

THE
LIFE AQUATIC
with
STEVE ZISSOU

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AMERICAN EMPIRICAL PICTURE

THE LIFE AQUATIC WITH STEVE ZISSOU

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Alistair Hennessey JEFF GOLDBLUM
Oseary Drakoulis MICHAEL GAMBON
Vladimir Wolodarsky NOAH TAYLOR
Bill Ubell BUD CORT
Pelé dos Santos SEU JORGE
Anne-Marie Sakowitz ROBYN COHEN
Vikram Ray WARIS AHLUWALIA
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in Audience STEFANO MARIA ORTOLANI
French Woman
in Audience SYLVIE GENIN
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Written by WES ANDERSON
& NOAH BAUMBACH
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Executive Producer RUDD SIMMONS
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 GORO KOYAMA
 Foley Recording Mixers DON WHITE
 RON MELLEGRS
 Foley Recording Artist ANNA MALKIN
 Foley Recorded at
 FOOTSTEPS POST PRODUCTION
 SOUND, INC.

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 ADR Recordist RICK CANELLI

Supervising Re-Recording
 Mixers GREGORY H. WATKINS, C.A.S.
 DAVID GIAMMARCO

Re-Recording Mixer . KEVIN E. CARPENTER
 Recordists GARY RITCHIE
 KATHY MCCART

Re-Recorded at WARNER BROS.
 STUDIO FACILITIES

Music Editor RICHARD HENDERSON

Additional Score
 Recording by LAVANT COPPOCK
 Additional Mixing by STEWART LERMAN
 Score Recorded at MUTATO MUZIKA,
 WEST HOLLYWOOD, CA

Orchestrations by CHRIS GUARDINO
 Music Contractor REGGIE WILSON
 Music Preparation BOOKER WHITE
 WALT DISNEY MUSIC LIBRARY

The filmmakers acknowledge that the real Steve Zissou is a prominent attorney in New York City specializing in complex federal litigation.

SPECIAL THANKS:

TARA SUBKOFF
WALLY WOLODARSKY & MAYA FORBES
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ROBERT WALLERSTEIN
GIOVANNI, MATTEO, ROBERTO,
DANIELE 1, DANIELE 2,
CAROLYN, DOUG, ANNETTE, HEJAY, JOE,
ELSA, DANIELLA and MASSIMO at Bar Pitti
GORE VIDAL
COMANDO GENERALE DEL CORPO DELLE
CAPITANERIE DI PORTO E GUARDIA
COSTIERA ITALIANE
MINISTERO DELLA DIFESA PER IL
POLIGONO DI TIRO DI NETTUNO
TEATRO SAN CARLO DI NAPOLI
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Book cover of “Remembrance of Things Past”
by Marcel Proust,
the C. K. Scott Moncrieff translation,
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THE PRODUCTION WISHES TO THANK
the wife and the children of
ROMANO PARMEGGIANI for allowing the
use of the painting: “La città degli Immortali”

SONGS

“Main Title”
from Innerspace
Written and performed by Sven Libaek
Courtesy of Ron Taylor Film Productions

“Meteoric Rain”
from Solar Flares
Written and performed by Sven Libaek
Courtesy of Southern Music Publishing Co.
A/Asia Pty Ltd.

“Ziggy Stardust”
Written by David Bowie
Performed by Seu Jorge

“Starman”
Written by David Bowie
Performed by Seu Jorge

“Life On Mars?”
Written and performed by David Bowie
Courtesy of RZO Music

“Oh! You Pretty Things”
Written by David Bowie
Performed by Seu Jorge

“Changes”
Written by David Bowie
Performed by Seu Jorge

“Rebel Rebel”
Written by David Bowie
Performed by Seu Jorge

“Wachet Auf Ruft Uns Die Stimme”
Written by Johann Sebastian Bach
Performed by Angela Hewitt
Courtesy of Hyperion Records Ltd.,
London, England

“Lady Stardust”
Written by David Bowie
Performed by Seu Jorge

“Gut Feeling”

Written by Mark Mothersbaugh and
Robert Mothersbaugh
Performed by Devo
Courtesy of Warner Bros. Records Inc.
By arrangement with
Warner Strategic Marketing
and
Courtesy of Virgin Records Limited

