



HOUSE OF D

Written and Directed by David Duchovny

Starring

Anton Yelchin
Téa Leoni
David Duchovny

With

Robin Williams

With Erykah Badu, Frank Langella, and Zelda Williams

Rating: PG-13 (for sexual and drug references, thematic elements and language)
Running time: 97 mins.

CAST

Tommy.....	ANTON YELCHIN
Mrs. Warshaw.....	TÉA LEONI
Tom Warshaw.....	DAVID DUCHOVNY
Pappass.....	ROBIN WILLIAMS
Lady Bernadette.....	ERYKAH BADU
Coralie Warshaw.....	MAGALI AMADEI
Odell Warshaw.....	HAROLD CARTIER
Mr. Pappass.....	MARK MARGOLIS
Melissa.....	ZELDA WILLIAMS

Cast credits continued on Page 18

FILMMAKERS

Written and Directed by.....	DAVID DUCHOVNY
Casting by.....	AVY KAUFMAN
Music Supervision by.....	AMANDA SCHEER DEMME BUCK DAMON
Music Composed by.....	GEOFF ZANELLI
Score Executive Producer.....	HANS ZIMMER
Costume Designer.....	ELLEN LUTER
Editor.....	SUZY ELMIGER, ACE
Production Designer.....	LESTER COHEN
Director of Photography.....	MICHAEL CHAPMAN, ACE MELANIE GREENE
Co- Producer.....	
Co- Producer.....	DAVID GAINES
Executive Producer.....	ZANNE DEVINE
Executive Producer.....	ADAM MERIMS
Executive Producer.....	JEFF SKOLL
Produced by.....	RICHARD B. LEWIS
Produced by.....	BOB YARI
Produced by	JANE ROSENTHAL

Filmmaker credits continued on Page 19

SYNOPSIS

“You never know who your angel is going to be...”

A comical and touching story of a man looking back at his childhood in 1970s Greenwich Village, Lions Gate Films’ HOUSE OF D is the feature film writing and directing debut of actor David Duchovny, and stars Duchovny, Anton Yelchin, Robin Williams, Téa Leoni, Frank Langella and Erykah Badu.

An American artist living a bohemian existence in Paris, Tom Warshaw (David Duchovny) is trying to make sense of his troubled adult life by looking back at his extraordinary childhood...The year is 1973, and thirteen-year-old Greenwich Village native Tommy Warshaw (Anton Yelchin) is on the brink of becoming a man. While his bereaved single mother (Téa Leoni) continues to mourn the death of his father, Tommy escapes his own grief by causing trouble at school and making afternoon meat deliveries with his best friend, Pappass (Robin Williams), a mentally challenged janitor. Following the romantic advice offered by Lady (Erykah Badu), a prostitute incarcerated in the infamous Greenwich Village Women’s House of Detention, Tommy also experiences his first taste of love. Yet when an unexpected tragedy radically alters his world, Tommy must make a life-defining choice – one that will compel the adult Tom Warshaw, thirty years later, to finally confront his unfinished past.

Vividly capturing the spirit of youth in all its joy and heartbreak, HOUSE OF D examines with humor and pathos a boy’s harrowing coming of age and the manner in which it defines his adulthood. Sensitively directed by Duchovny and bolstered by affectionate portrayals from a talented cast, HOUSE OF D is a winning, hopeful story about overcoming loss and coming to terms with one’s past.

ABOUT THE PRODUCTION

The filming of HOUSE OF D was a “coming home” for director, writer and co-star David Duchovny. Much like Tom Warshaw, HOUSE OF D’s protagonist who returns to New York to revisit the place of his childhood, Duchovny made his own nostalgic journey back to Greenwich Village, his childhood home, to shoot his highly personal debut feature.

“Nothing’s like New York,” says Duchovny, smiling. For the actor, shooting a film in the city has been a life-long dream. “I’ve done the bulk of my acting in LA and Vancouver, but I always wanted to work in New York. I have the city in my head and in my heart from growing up. And I got to spend four months there this time. It was great.”

HOUSE OF D, a nostalgic coming of age story about a boy’s misadventures in 1970s Greenwich Village, is not an overtly autobiographical film. However, Duchovny did use recollections from his adolescence as a starting point for the story, particularly his memory of the Women’s House of Detention, a women’s prison once located in the heart of Greenwich Village. Says Duchovny, “The women prisoners used to hang out at the bars and talk to people; pass the time, talk to their pimps, their lovers, whatever. And I thought, what if a little boy needed a mentor, another voice in his life, and a faceless, nameless woman prisoner became that? I thought that was an interesting relationship, and from there everything else kind of grew.”

Duchovny plays the adult Tom Warshaw, a New York native who, after years in self-imposed exile in Paris, finally reveals his turbulent coming of age to his French wife. “He’s trying to figure out what’s gone wrong with his marriage and with his family, and the key to it lies in telling his wife the true story of how he grew up and became a man,” says Duchovny of his character. “He tells her what really happened to him because he’s been lying to her for as long as he’s known her.”

“Tommy’s boyhood is essentially taken from him as an adult,” adds Robin Williams, who plays Tommy’s mentally handicapped friend, Pappass. “He’s disconcerted by not having a sense of his roots. And finding them again is an important thing for him. You find out he had some pretty dark and also some wonderful things happen to him.”

Vaulting back into 1970s Greenwich Village, the bulk of the film follows the 13-year-old Tommy, played by Anton Yelchin, as he navigates the difficult transition into adulthood. “This is a coming of age story,” says Duchovny. “So the basic theme is the pain of growing up and having

to leave certain people, things, and places behind, and the pain of that and the necessity of that.”

