop of San Francisco, “The Love Bug” had Herbie saving the day as he fueled a down-on-his-luck race-car driver’s quest for victory and romance. In the wake of his speedy success, Herbie accelerated his career, taking the title role in “Herbie Rides Again” (1974), “Herbie Goes To Monte Carlo” (1977) and “Herbie Goes Bananas” (1980). He also careened into a television career, with the 1997 telefilm “The Love Bug.” Along the way, he sparked many imitators and collected die-hard fans.

Then tragedy struck. Even as his fans wondered where he had driven off to, Herbie was languishing in a junkyard—in a rusted-out state, facing demolition. Yet his spirit was intact and his indomitable engine was just waiting for the chance to roar another day. Proving that age hasn’t changed him a bit, Herbie takes on his most ambitious work to date in **HERBIE: FULLY LOADED**, playing four roles: Junkyard Herbie, Street Racer Herbie, Demolition Derby Herbie and NASCAR Herbie. He even performs his own death-defying stunts—popping wheelies and pushing his pedals to 200 mph as he sets off once again in search of a summer of love and fun.

**MATT DILLON's (Trip Murphy)** film career has spanned over two decades and has showcased a wide range of dramatic and comedic talent. From his breakthrough performance in "The Outsiders" to his hilarious turn as an obsessed private investigator in "There's Something About Mary," he has proven himself to be one of the most versatile actors of his generation. His recent roles include "Crash" with Sandra Bullock and Don Cheadle. He also wrote and directed his first feature, "City of Ghosts," starring Gerard Depardieu, Stellan Skarsgaard, James Caan and himself.

In 1990, Dillon received the Independent Spirit Award as Best Male Lead for his role in "Drugstore Cowboy." He went on to star in Ted Demme's "Beautiful Girls," Cameron Crowe's "Singles," "In & Out" with Kevin Kline, Kevin Spacey's "Albino Alligator," Francis Ford Coppola's "Rumble Fish," Garry Marshall's "Flamingo Kid," Gus Van Sant's "To Die For" with Nicole Kidman and John McNaughton's "Wild Things."

Dillon earlier made his directorial debut with an episode of HBO's searing prison drama, "Oz." He will next be seen in "Factotum" with Lily Taylor, based on a story by Charles Bukowski.

**MICHAEL KEATON (Ray Peyton, Sr.)** gained national attention in the hit comedy "Night Shift," followed by starring roles in such films as "Mr. Mom," "Johnny Dangerously," and "Dream Team."

In 1998, he earned the best actor award from the National Society of Film Critics for "Clean and Sober" and Tim Burton's "Beetlejuice." Keaton re-teamed with Burton to play the title role in the blockbusters "Batman" and "Batman Returns."

Keaton also starred as Robert Weiner in HBO's critically acclaimed "Live From Baghdad." He received a Golden Globe® nomination for his role in the film, which was based on a true story of the CNN crew who reported from Baghdad during the Gulf War. He also starred as the President of the United States in "First Daughter" for Twentieth Century Fox Studios.

Keaton recently starred in "White Noise," an intensely spine-chilling thriller for Universal. He also stars in "Game Six."

Keaton is a member of American Rivers.

## **THE "LOVE BUG" LOWDOWN: ABOUT THE FILMMAKERS**

**ANGELA ROBINSON (Director)** made her feature film debut with the girl-power adventure comedy "D.E.B.S.," starring Sara Foster, Jordana Brewster, Jill Ritchie, Holland Taylor and Michael Clarke Duncan.

Robinson received a Bachelor of Arts from Brown University and then studied film at the New York University Graduate Film Program. While at NYU, she made several short films and assisted director Spike Lee. Robinson served as a staff writer for the Showtime series "The L Word."

**THOMAS LENNON (Story by/Screenplay by)**, with his partner, Robert Ben Garant, has written the comedies "The Pacifier," starring Vin Diesel, and "Taxi," starring

Queen Latifah. Lennon appears in *HERBIE: FULLY LOADED* as Larry Murphy, Trip Murphy's brother and manager.

Lennon began his career as a graduate of NYU's Tisch School of the Arts' experimental theater wing, where he co-founded the sketch-comedy troupe *The State*. The group went on to critical success with their self-titled hit series on MTV, with Lennon as one of its stars, producers and writers. "The State" was nominated for a 1995 CableACE award for Best Comedy Series and ran for three seasons. Lennon then created, produced and starred in Comedy Central's "Viva Variety," which was an instant critical smash for the new network, and received a CableACE nomination for Best Comedy Series in 1997 and enjoyed three successful seasons.