“Music for Eels”
from Innerspace

Written and performed by Sven Libaek
Courtesy of Ron Taylor Film Productions

“Rock ‘n’ Roll Suicide”
Written by David Bowie
Performed by Seu Jorge

“Thatchery”
from Innerspace

Written and performed by Sven Libaek
Courtesy of Ron Taylor Film Productions

“Here’s to You”

Written by Ennio Morricone, Joan Baez
Performed by Ennio Morricone with Joan Baez
Courtesy of BMG Music Italy
Under License from BMG Film & TV Music

“Sanctify Us”

Written by Johann Sebastian Bach
Performed by Angela Hewitt
Courtesy of Hyperion Records Ltd.,
London, England

“Nun Komm Der Heiden Heiland”

Written by Johann Sebastian Bach
Performed by Angela Hewitt
Courtesy of Hyperion Records Ltd.,
London, England

“Space Oddity”

Written by David Bowie
Performed by Seu Jorge

“Search and Destroy”

Written by Iggy Pop and James Williamson
Performed by Iggy and The Stooges
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

“Passacaglia In C Minor”

Written by Johann Sebastian Bach
Performed by Angela Hewitt
Courtesy of Hyperion Records Ltd.,
London, England

“La Niña de Puerta Oscura”

Music by Manuel Lopez-Quiroga
Words by Rafael de Leon, Antonio Quintero
Performed by Paco De Lucia and
Ramon Algeciras
Courtesy of Universal Music Spain S.L.
Under license from Universal Music Enterprises

“Concierto de Aranjuez”

Written by Joaquin Rodrigo
Performed by Paco De Lucia
Courtesy of Universal Music Spain S.L.
Under license from Universal Music Enterprises

“Five Years”

Written by David Bowie
Performed by Seu Jorge

“Life On Mars?”

Written by David Bowie
Performed by Seu Jorge

“30 Century Man”

Written by Scott Engel
Performed by Scott Walker
Courtesy of Mercury Records Limited
Under license from Universal Music Enterprises

“The Way I Feel Inside”

Written by Rod Argent
Performed by The Zombies
Courtesy of Marquis Enterprises

“When I Live My Dream”

Written by David Bowie
Performed by Seu Jorge

“Staralfur”
Written by Orri P. Dyrason, Kjartan Sveinsson,
Jon Thor Birgisson,
Geor G Holm, Agust Aevor Gunnarsson
Performed by SIGUR ROS
Courtesy of FatCat Records Ltd.



“City Lights”
from Boney
Written and performed by Sven Libaek
Courtesy of Fauna Productions Pty Ltd.



“Queen Bitch”
Written and performed by David Bowie
Courtesy of RZO Music

MPAA #41059



“Queen Bitch”
Written by David Bowie
Performed by Seu Jorge

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gratitude to the Cousteau Society, which was not
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THE LIFE AQUATIC with Steve Zissou

About the Production

“We’re all a pack of strays — don’t you get it?”

— Steve Zissou

In his fourth and most ambitious film to date, director Wes Anderson sets out on a high-seas adventure comedy, spinning the tale of a washed-up oceanographer (Academy Award® nominee BILL MURRAY) in search of love, revenge and a drop of redemption in his ultimate aquatic quest. Plying the waters as only Anderson could, THE LIFE AQUATIC with Steve Zissou embarks on a journey into a realm of pirates, islands and deadly jaguar sharks—and into a maelstrom of human yearning set adrift.

Meet Steve Zissou: legendary underwater explorer, notorious blow-hard, and a man known around the globe for his documentaries about the teeming life beneath the deep blue sea. These days, however, life on land isn’t going so smoothly for Zissou. His best friend and long-time partner, Esteban, was recently consumed by a ravenous jaguar shark. Rumors are starting to spread that he’s losing his touch. And now, out of the blue, comes a genuine Southern gentleman and Air Kentucky co-pilot named Ned Plimpton (OWEN WILSON) who claims he might, or might not, be the long-lost son Steve never got to know.

Imperious, egotistical and endearingly off-course, Steve Zissou is now ready to make his most epic film to date—the one in which he will wage vengeance on the jaguar shark, become the father he never thought he could be, and regain some fleeting sense of his own nobility.