As Duchovny describes it, Tommy’s journey necessitates leaving behind Pappass, his best friend, as well as his mother, played by Duchovny’s wife, Téa Leoni. “It’s very painful because those two people want him and need him,” he says. “Nobody is harming anybody on purpose. There’s nothing malicious here; and yet it’s a movie that’s filled with real emotional pain and humor. The resonating themes are the crazy humor of childhood and the pain that results when that childhood meets adulthood, and what you have to leave behind.”

“I think it’s a hopeful story,” adds Leoni. “No matter what the story that each of us has in our past, there’s some incredible commonality for how alone we’ve all felt, especially at around 13 years old, when you’re just on the cusp of becoming who you’re going to be for the rest of your life.”

Writing the script proved to be the easiest part of the filmmaking process for Duchovny. “Basically, I wrote it in six days, which I know is hateful to say, but it’s actually the truth,” he says bashfully. “I think writing is really difficult, and I’ve tried to write before, and it is difficult. But it was never easy like this was.”

Duchovny wrote the script for himself to direct; yet as it began to take shape, he found that the role of the adult Tom Warshaw was a perfect opportunity to act in the project as well. “I didn’t always anticipate acting in it,” he admits. “But it became clear to me that the role of the boy grown up was a very doable role, and something I’d enjoy doing because I understood the role so well.”

Producer Richard Lewis became involved in the project once he heard more about Duchovny’s intentions as a director. “We had several creative, visionary meetings, which brought me to the conviction that we were going to do this movie,” remembers Lewis. “It was immediately clear that David had a very clear focus, and had a sense of a financial structure and how it was going to work.”

As the casting process began, Duchovny visited Robin Williams at his home in San Francisco to discuss the role of Pappass. Although Williams is a Hollywood star who usually headlines his films, the unique supporting role of Pappass appealed to the actor. “I love playing these smaller parts,” he says. “Pappass is a complex character. Mentally, he’s about 11 years old; physically, he’s 41. He has an alcoholic father who puts a lot of blame on him for the death of his wife. And he runs a delivery service for a delicatessen with Tommy. He’s very dependent on

Tommy, since he's one of the only people who accepts his handicap and doesn't judge him."

Duchovny adds, "Pappass is in the tradition of the holy fools throughout English literature, these people who don't have developmental capacity, but have huge hearts and a simple kind of wisdom. Tommy's growing up and has got to find his adult life, and Pappass is not going to play a pivotal role in that. He doesn't have the ability."

Williams did considerable research while preparing for the part, choosing attributes that would help define Pappass' character and his mental condition. "Some of the characteristics fit certain syndromes and others don't," explains the actor. "I had to figure out how capable he was in some areas. Even the physicality, like what his face looks like, that's a choice; and finding his speech patterns, and movement patterns, and physicality, how strong he is."

"Robin Williams is a huge movie star and a man who has a huge passion for acting," says Duchovny. "He loves to act. Aside from Anton Yelchin, who's my other star, I don't know if I've ever met anybody who loves to act as much as him. As a director, I was so lucky."

For the part of Mrs. Warshaw, Tommy's mother, Duchovny didn't have to look far. His wife, Téa Leoni, simply asked to play the part. "I really wanted to be in it," says Leoni, "and I just had to work up the nerve one morning to say, 'So who's playing the mom? You got anybody? 'Cause, uh, I really want to do this.' I was scared to ask, because I didn't want David to feel that he had to have me in the film. But I really wanted to do it."

For Duchovny, casting his wife was not a concern. "I think my wife Téa is about the best actress in the world," he says simply. "I honestly believe that."

As production began, Leoni was concerned that the "overwhelming sadness" of Mrs. Warshaw might obscure the character's other attributes; yet Leoni was relieved that her work, with the help of Duchovny's direction, yielded a three dimensional character. "Sometimes I think I'm very different than this woman," she says, "but at other times I recognize the absolute pain and urgency that you're born into when you become a mother."

The far greater challenge, Leoni found, was the experience of being directed by her husband. "I am so concerned that I do well for him," she admits. "So if I don't nail it, it drives me crazy. I want to burst into tears. But he doesn't yell. He's very calm, and very rational, and very smart, which makes him brilliant."

Having amassed a cast of seasoned professionals for his directing debut, Duchovny was most concerned with finding the perfect young actor for the part of Tommy Warshaw. Anton Yelchin, a 14-year-old actor most widely known for his performance opposite Anthony Hopkins in HEARTS IN ATLANTIS, far surpassed his expectations. “I’m stunned by Anton; by him as a person, and as an actor,” Duchovny reports. “He takes it very seriously, and approaches the work with such soulfulness and seriousness. But he also has an incredible sense of humor, and a perspective on life which is unbelievable for a 14 year old.”

Adds Williams, “As an actor, Anton has it all going on. He himself is very moral, and very intelligent, very ethical, which is what Tommy is, too. He’s got this outsider/insider sensibility that makes him capable of doing both. He’s kind of on the outside, but also right there looking and observing, and finding things, and being open to things.”

Yelchin says that he was moved to tears upon first reading the script. “It’s so touching, and it’s just beautiful,” says the actor. “Every single aspect of the film is just extraordinary; the way it’s written, how well it depicts life. I think that anytime you can capture life, it’s just wonderful.”

Leoni, who performs all of her scenes in the film opposite Yelchin, was immeasurably impressed by his performance. “I’ve never seen anything like him,” she says. “He’s very smart and extremely sensitive, and that can be such an incredible combination. You want to hug this kid, because he’s aware of too much in the world, for how big and warm his heart is. I’ve never seen a 14 year old boy with the kind of focus that he has.”

In his search for the actress to take on the pivotal role of Lady, Tommy’s unlikely mentor, Duchovny turned to musician and multi-platinum recording artist Erykah Badu. Badu, who humbly refers to herself as “new to acting,” was a theater studies major in college and gained attention for her moving, deeply felt performance in Lasse Hallstrom’s THE CIDER HOUSE RULES. “Music is an effortless, spiritual experience,” she says. “Being an actor is a humbling experience, and a big difference from what I do on stage, standing in front of a mike and just doing whatever I want to do. It’s totally different but it’s becoming second nature to me the more I do it.”