Lennon is the co-creator, executive producer and star of the Comedy Central show "RENO 911!" Lennon has had guest roles on NBC's "Friends," "Jesse" and "MDs," and he also co-created and starred in the pilot "Hey Neighbor!" for Fox Television. Lennon has appeared in the films "Memento," "Out Cold," "A Guy Thing," "How To Lose A Guy in 10 Days" and "Le Divorce."

**ROBERT BEN GARANT (Story by/Screenplay by)**, with his partner, Thomas Lennon, has written the comedies "The Pacifier," starring Vin Diesel, and "Taxi," starring Queen Latifah. Garant is currently making his directorial debut with his screenplay "Balls of Fury" for New Line.

Garant is an executive producer, writer and star of the Comedy Central show "RENO: 911!" He performed with the comedy-sketch troupe *The State* in the early nineties in New York City. The group went on to critical success with their self-titled hit series on MTV. "The State" was nominated for a 1995 CableACE award for Best Comedy Series and ran for three seasons. With Lennon, Garant then created, produced, wrote and occasionally starred in Comedy Central's "Viva Variety," which was an instant critical smash for the new network, and received a CableACE nomination for Best Comedy Series in 1997 and enjoyed three successful seasons.

Garant was born in Cookeville, Tennessee. He presently lives in Glendale, California.

**ALFRED GOUGH & MILES MILLAR (Screenplay by)** wrote the screen story for the blockbuster hit "Spider-Man 2," directed by Sam Raimi and starring Tobey Maguire and Kirsten Dunst. The two wrote the 2000 hit action comedy "Shanghai Noon," starring Jackie Chan, Owen Wilson, and Lucy Liu, as well as its sequel, "Shanghai Knights." Upcoming features include the much-anticipated "Iron Man" and the third installment of the "Mummy" franchise.

Gough & Millar are the creators and executive producers of the highly successful WB action-adventure drama "Smallville." Gough & Millar first made a name for themselves as students in the Peter Stark Producing Program at USC in Los Angeles.

**MARK PEREZ (Story)** began his career writing feature films for the Disney in-house program. He went on to become a sought-after comedy writer who has worked on numerous original scripts as well as polishes across Hollywood. His screenplay credits include "Frank McCluskey C.I." and "The Country Bears." He has a number of projects forthcoming, including the family comedy "Coach" with Diane Keaton attached to star and "The Hardy Men," the story of the grown-up lives of the Hardy Boys with Ben Stiller

producing. Perez also wrote and is producing the high school comedy “Accepted” as well as “The Afterparty” with Jamie Kennedy set to star.

**ROBERT SIMONDS (Producer)** has, in little more than a decade, become one of Hollywood’s most prolific producers of theatrical motion picture comedies. He is widely regarded as a creative producer with a reputation for discovering new talent and working closely with his writers in producing successful studio films under the Robert Simonds Company banner. In 1990, at the age of 26, Simonds developed and produced his first theatrical film, “Problem Child.” His more than 30 feature comedies—including “The Waterboy,” “Big Daddy,” and “Cheaper by the Dozen”—have generated almost \$4 billion in gross revenue.

Simonds has several highly anticipated forthcoming films: “The Pink Panther” with Steve Martin and Kevin Kline; “Rebound” with Martin Lawrence; “The Shaggy Dog” with Tim Allen; and the family comedy “Yours, Mine and Ours.”

A summa cum laude graduate from Yale University with a degree in philosophy, the Phoenix, Arizona, native lives in Los Angeles with his wife and two daughters.

A veteran Hollywood television and motion picture executive, **CHARLES HIRSCHHORN (Executive Producer)** is the president and CEO of G4techTV, the first and only 24/7 television network all about games, gadgets, gear and gigabytes. The channel, formed by the May 2004 merger of G4 and TechTV, reaches more than 44 million cable and satellite homes.

Prior to creating G4, Hirschhorn spent 10 years at The Walt Disney Company in various management roles in both the motion pictures and television divisions. He began at Disney as VP of Production for Hollywood Pictures and then moved on to become Executive VP. Hirschhorn next took on the role of President for Disney Telefilms and was subsequently promoted to President of Walt Disney Television and Television Animation. Concurrently, he served as EVP of Production for the Walt Disney Motion Pictures Group.