Setting sail on his boat, The Belafonte, Zissou assembles a crew that also includes: Jane Winslett-Richardson (CATE BLANCHETT), a mysteriously pregnant journalist covering the story of the expedition; Eleanor Zissou (ANJELICA HUSTON), Zissou’s brilliant wife and Vice President of The Zissou Society; adoring German engineer, Klaus Daimler (WILLEM DAFOE); Zissou’s arch nemesis and rival oceanographer, Alistair Hennessey (JEFF GOLDBLUM); Zissou’s septagenarian producer, Oseary Drakoulías (MICHAEL GAMBON); physicist and original score composer, Vladimir Wolodarsky (NOAH TAYLOR); the bond company stooge, Bill Ubell (BUD CORT); Pelé dos Santos (SEU JORGE), the Brazilian Safety Expert who regularly serenades the team with haunting Portuguese renditions of David Bowie songs. The rest of Team Zissou includes perennially topless script girl Anne-Marie Sakowitz (ROBYN COHEN); cameraman Vikram Ray (WARIS AHLUWALIA); frogman Bobby Ogata (NEILS KOIZUMI) and editor and sound man Renzo Pietro (PAWEL WADOWCZAK).

In addition to assembling an accomplished ensemble cast, Wes Anderson brings aboard a talented team of artists to create the fantastical ocean-going world of THE LIFE AQUATIC, with surreal sea creatures designed in classic stop-motion by award-winning animator Henry Selick (director of “The Nightmare Before Christmas,” “James and the Giant Peach”);

cinematography by Robert Yeoman (“Drugstore Cowboy,” “The Royal Tenenbaums,” “Rushmore”); production design by Mark Friedberg (“Far From Heaven,” “The Ice Storm”); art direction by Stefano Maria Ortolani (“Angels in America,” “Gangs of New York”); costume design by two-time Academy Award® winner Milena Canonero (“Chariots of Fire,” “Barry Lyndon,” “Dick Tracy,” “Out of Africa”) and original music by Mark Mothersbaugh. The film was shot on location in Italy, including at Rome’s famed Cinecittà Studios.

Touchstone Pictures presents an American Empirical Picture, *THE LIFE AQUATIC* with Steve Zissou, directed by Wes Anderson from a screenplay written by Anderson and Noah Baumbach. The producers are Anderson, Barry Mendel and Scott Rudin. Rudd Simmons is the executive producer and Enzo Sisti is the co-producer.

WES ANDERSON TACKLES ADVENTURE: ABOUT THE SCREENPLAY

*“You’re supposed to be my son, right?”
“I don’t know, but I did want to meet you, just in case.”*

With just three films—“Bottle Rocket,” “Rushmore” and “The Royal Tenenbaums”—Wes Anderson has established a comically charged yet deeply human view of modern life and relationships. Each of his broadly appealing comedies has tackled recurring themes of aspiration, misfits, family, love and the fall from grace. His fourth film takes these same themes into wholly new territory as Anderson simultaneously tackles an ocean-going adventure rife with chases, shoot-outs, preying sharks and underwater wonders.

In a sense, *THE LIFE AQUATIC* became Anderson’s own expedition into the unknown. Barry Mendel explains: “Wes took some wild risks in making this movie. He essentially threw out the ‘Wes Anderson book’ and reinvented himself. Far from the very precise chamber pieces of ‘Rushmore’ or ‘The Royal Tenenbaums,’ he’s thrown himself into a chaotic, exterior, fantastical genre film.”

Anderson’s novel-like screenplays always emerge from intimate personal experience and at the center of *THE LIFE AQUATIC* is another character close to Anderson’s heart: Steve Zissou, a world-famous oceanographer who is both comically familiar and entirely unique. Long fascinated by aquatic films and undersea life in general, Anderson had always wanted to make a movie set on a boat in the world of adventure filmmaking. “This is a movie I’ve been thinking about for fourteen years,” he comments. “I’ve always been fascinated by this strange and amazing character who creates a kind of eccentric family at sea.”

As early as his college years, Anderson penned a short story about an oceanographer that introduced Steve Zissou, his boat *The Belafonte* and the wife who turns out to be the real brains behind his operation. From there, the character continued to evolve over the years, as Anderson continued to ponder the personality and plight of Steve Zissou and at last began to collaborate on a screenplay with his long-time friend Noah Baumbach, a writer and director (“Kicking and Screaming”) who also writes comic pieces for *The New Yorker*. Meeting at the same New York restaurant day after day, Anderson and Baumbach fleshed out the story not only of Zissou, but also of his crew of fellow dreamers who set out to sea with him. As they wrote the action-packed story of Team Zissou, their explorations of the characters brought the

story's undercurrents to the surface.