Badu knew she wanted to be a part of the project the moment she read the script, and set about convincing Duchovny she was the right choice to play Lady. “When I first read the script, I laughed all the way through,” she remembers. “The dialogue is amazing to me. It is so powerful –

the interaction between this boy and the different people he befriends and loves. There's no prejudice. There's no judgment. It's all about growth and innocence. I could really see and get to know David's heart as a result of reading it."

Badu particularly appreciated the unlikely bond that Lady and Tommy forge over the course of the story. "Every day my character looks forward to meeting with this child whom she becomes a surrogate parent and friend and big sister to," she says. "She's like a lady in a tower. And he's like her savior every day, and vice versa. I think they need each other more than they imagined they ever could."

Adds Duchovny, "As a prisoner, Lady offers Tommy freedom. And that, I guess, is a beautiful irony of the script." Badu agrees: "Lady shows Tommy that no matter where you are, you can be free. It's a state of mind, whether it's the outside of a prison or the inside of a prison."

While New York is notorious among filmmakers as an impossibly expensive location, Richard Lewis was adamant about finding a way to make a New York-based shoot possible. "I told David, 'Okay, if I'm going to do this picture, we'd better shoot this film in New York and Paris, because that's what you wrote,'" says Lewis. "New York is really like another character in this film. The texture of the place is so much the fabric of this film; the clamor; the frenzy; the messiness; the lived in-ness that is New York – it all has to come through this story."

Following this line of reasoning, Lewis, Duchovny and production designer Lester Cohen decided to use as many real locations as possible, constructing only two sets for the entire production. Says Lewis, "All the locations are real apartments in New York. They're real homes; they're real brownstones; they're real delis."

In attempting to create a 1970s look for the film, Duchovny and Cohen had to account for the many changes that have occurred in the neighborhood – some of which even wound their way into Duchovny's script. "In 1974, the House of Detention in the title was torn down, and now it's a beautiful, municipal public garden," says Duchovny. "I liked that symbolic transformation. If I'd made that up as a writer, I would have thought it was too sappy and saccharine a way to end the film. But since it's the actual truth, I thought I could use it."

Duchovny felt well prepared for production, having directed several episodes of "The X Files," the sci-fi television series that turned him into an international star; yet he did discover some

unique challenges to directing a feature. “The great thing about ‘The X-Files’ was that the characters were set, so half your work was done in terms of character and acting,” he says. “But when you're creating the characters, there are no guidelines for it; and it's an interesting process. Every day, you have to react to what you did the day before. If we went a little too far in one direction, we'd have to cut it back another day in order for the whole thing to work. It's a flowing, organic process that's very scary and interesting at the same time.”

Williams was impressed that Duchovny could be effective as both an actor and a director. “It's very interesting to see him do both,” he says. “It's very hard. I couldn't do it, but he's able to do it. He thinks of himself last and employs a lot of focus.”

“Not only is he a great director, I'm finding he's an impeccable actor,” adds Badu. “He's an actor's director, which makes it a lot easier for all of the actors on the set, because he can relate to our positions. I have a lot of respect for him and his vision.”

Now that HOUSE OF D is completed, Duchovny believes he has accomplished his goal: to create a film that both entertains and moves audiences. “I think it's one of those rare movies where you're going to be laughing really hard and crying really hard,” says the director. “It's not manipulative. All the funny moments, and the sad moments, are truthful to the story and come as part of the plot, not as part of my trying to make you cry. It's like an inevitable tragedy that happens. But along the way, it's very funny.”

“The story is very bittersweet,” says Williams. “It has a sophistication about it and also a wonderful sweetness, and a certain kind of gravity, too, which makes it great.”

“David's just a great storyteller,” offers Leoni. “It's a very simple story, but it feels profound.”

Yelchin agrees, adding, “It's all about how beautiful life can be, and how at the same time so sad, and so wonderful. It's a movie that makes you appreciate the fact that you're alive.”

ABOUT THE CAST

ANTON YELCHIN (Tommy), born in St. Petersburg, Russia in 1989, came to the United States as an infant with his parents, Russian national pairs figure-skating champions. While Russian remains Anton's first language, over the past four years, he's gone from appearing in television commercials to starring with Sir Anthony Hopkins in movies such as "Hearts of Atlantis," based on Stephen King's novel, for which Anton won a 2001 Young Artists Award for best performer.

Yelchin's acting career began when he was nine years old. After appearing in commercials for companies such as McDonald's, Citibank and Radio Shack, he landed a number of prominent guest-starring roles on the TV shows "ER," "The Practice" and most recently "Curb Your Enthusiasm."

He also appeared in the David Lynch pilot "Mulholland Drive," and worked alongside Drew Carey on the Disney movie-of-the-week "Geppetto."

Major roles in feature films soon followed. After landing a role in the as-yet unreleased "A Man Is Mostly Water," Anton was cast in a supporting role in "15 Minutes," which starred Robert DeNiro and Ed Burns. Since then, he has played the title role in director Nick Castle's independent film, "Delivering Milo," working with Albert Finney, Bridget Fonda and Campbell Scott, and starred with Morgan Freeman in "Along Came a Spider."

Yelchin has also appeared in the independent film "A Time for Dancing" and in Showtime Original's "Jack," also starring Ron Silver and Stockard Channing.

Upcoming projects include "Fierce People," a feature film directed by Griffin Dunne and co-starring Diane Lane and Donald Sutherland.

Off screen, Yelchin manages to live the life of a regular American boy: playing chess, learning to play Beatles songs, and honing his skills on the guitar and piano.