During his tenure at Disney, Hirschhorn was responsible for the development and production of theatrical motion pictures, including “The Joy Luck Club,” “Quiz Show” and “The Santa Clause.” For the TV and TV-animation group, he oversaw Disney Telefilms, including all live-action films airing on “The Wonderful World of Disney”—which he relaunched on ABC in 1997—as well as all animated series and specials for Disney Video Premieres and Movietoons.

Before joining Disney, Hirschhorn was VP of Development for Fox Broadcasting, where he managed the network’s primetime programming and developed the Emmy<sup>®</sup> Award-winning series “In Living Color.” He was also Associate Producer on “Bull Durham” and Executive Producer on “Dirty Rotten Scoundrels.”

In addition to his duties at G4techTV, Hirschhorn is the founding partner of Fountain Productions, an independent production company which produces theatrical motion pictures, TV movies and direct-to-video films. Credits include the critically acclaimed TV movie “The Miracle Worker,” “Ladies and the Champ” for “The Wonderful World of Disney” and the film “Inspector Gadget II” for Buena Vista Home Video.

Hirschhorn earned a BA from Harvard College and served as an Arts Management Fellow for the National Endowment for the Arts. He serves on the Board of The Harvard College Office of the Arts and The National Multiple Sclerosis Society.

**TRACEY TRENCH (Executive Producer)** is one of the most prolific female comedy producers working in Hollywood today. In the last six years, she has produced fourteen feature films. Her movies include “Ever After” starring Drew Barrymore and “Just Married” starring Ashton Kutcher. This year, in addition to **HERBIE: FULLY LOADED**, Tracey has executive produced the releases “Rebound” starring Martin Lawrence for Twentieth Century Fox and “The Pink Panther” starring Steve Martin for MGM. She is currently in production on the live-action/CGI family comedy “Old MacDonald’s Farm” at Warner Bros. and in pre-production on the comedy remake “Yours, Mine and Ours” starring Dennis Quaid for MGM.

Trench started her career working for acclaimed director Alan Parker as a researcher. She then moved into development, landing at the newly formed Fox Family Films division. While an executive at Fox Family Films working on projects including “The Power Rangers” movies, Trench made what was a longtime passion-project: the award-winning documentary “Fear and Learning at Hoover Elementary,” about a ten-year-old girl in a primarily immigrant elementary school in L.A.’s Pico Union neighborhood. The film won the Freedom of Expression Award at the 1997 Sundance Film Festival and aired on the PBS series “P.O.V.” and on the Sundance Channel. It went on to win numerous awards, including the prestigious duPont-Columbia Award given by the Pulitzer Prize Committee for the finest programming on broadcast television. “Fear and Learning” was hailed by Roger Ebert and even drew attention from the White House. Trench garnered an Emmy® nomination in 1998 for the film.

Her skill at producing such a powerful story on a very limited budget impressed top executive Peter Chernin at Fox who then offered her the opportunity to produce “Ever After.” The film was shot in the beautiful medieval Perigord region of Southern France, starring Barrymore and Anjelica Huston, with Andy Tennant directing. The film was a sleeper hit for Fox and grossed over \$100 million worldwide.

The daughter of two schoolteachers from Indiana, Tracey has a B.A. with honors in social anthropology from Harvard University and an M.B.A. in finance from U.C.L.A. She has traveled extensively, working as a baker’s apprentice in Paris and teaching English in China. She speaks French and Mandarin.

**MICHAEL FOTTRELL (Executive Producer/Unit Production Manager)** most recently served as line producer on Warner Bros.’ “Catwoman,” starring Halle Berry, and as an executive producer on the action thriller “2 Fast 2 Furious,” directed by John Singleton. Fottrell was executive producer/unit production manager for the romantic comedy hit “Sweet Home Alabama,” which starred Reese Witherspoon and Josh Lucas. He served in the same dual capacity for the Columbia Pictures/Revolution comedy “The New Guy.” His numerous other film credits include “Rock Star,” “Blue Streak,” “Cruel Intentions,” “A Very Brady Sequel,” “Heavyweights,” “Mighty Joe Young,” “Volcano,” “Crimson Tide,” “Gross Anatomy,” “Warlock” and “Shy People.”