"Steve Zissou is someone whose entire *modus operandi* in life is to create a team, to always be surrounded by a group of people who will go with him on his adventures," explains Anderson. "But now he's reached a point in his life where he's already done a lot of his work, where he's been married a couple of times, and suddenly, it all seems to be slipping away."

"So the story is about Steve Zissou, this band of adventurers that he brings together and the mission that they go on in search of a creature that may or may not exist. And, at the same time, it's about a guy who is at a low point in his career and is trying to reach for something greater than he's ever done before—to reaffirm himself. And when he meets somebody who might be his son, that suddenly brings him back in touch with some things he's lost contact with, as well as questions he hasn't asked himself in a long time, and changes the whole journey."

The screenplay went beyond anything Anderson had previously done in terms of inventing an entire world that follows its own slightly off-kilter rules of reality. When producer Barry Mendel read an early draft of *THE LIFE AQUATIC*, he was quickly drawn into the totally enveloping fictional world Anderson and Baumbach had created.

"The level of detail and the amount of emotional layers and the sophistication of the dialogue in that first draft was terrific," says Mendel. "Wes's verbal dexterity and ability to shift cadences and ideas in a heartbeat is something that doesn't really exist outside of his movies. It's something that I think people almost take for granted in a Wes Anderson movie—that the dialogue will be brilliant—but he takes it to the next level in this film with lines that are constantly funny, revealing and memorable."

Continues Mendel, "The screenplay really reflects the amount of fun that Wes and Noah had writing it. It takes you into a completely rambunctious, alive and energetic world filled with wonderful characters."

The script ultimately brought to life not only Steve Zissou's subtle personal transformation as he approaches fatherhood and posterity but an imaginative, whimsical undersea world even more eccentric, mercurial and magical than the real thing. "In the film, we wanted to show the way Steve Zissou sees this underwater world that he loves, that has so much magic and surprise to him, that draws him into a whole other reality," explains Anderson. "I mean, we're now all so used to seeing amazing underwater photography from flipping through the cable channels and we knew we couldn't compete with that. So we went the opposite route, trying to rely almost entirely on our imaginations. So as Noah and I were writing, we would be thinking about what creatures the team would come across, and we might start with just a stingray, but then we would say, how about a stingray with constellations on it that are glowing—and it developed from there."

From the beginning, Wes Anderson decided that rather than create this world with lavish, high-tech digital technology, he'd go back in time instead, to some of filmmaking's oldest and most classic techniques of forging creatures, emphasizing the pure pleasures of stop-motion animation.

"I wanted a handmade look to the film," he says. "There's a real personality to these old techniques and there's a feeling of craft that's very different from what you get when you do things digitally. I've always admired Henry Selick's work and I knew he would bring a great deal of artistry to the film. It just has the right quality for this story. I couldn't imagine going too high-tech to tell the story of Team Zissou and their adventures on *The Belafonte*."

Barry Mendel comments, “It was a completely bold concept to make a movie about an oceanographer with completely fake fish. We knew nothing like it had ever been done. But I think Wes was also very savvy in immediately recognizing that the undersea world has been captured so magnificently by filmmakers already that he needed to come up with a completely different idea. He creates a unique undersea world in the same way he created a unique New York-ish city for ‘The Royal Tenenbaums.’ It’s fun to realize that all of the creatures and coral reefs in the film are entirely invented for the film and brought to life with the help of great designers, construction people, painters and a whole stop-motion animation unit that has put together something that is from the human imagination.”

Anderson’s risk-taking continued in the film’s casting as he looked for actors willing to break entirely away from any preconceived molds—casting Bill Murray in his most wide-ranging and emotionally vulnerable role yet; asking Owen Wilson to make a 180-turn from his laid-back, irony-driven characters to take a completely opposite role; having the typically intense Willem Dafoe try a pure comedic role; plucking world-class actor Michael Gambon from the stage to play fading impresario Oseary Drakoulis; and allowing Brazilian actor Seu Jorge (“City of God”) to blossom in unforeseen directions in the musical role of Pele Dos Santos.

MEET TEAM ZISSOU

“We’re being led on a suicide mission by a selfish maniac.”