TÉA LEONI (Mrs. Warshaw), is an actress of extraordinary versatility and charm. She has portrayed an impressive list of characters thus far in her career. Leoni was most recently seen in "Spanglish" with Adam Sandler, and Woody Allen's film "Hollywood Ending," starring opposite the Mr. Allen. She was also seen in "Jurassic Park III" opposite Sam Neill, William H. Macy and Alessandro Nivola.

Upcoming, Leoni will also be seen in "People I Know" in which she stars opposite Al Pacino and Kim Basinger for director Dan Algrant.

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. The film was directed by Brett Ratner.

In 1998, Leoni starred in one of the year's most successful films, "Deep Impact" opposite Morgan Freeman and Vanessa Redgrave. The science-fiction drama was directed by Mimi Leder and executive produced by Steven Spielberg.

Leoni is best known for her critically acclaimed role in the situation comedy "The Naked Truth." As Nora Wilde, Leoni portrayed a former socialite and photojournalist who was forced to take a job with a tabloid as a paparazzi photographer. "The Naked Truth" aired on NBC during the 1996-1998 television seasons and on ABC in 1995. In 1996, Leoni was also seen in Miramax's comedy "Flirting with Disaster," co-starring opposite Ben Stiller, Patricia Arquette, Mary Tyler Moore and George Seagal. Prior to "The Naked Truth," Leoni was known for her starring role as Alicia, the flamboyant and unpredictable beauty on the Fox comedy series "Flying Blind." She also starred in "The Counterfeit Contessa," an original film for Fox Television, in which she co-starred with D.W. Moffett and Holland Taylor.

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 College 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 roles in "A League of Their Own," "Wyatt Earp" and the 1995's hit action comedy "Bad Boys."

Tea's next project will be "Miss Captivity."

Leoni resides in Los Angeles.

DAVID DUCHOVNY (Tom) was born and raised in New York City and attended Princeton University (where he played one season as shooting guard on the school's basketball team). He received his Masters Degree in English Literature from Yale, and was on the road to earning his Ph.D. when he caught the acting bug.

Subsequently, David Duchovny emerged to become one of the most highly acclaimed actors in Hollywood. The star of Fox Television's monster hit "The X-Files," David was nominated for an Emmy for Outstanding Actor in a Drama Series, and he was nominated for Outstanding Guest Actor in a Comedy Series for his highly acclaimed and some say risqué appearances on "The Larry Sanders Show" and for "Sex And The City." In January 1997, David won a Golden Globe Award

for Best Actor in a Drama Series. He has been nominated for a total of three Golden Globes, three Screen Actors Guild Awards and a TV Critic's Award for Best Actor in a Drama Series.

The press and the public both agree that Duchovny brings a fierce intellect, a quiet intensity and an acerbic wit to his roles on both the small screen and the silver screen. "The X-Files" debuted nine seasons ago, millions and millions of self-proclaimed "X-Files" spent their Sunday nights wide-eyed in anticipation as their hero, the brilliant and sullen FBI agent Fox Mulder (Duchovny), explored cases deemed unbelievable or unsolvable by the Bureau. Duchovny's remarkable performance on "The X-Files" earned him the title of "Zeitgeist Icon" by Laura Jacobs in The New Republic and "the first Internet sex symbol with hair" by Maureen Dowd in The New York Times.

Duchovny added the role of director to his already extensive list of accomplishments when he wrote, directed and starred in two critically acclaimed episodes of "The X-Files," titled "The Unnatural", which starred Jessie Martin, and "Hollywood A.D.", starring Garry Shandling and actress Téa Leoni. His feature credits include the action-comedy "Evolution" opposite Julianne Moore, directed by Ivan Reitman of "Ghostbuster" fame, the romantic-comedy "Return to Me," opposite Minnie Driver, directed by Bonnie Hunt. "The X-Files" movie, directed by Rob Bowman, and the Touchstone film, "Playing God," with Timothy Hutton and Angelina Jolie, an action thriller, directed by Andy Wilson (winner of a Cable Ace Award for "Cracker"). Recently, Duchovny appeared in Ben Stiller's film "Zoolander" in a hilariously funny un-billed cameo performance.

Duchovny's passion for renegade films has brought him critical acclaim for his performances in the feature films "Kalifornia," in which he co-starred with Brad Pitt and Juliette Lewis; "The Rapture," the controversial film directed by Michael Tolkin in which Duchovny starred opposite Mimi Rogers; and "Julia Has Two Lovers," in which he turned in a much heralded performance as a telephone hustler. Duchovny played Roland "Rollie" Totheroh, Charlie Chaplin's longtime confidante and cameraman in the Sir Richard Attenborough directed "Chaplin," which starred Robert Downey, Jr. in the title role; and starred in the smash hit "Beethoven," opposite Charles Grodin, as the evil yuppie determined to take over Charles Grodin's company.

Still recognized for his role as Dennis/Denise Bryson, the transvestite detective in David Lynch's breakthrough television series "Twin Peaks," Duchovny has also spent four seasons as the impassioned narrator of Zalman King's erotic anthology series "The Red Shoe Diaries," which began as a feature length telefilm for Showtime. On stage, Duchovny has appeared in such plays as "The Copulating Machine of Venice," "California," and "Green Cockatoo." In "Full Frontal," he starred opposite Julia Roberts, Blair Underwood and David Hyde Pierce for director Steven Soderbergh. Duchovny made a brief return to television in good friend Bonnie Hunt's show, "Life With Bonnie," in which he guest starred as over-the-top weatherman Johnny Volcano. Duchovny made two appearances in the 2002-2003 season and he has been nominated for an Emmy in the category of Outstanding Guest Actor in a Comedy Series. Duchovny recently completed shooting the feature "Connie & Carla Do L.A.," directed by Michael Lembeck, starring opposite Nia Vardalos and Toni Collette. It is a hilarious story of two females who flee from the mafia after witnessing a murder. This leads them to Los Angeles where Connie (Nia) falls in love with Jeff

(David) and start new careers as drag queen musicians.