Fottrell served as the Executive Production Manager for four years for Walt Disney and Touchstone Pictures, supervising all facets of film production for films including

“Father of the Bride,” “When a Man Loves a Woman,” “Pretty Woman,” “Sister Act,” and “What About Bob?”

**GREG GARDINER (Director of Photography)** recently shot the hit comedy “Elf,” starring Will Ferrell as well as “Son of the Mask.” His other recent feature film credits include “Biker Boyz,” Barry Sonnenfeld’s “Men in Black 2” and Jake Kasdan’s “Orange County.”

Gardiner also photographed the WWII prisoner-of-war drama “To End All Wars,” with Director David Cunningham, and Steven Gyllenhal’s “Homegrown.” Gardiner won the Best Cinematography Award at the 1994 Sundance Film Festival for the independent feature “Suture,” directed by David Siegel and Scott McGehee.

**DANIEL BRADFORD (Production Designer)** most recently collaborated with first-time director Matthew Cole Weiss on the film “Standing Still.” Previously, Bradford designed “The Good Girl,” written by Mike White and directed by Miguel Arteta. The film, which starred Jennifer Aniston, Jake Gyllenhaal, John C. Reilly, Tim Blake Nelson and Zoe Deschanel, was the official closing-night selection of the 2002 Los Angeles Film Festival. As an art director, Bradford has worked extensively with production designer David Wasco, including on the Quentin Tarantino features “Kill Bill Vol. 1,” “Kill Bill Part II,” and “Jackie Brown,” for director Don Roos on “Bounce”; and for director Nick Cassavetes on “She’s So Lovely.”

An early film experience as a set designer holds a special place for Bradford. With a background in theater, Bradford had the opportunity to work on David Mamet’s television adaptation of his original stage script “A Life in the Theater,” starring Jack Lemmon and Matthew Broderick.

**WENDY GREENE BRICMONT, A.C.E. (Editor)**, was honored with the British Academy Award for her first film, Woody Allen’s “Annie Hall.” Most recently, Bricmont edited “Mean Girls,” “The Sweetest Thing,” “Evolution,” “My First Mister” and “Six Days, Seven Nights.” Her other film credits include “Light It Up,” “Father’s Day,” “My Girl” and “My Girl 2,” “Junior,” “Kindergarten Cop,” “License to Drive,” “The Rich Man’s Wife,” “Race the Sun,” “Surrender,” “Calendar Girl” and “The Clan of the Cave Bear.”

Bricmont’s television work includes director Robert Zemeckis and producer Steven Spielberg’s “Amazing Stories” and HBO’s “Perfect Witness.”

**FRANK HELMER (Costume Designer)** previously collaborated with director Angela Robinson on Robinson’s short and feature film versions of “D.E.B.S.” Helmer also designed the costumes for Cheryl Dunye’s HBO feature “Stranger Inside,” produced by Michael Stipe and Jim McKay. The film, which premiered at the 2001 Sundance Film Festival, received several Independent Spirit Award nominations and won Audience Awards from the Philadelphia Film Festival, the San Francisco International Film Festival and the Seattle Lesbian & Gay Film Festival. Helmer designed the costumes for the short films “Cry For Help,” “The Taste of Dirt” and “Ripped,” as well as for the television series “L.A.X.” He also worked as a costumer for the films “But I’m A Cheerleader” and “Psycho.”

Helmer studied cultural anthropology and the visual arts at The Evergreen State College in Washington before turning to the world of style and design. Helmer apprenticed with established fashion designers in Seattle, then produced his own line of clothing before moving to Los Angeles to pursue a career in the entertainment industry. He began working in film, television, music videos and commercials, and he has worked on various projects with Gus Van Sant, David Zucker, Sante D'Orazio, Herb Ritts, Greg Gorman, Elizabeth Taylor and N'SYNC.

**LISA STEWART (Co-Producer)** most recently served as executive producer of "The Divine Secrets of the Ya-Ya Sisterhood," directed by Academy Award®-winning screenwriter Callie Khouri ("Thelma & Louise"). Previously she enjoyed a long professional collaboration with Cameron Crowe, beginning as his assistant on the film "Singles." She served as associate producer on the Academy Award® Nominee "Jerry Maguire."

In 1997, Stewart helped Crowe form his production company, Vinyl Films, where she served as Senior Vice President. She was co-producer on the critically acclaimed 2000 release "Almost Famous." Stewart was also the Associate Producer of "Single Video Theory," a bestselling documentary video of the band Pearl Jam.