— Anne-Marie Sakowitz

At the heart of any Wes Anderson movie are the characters and—even with the emphasis on fast-moving adventure and comedy in *THE LIFE AQUATIC*—the characters remain the engine that drives the film. Starting with Steve Zissou—who wears his own oversized ego like a crown yet faces moments where he pleads to his crew, “Don’t you guys like me anymore?”—and continuing down through his entire ragtag crew and assorted enemies, each person has his or her own human complexities that emerge when the going gets tough. The characters include:

Steve Zissou

From the very start of writing *THE LIFE AQUATIC*, Wes Anderson knew that Academy Award® nominee Bill Murray would be Steve Zissou. “Not only is Bill one of my favorite actors, but I know from experience he is someone who allows you to do things differently,” explains Anderson. “He’s somebody who has the advantage of being totally uninhibited and at the same time can get everybody around him caught up in his mood. I knew it would be really interesting to see Bill throw himself into playing somebody who is not only energetic and funny but also tormented, angry and very agitated.”

Producer Barry Mendel adds, “Having worked with Bill in ‘Rushmore’ and ‘The Royal Tenenbaums,’ I think it was always Wes’s hope to write a movie for Bill that would really showcase a lot of what he believes Bill can do—and I think they both became very excited about the role of Steve Zissou for exactly that reason. Bill has always had a natural affinity for Wes’s dialogue, but here he gives such a naturalistic and honest performance that he provides the audience with the illusion that it comes easily.”

Coming off the acclaim and Best Actor Oscar® nomination he received for “Lost in Translation,” Murray was drawn in by taking on a very different kind of leading role than anything he had ever done—a literal “man of action,” a bold adventurer, filmmaker and hero, albeit one forced to come face-to-face with his own growing powerlessness. In playing Steve Zissou, Murray knew he would have to approach an oceanic force of a man—with emotions that swing from the ecstatically funny to the profoundly sad, but also linger in the vast zone in between. Murray was further intrigued by the screenplay’s wide-ranging ambitions.

“This thing really screams,” sums up Murray about the screenplay. “There’s just an enormous amount of material in *THE LIFE AQUATIC*—dialogue, action, visuals, humor and emotion that all come at you in quick bursts. It’s also the biggest movie I’ve ever done in terms of production scope, much bigger than ‘Ghostbusters,’ even. And it really creates its own view of a world at sea.”

Adding to the comedy-inflected pathos of Murray’s performance as Steve Zissou was the fact that in order to play the role, Murray had to spend months in Italy for the shoot, away from his family. “For me, that was a big part of the journey—I was like this lonely sailor at sea,” he notes, “and it fit with the mood of the story.”

Murray felt there was no way to play Steve Zissou but as honestly as possible, flaws

forward. “Steve is obviously deeply flawed, a guy driven by his desires, continually blind to people around him, almost infantile in a sense,” he says. “But more than that, Steve is someone who doesn’t put on a mask to disguise who he is. He simply lets fly. And you come to realize that there is also something else about him that allows him to be leading this odyssey, to have held this crew together in the middle of chaos. He has a real strong feeling of mission, and kind of childish sense of wonder that has never gone away. At the same time, he’s also the most vulnerable guy in the world, because he’s driven by these feelings that he’s incapable of really expressing to anyone.”

Murray continues, “Right now, as the film begins, Steve is in the darkest hours before the dawn. He’s sort of sliding off the continental shelf, into the depths. Unfortunately, he’s never been very good at self-examination, so it’s really unknown territory.”

Riding Zissou’s wild emotional waves was a large part of Murray’s challenge. “He has major mood swings—sometimes within a single paragraph,” the actor observes. “He goes this way and then that way and the idea was that these emotions come up in him for fleeting moments but he just keeps barreling along. He makes a fool of himself all the time, but he doesn’t stop and react to it. The beauty of Steve Zissou is that he doesn’t ever lose his momentum.”

“For me, this was a very different kind of performance,” summarizes Murray, “because you’re not stopping and selling every moment as you would in an ordinary comedy. It’s more about showing up in the moment. Zissou is like a guy who’s fighting the waves, and yet, no matter what, he keeps going full speed ahead. He knows he’s going to get knocked around, that it’s going to be tough, but he’s convinced he’s going to get somewhere.”