Duchovny is married to actress, Téa Leoni and the two have a daughter and son.

ROBIN WILLIAMS (Pappass) was most recently seen in Omar Naim's sci-fi thriller, "The Final Cut." Prior to that, he starred in the critically acclaimed "One Hour Photo," directed by Mark Romanek. Prior to that he appeared in the 2002 releases "Insomnia," directed by Christopher Nolan and starring opposite Al Pacino, as well as in Danny DeVito's "Death to Smoochy."

Williams received both the Best Supporting Actor Academy Award® and the Screen Actors Guild Actor® award for his compassionate, intelligent portrayal of Dr. Sean McGuire in the 1997 film "Good Will Hunting."

His first feature film was Robert Altman's "Popeye" in 1980. Audiences then embraced a more poignant Williams in "The World According To Garp," followed by Paul Mazursky's "Moscow on the Hudson." Barry Levinson's landmark film, "Good Morning, Vietnam," earned Williams his first Academy Award nomination, with Peter Weir's enormously popular "Dead Poets Society," earning him a second Oscar® nomination.

Subsequently, Williams starred opposite Robert De Niro in Penny Marshall's "Awakenings" (bringing him a special honor from the National Board of Review) followed by Terry Gilliam's "The Fisher King," for which Williams received his third Academy Award nomination. He also starred in Barry Levinson's "Toys," Steven Spielberg's "Hook," and Mike Nichols' "The Birdcage."

Williams received Golden Globe Awards for his unforgettable performances in "Mrs. Doubtfire" and "The Fisher King" and also earned a Special Achievement Award from the Hollywood Foreign Press Association for his vocal contributions as Genie in the animated blockbuster feature "Aladdin."

First capturing the attention of television audiences when he guest-starred as Mork on the hit sit-com "Happy Days," Williams was quickly signed for the spin-off series "Mork & Mindy." Williams, who began his career as a stand-up comedian, has won four Grammy® Awards, including one for "Robin Williams: Live at the Met" on HBO, the culmination of a 23-city SRO tour. He also won Emmy® Awards for the television specials, "Carol, Carl, Whoopi and Robin" and "ABC Presents A Royal Gala." On July 14, 2002, Williams returned to HBO for "Robin Williams: Live from Broadway," his first live comedy special in more than 16 years.

He is active in several humanitarian organizations, and has been a primary force in "Comic Relief," an annual benefit to aid the homeless, which has raised America's consciousness, and \$50 million for the homeless to date. His other philanthropic endeavors include participating in organizations such as Medecins Sans Frontieres (Doctors Without Borders), Pediatric Aids Foundation, Make-A-Wish Foundation, Christopher Reeve Paralysis Foundation, Lance Armstrong Foundation, UC San Francisco Pediatrics Council and Challenged Athletes Foundation.

ERYKAH BADU (Lady) is definitive: she is an artist that so thoroughly changes the rules that she makes it hard to remember what it was like before she was on the scene. With “Love of My Life,” from the “Brown Sugar” soundtrack, Motown artist Badu has again defined the highest creative potential of music. Badu fuses jazz, R&B and hip hop influences of a lifetime, and does so not only with her voiced but with many talents: writing, producing, directing, poetry, dance, drama and visual arts.

Badu’s “Mama’s Gun” achieved platinum success. Badu’s debut album, “Baduizm,” is considered by many to be a classic, and went on to sell 3 million copies.

Accolades and recognition followed: four Grammys, four Soul Train Awards, four Soul Train Lady of Soul Awards, two NAACP Image Awards and an American Music Award in the first year.

Born in 1972 in Dallas, TX, where she continues to make her home base, Badu performed on stage at age four with her mother, Kolleen Wright, a professional actress, and wrote her first song at seven on an old piano her grandmother bought for her. While at Booker T. Washington High School, an art-oriented magnet school, she had a regular spot rapping on a local hip-hop radio show, tagged “Apples.” Then, seizing her own self-hood, she renamed herself entirely, changing her name from Erica Wright to Erykah Badu, “kah” for the “inner self” and ba-du,” after the scat singing of the great jazz vocalists.

Badu entered Grambling University in Louisiana as a theater studies major. Badu’s commanding on-screen presence, apparent from the first viewing of “On and On,” was repeatedly confirmed by her subsequent acting roles: cameos on the daytime drama “One Life to Live” and “Blues Brothers 2000,” and especially her moving, honest work in “The Cider House Rules.”

FRANK LANGELLA (Reverend Duncan), an Obie Award winner in 1965 for “The Old Glory,” a Best Supporting Actor Award winner in 1975 for “Seascape,” and a Tony and Drama Desk awards winner as Best Featured Actor in the Broadway production of “Fortune’s Fool” in 2002, is a stage and screen actor of extreme versatility who first won acclaim on the New York stage in “Seascape” and followed up with the title role in the Edward Gorey production of “Dracula.” He repeated the role for the screen in 1979 and instantly became an international star.

Over the years Langella has done occasional films, but prefers to concentrate on his first love, the legitimate theater. His stage performances range from the Strindberg drama, “The Father” to Noel Coward’s comedy, “Present Laughter.” He’s also appeared in several productions for the New York Shakespeare Festival over the years.

Other film credits include: “Diary of a Mad Housewife,” “The Twelve Chairs,” “The Wrath of God,” “The Mark of Zorro,” “Those Lips, Those Eyes,” “The Men’s Club,” “Master of the Universe,” “And God Created Women,” “True Identity,” “1942: Conquest of Paradise,” “Body of Evidence,” “Dave,” “Bad Company” and “Cutthroat Island.”