Raised in Connecticut, Stewart graduated from Stanford University with a degree in English/Creative Writing. She began her career as a production assistant on "The Tracey Ullman Show" and "The Simpsons," both of which were produced by James L. Brooks' company Gracie Films.

**MARK MOTHERSBAUGH (Composer)** recently scored "The Life Aquatic," starring Bill Murray, Cate Blanchett and Owen Wilson, which marks his fourth film collaboration with director Wes Anderson. Mothersbaugh had earlier scored Anderson's directorial-debut feature "Bottle Rocket," followed by "Rushmore" and "The Royal Tenenbaums." The composer's recent film credits also include "Confessions of a Teenage Drama Queen," "Thirteen," "Good Boy!" and "A Guy Thing."

Mothersbaugh first entered mass consciousness in the mid-1970s as a singer/keyboardist/conceptualist in the multimedia project known as DEVO. During the decade that followed, the group generated numerous albums, hit singles, and successful world tours, performing music distilled from the industrial soundscape of their native Ohio. Mothersbaugh and DEVO also created films and videos, visual art, printed materials, and even a line of fashions based on the band's onstage attire.

Shortly before DEVO disbanded in the mid-1980s, Mothersbaugh scored a Hawaiian Punch commercial, which brought him a Clio Award and several more offers for commercial work and led to his composing for film and television.

Mothersbaugh created the theme for "Pee Wee's Playhouse," in addition to scoring several episodes of the series. Soon after, he was providing the soundtracks—along with some 420 original songs—to 100 episodes of the Disney Channel's "Adventures in Wonderland." He was later commissioned to score the popular children's show "Rugrats," which led to his scoring the feature "The Rugrats Movie" and its sequel, "Rugrats II: Rugrats in Paris." In addition, he wrote the underscore and 20 original songs for "A Rugrats Live Adventure."

His other film credits include “Cheaters,” “Welcome to Collinwood,” “Sorority Boys,” “The Adventures of Rocky & Bullwinkle,” “All the Rage” and “Sugar & Spice.” Mothersbaugh has also scored numerous television projects and earned Emmy® nominations for his music for “Clifford the Big Red Dog” and “Quicksilver Highway.” In addition, he continues to compose for commercials, scoring spots for Universal Studios, Miller Lite, JC Penney, Mattel, Cherry Coke, Toshiba, Toyota, The Learning Channel, and Nestle’s.

**HOWARD PAAR (Music Supervisor)** most recently served as music supervisor for the forthcoming “Daltrey Calhoun” for executive producer Quentin Tarantino, starring Juliette Lewis and Johnny Knoxville. He previously worked with director Angela Robinson on “D.E.B.S.” Paar’s other film credits as music supervisor include Greg Araki’s “Mysterious Skin”; “Monster” starring Charlize Theron and Christina Ricci; “Sueno”; “Party Monster” starring Macauley Culkin, Seth Green and Marilyn Manson; Alison Anders’ “Things Behind The Sun”; “Another Day in Paradise”; and “Splendor.” Paar earned a Grammy nomination for the soundtrack for the documentary “Dogtown and Z-Boys.” His work for television includes multiple episodes of “Alias,” as well as “Oliver Beene,” “Miss Match” and “Greg the Bunny.”

Paar, a native of London, began his career in the U.S. as a Los Angeles-based club promoter/D.J., working with such bands as The Specials, The Clash, The Go Gos, Berlin, The Cure, Bananarama, The Bangles, Echo & The Bunnymen, Lydia Lunch, Ministry and Wham. He subsequently joined Polygram Records as Vice President of media and artist relations, where he was involved with a diverse roster of artists, including Joan Osborne, Inxs, Bon Jovi, Vanessa Williams, Def Leppard, James, Kiss and Brian McKnight.

Paar became Vice President, Soundtracks for Mercury/Polygram where he served as executive producer for a number of soundtracks, as well as placing numerous songs in films and television shows. Later, Paar joined Richard Branson’s V2 Records as Head of Film and Television, where he worked closely with artists such as Moby, Underworld, N’Dea Davenport and Mercury Rev. As an independent, Paar helped make Moby’s “Play” album the first recording in history to gain media placement for all of its tracks.

Paar recently joined the music company Emoto as head of its newly formed music licensing division. Paar will be in charge of placement of popular recordings in commercials, television shows, films and other media for the company, which provides a full range of music services for advertising, television, film and recording industries.