Another unique aspect of playing Steve Zissou was exploring a most unusual father-son relationship with Owen Wilson, playing Ned Plimpton, who may — or may not — be Steve’s son. For Murray, a key turning point in their relationship comes when Steve brings Ned to the beach in his pajamas to witness a multi-chromatic flood of electric jellyfish. “That’s the moment when Steve sees something in Ned,” he points out. “When Ned sees the jellyfish, he starts to realize that maybe there’s more to this guy than he ever imagined, and of course, there turns out to be much more than almost anyone could imagine. What he and Steve hope is going to be an amazing adventure also turns out to be an emotional adventure for them.”

Yet Murray believes that Zissou does have a family, even before Ned shows up, if an alternative one, in the rough-and-tumble crew of misfits he has gathered around him. On the set, Murray found that this makeshift family gelled for him in unexpected ways. “One of the things that was so beautiful about this film is all the love that went into it, from Wes, and also from all the actors on the boat,” he says. “I think the audience will also really feel it because when this group was together, when the team was all together working, the connection was so...I don’t want to say warm because it’s different than that. There was something like a heat, a connection that was like blood between us, almost.”

Ned Plimpton (AKA Kingsley Zissou)

Owen Wilson, a regular collaborator with Wes Anderson, makes a distinct departure in *THE LIFE AQUATIC* with Steve Zissou with the role of Ned, an earnest Southern gentleman and member of The Zissou Society who has reason to believe he might—or might not—be Steve Zissou’s son. As he embarks on the adventure of a lifetime with Zissou, he also finds that he and his would-be father are falling for the same beautiful, yet pregnant, reporter.

Unlike most of the characters Owen Wilson has played, Ned lacks all manner of hipness or worldliness and exists in a kind of genteel, naive world of his making. To prepare for the role, Wilson rehearsed his scenes, without any of the other actors, alone with his long-lived friend Anderson. "Owen came to visit me in Rome a couple of months before filming started, and we would rehearse the scenes on the roof of the Hotel Eden," recalls Anderson. "During that period, we also developed his accent and a strong idea of who this character Ned is and where he's coming from."

The extracurricular work paid off for Anderson. "Ultimately, I feel Owen ended up doing something quite different from anything I've seen him do before," says the director. "He has developed such a strong persona in his movies, but this role is quite a departure from that person and I was very, very happy with his work."

Like Ned, Owen Wilson can remember being fascinated by documentaries about exploration as a kid, which helped inspire his characterization of Ned. "I think every kid wants to be an explorer off on an expedition at some point," he comments. "There's kind of a romantic notion to that. And since Ned has been watching Steve Zissou ever since he was a kid, and dreaming about his wild life, when he finally meets him, he's very much in awe of him. It's not something that is going to be taken away from him easily."

Another key to the character for Owen Wilson was to immerse himself in a kind of old-fashioned, nearly mythical gentility. "I wanted to be the kind of Southerner who comes out of that courtly tradition, who is more than polite and is really a genuinely good person," he says. "The accent we developed is sort of like I imagine people in the Civil War talking, you know, almost 'Gone With the Wind.' It's not meant to be Meryl Streep doing a pitch-perfect accent, but it's meant to be right for the character in a different way. It all fits into the world of the film, which is slightly artificial, almost surreal, while the emotions and feelings are very real."

Jane Winslett Richardson

Entering the scene like a Madonna on an island beach is Cate Blanchett playing the pregnant journalist, Jane. In one of those rare life-following-fiction moments, Wes Anderson had decided to cast Cate Blanchett well before the actress herself became pregnant. The production had gone so far as to develop a prosthetic belly for Blanchett when kismet struck. "When we found out Cate was really pregnant, at first we worried that she wouldn't be able to do the film anymore, because of all the traveling and difficult work involving boats and cold weather and other hardships," recalls Barry Mendel. "But she remained totally gung ho and became even more excited, saying it would only help her play the part."

"It was a complete coincidence," explains Blanchett, "and yet it was so lovely, it sort of seemed fated."

Blanchett was initially drawn to *THE LIFE AQUATIC* with Steve Zissou because of Wes Anderson's original perspective on adventure comedy. "I loved Wes's view of an action film, which is sort of a mixture of being very tongue-in-cheek while taking it all very seriously. He brings a very sophisticated humor to the story, and yet there's a melancholy at the core of all these funny situations," she notes. "Wes has such enormous compassion towards all his characters, and he excavates them in a way that they all kind of have a moment where you see inside them. I think he manages to make them really live and breathe by creating this very unusual and particular universe around them, which, even though it's very odd and funny, is somehow also very real."