MAGALI AMADEI (Coralie Warshaw) has created a unique identity for herself, balancing the demands of modeling with those of her thriving acting career.

Born and raised in Nice, France, Amadei was discovered at 16 years old while studying ballet. She began her career as a model a year later in New York City. Amadei has appeared on the pages and covers of virtually every major fashion publication in the world.

Comparisons to Sophia Loren and Ava Gardner prompted her to take acting lessons and pursue the craft as a serious career. The exotic beauty has starred in two off-Broadway plays, “A Matter of Dispute” and “Fiesta Ware.” These roles led to a brief appearance in the feature film “The Wedding Planner,” starring Matthew McConaughey and Jennifer Lopez. Amadei then landed a recurring role in the HBO series, “The Mind of a Married Man.”

While filming “House of D,” Amadei was concurrently filming the action-comedy “Taxi,” playing a Brazilian bank robber whose gorgeous, fearless, sexy all girl gang is on the loose in Manhattan eluding our heroes, played by Queen Latifah and Jimmy Fallon. The film is being produced by Luc Besson, and is based on his 1998 hit French film.

ZELDA WILLIAMS (Melissa), who is the daughter of Robin Williams and Marsha Garces Williams, is making her feature film debut in a major role in “House of D.”

Young Ms. Williams also made appearances in “Nine Months” and “In Search of Dr. Seuss” for television.

MARK MARGOLIS (Mr. Pappas) was born in Philadelphia, PA and attended Temple University briefly before moving to New York where he studied drama with Stella Adler and at the Actors Studio.

Margolis moves between the stage, film and television with ease. Some of his most recent feature credits include: “Particles of Truth,” “Daredevil,” “Hard Ball,” “The Tailor of Panama,” “Hannibal,” “Flawless,” “End of Days”; and on television, “Ed,” “Oz,” “Hack,” “The Practice,” “100 Centre Street,” “Law & Order,” “Prince Street” and “Star Trek: The New Generation.”

WILLIE GARSON (Ticket Agent), born in Highland Park, NJ, has been friends with Sarah Jessica Parker for more than 15 years, and had a recurring role in the HBO hit “Sex And The City.”

Garson moves very comfortably between features and television. Some of his more recent film credits include: “Murder on the Hudson,” “A Problem with Fear,” “Freaky Friday,” “Out Cold,” “Code Blue,” “Play it to the Bone,” “Being John Malkovitch,” “Mars Attacks,” “Kingpin,” “Groundhog Day,” and “There’s Something About Mary.”

For television, Garson’s credits include: “Sex And The City,” “Black Sheep,” “NYPD Blue,”

“Daybreak,” “CSI,” “Spin City,” “City of Angels,” and “The X-Files.”

STEPHEN SPINELLA (Ticket Seller) has won two Tony Awards for his roles in “Angels in America: Millennium Approaches” and “Angels in America: Perestroika.” Spinella most recently completed the up-coming feature film, “Connie & Carla,” directed by Michael Lembeck, and co-starring opposite Nia Vardalos, David Duchovny and Toni Collette. It’s a hilarious story of two females who flee from the mafia after witnessing a murder. This leads them to Los Angeles where Connie (Nia) falls in love with Jeff (David) and start new careers as drag queen musicians.

Other feature and television credits include: “Our Town” (TV); “Bubble Boy,” “The Cradle Will Rock,” “Ravenous,” “Great Expectations,” “The Jackal,” “Love! Valour! Compassion!”, “Faithful,” “Virtuosity” and “And the Band Played On” (TV). Other notable TV guest appearances have been on “Alias,” “Ed,” “Law and Order,” and he played himself in the motion picture “Out of the Past.”

ORLANDO JONES (Superfly), with almost a dozen movie credits in the last three years, as well as a new nightly late-night talk show which premiered this June, is easily one of the industry’s busiest talents. The South Carolina native, who made his feature film acting debut in Barry Levinson’s acclaimed drama “Liberty Heights,” most recently starred opposite Laurence Fishburne “Biker Boyz,” directed by Reggie Rock Bythewood. Keeping busy before “Biker Boyz” hit the big screen, Jones captured the screen in Charles Stone’s “Drumline” as the stern and disciplined band director at a Southern university who pushes a cocky, young street drummer from Harlem (Nick Cannon) to realize his potential; opposite Guy Pearce in “The Time Machine”; and as geology professor Harry Block in Ivan Reitman’s “Evolution” with David Duchovny, and Julianne Moore. Additionally, Jones has starred in such films as the football comedy “The Replacements” with Gene Hackman and Keanu Reeves, the Harold Ramis-directed “Bedazzled,” “Say It Isn’t So” with Heather Graham, Chris Klein, and Sally Field, and the caper comedy “Double Take” opposite Eddie Griffin. His scene-stealing performances in the sleeper hit “Office Space” woke up national audiences to the comedic talent that he brings to the screen, but it would soon become clear that the laughter this young talent evokes is only scratching the surface of his repertoire.

Jones got his start in the entertainment business as a writer on NBC’s “A Different World.” From there, he went on to produce and write for Fox Broadcasting Company’s “Roc Live” and “Sinbad”; and not long after, Jones made the inevitable jump to the other side of the camera as part of the original cast on the Fox sketch comedy series, “Mad TV” in which he spent two seasons. He was also the host of his own nightly late night talk/variety series “The Orlando Jones Show” on the F/X Network.