Later, Blanchett became more entranced by her character and the predicament she finds herself in: trapped at sea while trying to figure out her future. “The thing I like most about Jane is that she is a very blunt and direct person, but right now, she is going through these hormonal lows and highs that make her far more sensitive than she normally would be,” says the actress. “I also like that she enters this trip not even knowing whether or not she wants to be pregnant but then some very magical and wonderful things happen on board that change everything for her.”

Also enjoyable for Blanchett was being fought over by Owen Wilson and Bill Murray in their roles as Ned and Steve Zissou. “Ned is unlike anyone Jane has ever known. She’s coming out of this sort of corrupt relationship, and here’s this man who seems almost impossibly innocent,” she observes. “Meanwhile, she finds Steve’s arrogance, insensitivity and his desperation quite repugnant. He was her childhood hero—The Great Zissou—but now she sort of wishes she hadn’t met him because something, some ideal picture, has been robbed from her.”

She continues, “Owen really captured the heartwarming innocence in Ned, which I think is very hard for a modern man to embrace but he’s done it. Bill, of course, is hilarious—everyone expects that—but he’s also a heartbreaker, and you really see that quality as well in this role.”

For Wes Anderson, Blanchett and Murray made for an intriguing pair. “Cate is someone who made Bill even better because she challenged him to be more prepared, and Bill brought something to Cate by challenging her to be even more in the moment. There is something very kinetic that happened between the two of them in these roles,” he says.

Eleanor Zissou

The role of Steve Zissou’s aristocratic wife, Eleanor, belongs to Academy Award® winner Anjelica Huston. “I wrote this part for her because there’s nobody better to have on a set than Anjelica,” comments Wes Anderson. “She brings the perfect attitude in that she’s very excited about everything yet she also can’t be perturbed. She’s totally cool. She’s also a very smart woman and a truly beautiful person, and there’s something that just emanates from her that is entirely unique and right for Eleanor Zissou. In a sense, she holds the movie together.”

Having starred as a very different matriarchal figure in “The Royal Tenenbaums,” Huston had a chance here to switch gears. “It was wonderful to see Anjelica play such a different kind of woman with Eleanor, who is such an independent spirit, not really tied to anyone or anything,” says producer Mendel. “She captures Eleanor’s freedom, and I love the way she looks in the movie, and her heroics at the end.”

Huston was thrilled to be part of a true adventure film. “I love adventures and I love the sea,” she says—and especially one that emerged from the mind of Wes Anderson. “The film really is an action-adventure movie, which might not be something you would have thought Wes could make, but I think he really disproved that from the first day on the set,” she says. “Part of what made it so fun is that it was a really liberating film for Wes.”

Huston also perceives THE LIFE AQUATIC with Steve Zissou as an offbeat love story about people who don’t connect in obvious ways. “To me, what attracts Eleanor to Steve is that he’s such a loose cannon, which, ironically, is also one of the things that has led to problems in their relationship,” she explains. “Whether or not they are suited for one another, the reality is that Eleanor’s heart belongs to Steve.” Huston also enjoyed working with Bill

Murray in the unexpected role of an adventure hero. “Obviously, Bill has an amazing sense of humor, but I also discovered that he can be very intrepid in his own way,” she says.

Helping Huston to create her inimitable character was two-time Oscar® winner and multiple Academy Award® nominee costume designer Milena Canonero, who came up with Eleanor’s offbeat elegant outfits and the blue streaks that run through her long, black hair. “The look Milena created really ties into this idea that Eleanor is a bit of a self-made mermaid,” observes Huston. “Eleanor reveals part of what I love about Wes’s characters: they always kind of bridge fantasy and reality, which makes them very unpredictable.”

Klaus Daimler

In the role of Steve Zissou’s loyal-to-a-fault engineer, Willem Dafoe takes a rare comic turn, creating a character driven by a ceaseless desire to please and a Freudian jealousy streak. Dafoe was drawn to the unexpected part on the basis of the film’s script, which he found defied categorization.