CAST CREDITS
(continued from Page 2)

Gerard
Pitcher
Another Kid
Kid #2
Simone
Sasha
Superfly
Madam Chatquipet
Mrs. Brevoort
Ticket Seller
Reverend Duncan
Lead Girl in Gym
Mrs. Loggia
Doorman
Monty
Sondra
Ticket Agent
French Woman in Window
French Man in Window
French Wife in Window
Nurse #1
Irate Trotskyite
Miss Johnson
Mrs. Robinson
Reader

GIDEON JACONS
MARK RICHARD KEITH
JAMES OCKIMEY
JONAH MEYERSON
OLGA SOSNOVSKA
BERNARD SHEREDY
ORLANDO JONES
CLAIRE LAUTIER
ALICE DRUMMOND
STEPHEN SPINELLA
FRANK LANGELLA
JILL SHACKNER
LISBY LARSON
MICHAEL CHAPMAN
ADAM LEFEVRE
LESLIE LYLES
WILLIE GARSON
ANDREE DAMANT
ETIENNE DRABIER
CHANTAL GUARRIGUES
MARY A. FORTUNE
LESTER COHEN
ROXY TOPOROWYCH
FRANCESCA BUCCELATTO
ERICA N. TAZEL

FILMMAKER CREDITS
(continued from Page 3)

Unit Production Manager	M. BLAIR BREARD
First Assistant Director	TODD PHEIFFER
Second Assistant Director	TIM DONOHUE
Second Assistant Director	MICHAEL MEADOR
Stunt Coordinator	MANNY SIVERIO
Robin Williams Stand In	ADAM BRYANT
NICHOLAS GUEST	DONNA LYNN LEAVY
ELISA GABRIELLI	RAYMOND BRAUN
AARRON GRADY	EDDIE FRIERSON
CLAUDETTE WELLS	SHANE LONG
DONALD FULLILOVE	WENDYE. CUTLER
MATTHEW LABY OREAUX	LISA ARUDA
BRIAN PATRICK MCLAUGHLIN	AARON ALEXANDER SPANN
NICOLETTE LITTLE	SEAN MICHAEL
ALLISON SCAGLIOTTI-SMITH	ERICA BECK
CATLIN MCKENNA	
Casting Associate	ELIZABETH GREENBERG
Casting Assistants	JESSICA DANIELS
	CODY BEKE
Executive in Charge of Production	ROBERT KATZ
Production Supervisor	MICHAEL BEDERMAN
Associate Editor	PHILIP HARRISON
Script Supervisor	SHEILA PAIGE
A Camera Operator	DAVE KNOX
1 st Assistant Camera	ANGELO DIGIACOMO
2 nd Assistant Camera	CRISTIAN TROVA
Loader	JARED ROYBAL

Video Assist Operator
Steadicam Operator
Steadicam Operator
B Camera Operator
1st Assistant Camera – B Camera
2nd Assistant Camera – B Camera
Stills Photographer

DERRICK WEST
SANDY HAYS
WILL ARNOT
DOUGLAS PELLEGRINO
MIKE CAMBRIA
ANGELA BELLISIO
LARRY WATSON

Soundman
Boom Operator
Utility Sound

WILLIAM SAROKIN
GEORGE LEONG
RICH MURPHY

Art Director
Set Decorator
Leadman
Set Dresser
Set Dresser
Set Dresser
On Set Dresser

TERESA MASTROPIERRO
JENNIFER GREENBERG
MARK NEWMAN
DONNA PAUL
RJ WILSON
TOM LAVECCHIA
DIANE SOFFIAN

Art Department Coordinator
Art Department Production Assistant
Property Master
Assistant Property Master
Assistant Property Master
Additional Shopper

ALEX STAPLETON
DANIEL HYPES
DYLAN SHERIDAN
ROKSOLANA TOPOROWYCH
KATHRYN FREUND
MARTHA FISHKIN

Charge Scenic
2nd Scenic
Camera Scenic

AUTUMN JONES
CHRISTINE SKUBISH
CELIA PARKER

Construction Coordinator

RICHIE HEBRANK

Gaffer
Best Boy Electric
Electrician
Electrician
Electrician
Generator Operator

COLLIN QUINLAN
MICHAEL PRICE
RYAN QUINLAN
JOHN FLANAGAN
ERIC KUTNER
GREG FARRELL

Key Grip
Best Boy Grip
Dolly Grip

TOM KERWICK
WILLIAM M. WEBERG
JOSH ROTH

Grip	STEVE GIROUARD
Grip	ROB EXNER
Grip	ERIC ULRICH
Grip	BRIAN PALKO
Assistant Costume Designer	BARBARA PRESAR
Wardrobe Supervisor	CAREEN FOWLES
Wardrobe Supervisor	PASHELLE L. CLAYTON
Wardrobe PA	PIER DICARLO
Tailor/Seamstress	LAURIE BUEHLER
Mr. Williams' Costumer	DEREK BASKERVILLE
Key Hairdresser	DALE BROWNELL
Hairdresser	JACKIE PAYNE
Key Make-Up Artist	CHRIS BINGHAM
Make-Up Artist	FRANCESCA BUCCELLATO
Mr. Williams' Make-Up Artist	CHERIE MINNS
Prosthetic Aging on Robin Williams	MATTHEW W. MUNGLE
Prosthetic Lab Work	RYAN McDOWELL / CHRIS BURGOYNE
Dental Prosthetics by	G.A. ENTERPRISES / GARY ARCHER RDT
Location Manager	ROSE VIGGIANO
Assistant Location Manager	PETER PASTORELLI
Location Assistant	WENDY TAYLOR
Location PA	MARSHALL JOHNSON
Location Scout	GAYLE VANGROFSKY
Location Scout	GABRIEL GREENBERG
Location Scout	RONNIE KUPFERWASSER
Location Scout	SUSAN SILAS
Parking Coordinator	CISCO MARCIAL
2 nd 2 nd Assistant Directors	DEANNA LESLIE KELLY
Production Coordinator	ADAM WEISENGEL
Assistant Production Coordinator	ANITA SUM
	APRIL BROOKS

Office Production Assistant
Office Production Assistant
Office Production Assistant
Office Production Intern

ANISSA ROSE-DEIDA
DANIEL ZOLA
JON BERNIER
JAKE HART

Assistant to David Duchovny
Assistant to Richard B. Lewis

MICHELLE DINGOOR
MASON STEINBERG
JAMIE GREGOR

Extras Casting

KEE CASTING, KAREN E. ETCOFF

Set Production Assistant
Set Production Assistant
Set Production Assistant
Set Production Assistant
Set Production Assistant

AARON DAVID FORSTE
ANDREW FIERO
SARAH RAE GARRETT
SIMONE GEORGE
PATRICIA ARBELAEZ

Craft Services provided by

THOMPSON BROTHERS

Craft Service Person
Assistant Craft Person

JOSH MICHAEL
BEN THOMPSON

Catering provided by

PREMIERE CATERERS

Chef
Assistant Caterer
Assistant Caterer

GEORGE NANNAS
CHRIS BAKER
KEVIN FISH

Choreographer

LISA SHRIVER

Transportation Captain
Transportation Co-Captain

KENNY GASKINS
BOBBY MARSH

Production Accountant
Payroll Accountant
Accounting Clerk

ROXANNE SENESMAN
KRISTY HAMER
LAURA FEARON

Legal Affairs

MICHAEL J. LINOWES

Unit Publicist

PETER J. SILBERMANN

First Assistant Editor

HILARY PEABODY

Supervising Sound Editor	BYRON WILSON
Sound Effects Editor	WILLIAM JACOBS
Sound Effects & Foley Editor	BRADLEY NORTH
Dialogue Editor	SCOTT GG HALLER
ADR Editor	KIMBERLY McCORD-WILSON

RE-RECORDED AT
BLUE WAVE UNIVERSAL STUDIO

Re-recording Mixer	RICK HART
Additional Re-recording Mixer	BRADLEY NORTH
Recordist	ROBERT CARR

ADR RECORDING MIXERS

Sony Pictures Entertainment	HOWARD LONDON
	DAVID WEISBERG
One Union Recording	ANDY GREENBERG
Sound One	DAVID BOLTON
Foley Artist	JERRY TRENT
Foley Recordist	CHRIS TRENT
Foley Recorded at	PARAMOUNT STUDIOS
Post Production Coordinator	SALLY ANNE EDGER
Post Production Accounting	RC BARAL & CO
	LEAH HOLMES
Post Production Facilities – NY	POST FACTORY
Post Production Facilities – LA	LA DIGITAL POST
	SAL BALDOMAR
	GINNY TURNER
Post Production Sound Services	VISIONBOX MEDIA
	CHRIS MILLER
Animation Sequence	SPAFFANIMATION
	DAVID SPAFFORD
	DEBBIE SPAFFORD
	KENT BRAUN
Animation Graphics	STEVE DOVAS
Matte Painting	DIGITAL BACKLOT
	ROBERT STROMBERG

Digital Visual Effects	TITLE HOUSE DIGITAL
Visual FX Supervisor	MARLO PABON
Digital Compositing	ANDREW MIDGLEY
Visual FX Producer	ALEX THIESEN
Opticals	PACIFIC TITLE & ART
Main Title Design	DAVID SPAFFORD
Music Editor	JAMES BURT
Music Recorded & Mixed by	ALAN MEYERSON
Recorded at	GROOVEMASTERS STUDIO SANTA MONICA, CA
Mix Assistant Engineers	GREGG SILK JEFF BIGGERS
Recording Assistant Engineers	BILL LANE RICH TOSI
Strings Conducted by	BRAD WARNAAR
Supervising Orchestrator	BRUCE FOWLER
Orchestrations	SUZETTE MORIARTY WALTER FOWLER ELIZABETH FINCH SUZIE KATAYAMA BOOKER WHITE BOBBY TAHOURI GINA POLCASTER
Music Contractor	
Copyist	
Assistant to the Composer	
Score Coordinator	
Featured Guitar	GEORGE DOERING
Solo Cello	MARTIN TILLMAN
Piano / Organ	MICHAEL LANG
Organ	MICHAEL FINNIGAN
Piano	ALAN STEINBERGER
Bass	LEE SKLAR
Percussion	WALFREDO REYES
Violins	BRUCE DUKOV DARIUS CAMPO BERJ GARABEDIAN SID PAGE
Violas	BOB BECKER DENYSE BUFFUM

Celli

LARRY CORBETT
SUZIE KATAYAMA
DAN SMITH
TINA SOULE
MICHAEL VALERIO
DAVID STONE

String Bass

“Hold Your Head Up”
Written by Rod Argent, Chris White
Performed by Argent
Courtesy of Epic Records
By Arrangement with Sony Music
Licensing

“Don’t Look Back”
Written by John Lee Hooker
Performed by Them featuring Van
Morrison
Courtesy of Decca Music Group
under license from Universal Music
Enterprises

“Melissa”
Written by Gregg Allman, Steve Alaimo
Performed by Erykah Badu, The Allman
Brothers Band
Courtesy of Universal Records
Under License from Universal Music
Enterprises

“Funk No. 49”
Written by Jim Fox, Joe Walsh,
Joe Peters
Performed by James Gang
Courtesy of MCA Records
Under License from Universal Music
Enterprises

“Samba Pa Ti”
Written by Carols Santana
Performed by George Doering, Michael
Lang, Walfredo Reyes, Lee Sklar

“China Grove”
Written by Charles Johnston
Performed by The Doobie Brothers
Courtesy of Warner Bros, Records inc.
By arrangement with Warner Strategic
Marketing

“As”
Written by Stevie Wonder
Performed by Stevie Wonder
Courtesy of Motown Records
Under License from Universal Music
Enterprises

“Harmony”
Written by Elton John, Bernard
Taupin
Performed by Elton John
Courtesy of Mercury Records Ltd.
(London)
Under License from Universal Music
Enterprises