“I found it very funny, but there’s also a darkness to it, a poignancy,” he says. “It’s not just a comic adventure, because Wes always brings with him a dark shadow and a certain weight that comes out of his own life experience. He creates a very specific world out of fantasies, desires, frustrations and all the things that interest him, and that world is so complete that it can have its own rules. His form of comedy isn’t glib or safe. It’s very sophisticated—and he also brought together a cast that has the capacity to understand this vision.”

Dafoe was also intrigued by his character and, especially, the relationship between Klaus, who has been serving with Steve Zissou for decades, and Ned, who comes along out of the blue and wins Zissou’s affection. “It’s about sibling rivalry, but what puts a unique spin on it is that you’ve got these two very unlikely siblings,” he notes. “They’re siblings by circumstance, and sometimes it seems that it’s circumstance that makes us who we are.”

As for Klaus himself, Dafoe thinks the character’s appeal may lie not so much in his outrageousness as in the part of him we all recognize. “For me, the fun part about Klaus is that he’s a guy who pretends to be capable, yet he doesn’t have a clue, and I think there’s something rather charming about that kind of personality—’cause we all have a little of him in us,” he summarizes.

Ironically, Wes Anderson originally thought he would cast a bona fide European in the role, prior to meeting Willem Dafoe and deciding he was right for the part. “Willem came into this supporting role and, basically, stole the show,” says Anderson.

Barry Mendel adds, “To have this great dramatic actor who has starred in films like ‘The Last Temptation of Christ’ and ‘Platoon’ give such a wonderful comedic performance was really thrilling for us. I certainly don’t think anyone has seen Willem give a performance this funny before, and I’m excited that people will have a chance to enjoy him doing a completely different kind of thing.”

Alistair Hennessey

Outside of the jaguar shark that took the life of his beloved partner Esteban, Steve Zissou has only one true nemesis in life: Alistair Hennessey, an oceanographer who is better-funded, has a bigger boat and is quickly eclipsing Zissou’s star. To make matters worse, Hennessey was formerly married to Eleanor Zissou, creating a complicated triangle of jealousies. For Wes Anderson, Jeff Goldblum had the perfect combination of “eccentricity and brilliance” to play

the semi-villainous Hennessey. “He’s an actor who is very devoted and always has a lot of ideas,” notes Anderson. “I think he brings a wonderful amount of punch to the film.”

“I see Hennessey as someone who is very passionate about the ocean, loves the science of it, and has made himself into a huge success,” says Goldblum. “He enjoys the adventure, but he’s not such a rough and tough guy, and he’d rather have fancy living quarters and the very finest of equipment. I think you could probably say he unhealthily identifies himself with all of his material stuff, so when everything he has is stolen from him, it’s a huge loss.”

While Steve Zissou might feel threatened by Alistair Hennessey, Goldblum believes Hennessey doesn’t really mind having Zissou around. “You know when everything is said and done, Zissou is a lovable guy, and I don’t think Hennessey feels competitive with him. I think Hennessey’s doing so well, that’s not really an issue for him. He’s rooting for Zissou, really, rooting for his relationship with Eleanor as well,” says Goldblum. “It might sound strange, but these are sophisticated and complex relationships.”

For Goldblum, the relationships form the heart of the film. “There’s a lot of loss in this movie, really,” Goldblum observes. “It starts with Steve’s friend Esteban dying, and along the way, people lose their careers, their stuff, their sense of self. But in the end, we all find ourselves huddled together in this little bubble deep in the ocean, in these uncharted seas, and in the depths of ourselves, perhaps. That’s a magical moment.”

Bill Ubell

The one true outsider on *The Belafonte* is Bill Ubell, the so-called bond company “stooge,” who is given the impossible job of making sure Steve Zissou doesn’t go over budget. Yet, when push comes to shove, Bill is ready to put his life on the line for the team.

To play this comical hero, Wes Anderson cast an actor who has long been an audience favorite: Bud Cort, who first came to notice in the influential classic comedy “*Harold and Maude*” and has gone on to a diverse career. “It was great fun having Bud on this movie, because he is a total character. He’s a great actor and completely original, and he threw himself into the role of the bond company stooge with every last bit of drama he could muster,” says Anderson.

Cort enjoyed the chance to show the evolution of a most unusual character, the type not usually seen triumphing in adventure films. “Bill is an uptight, anal, hard-working guy who unwittingly has a blast on *The Belafonte*,” explains Cort. “When he is waylaid and kidnapped, it becomes this incredible adventure for him. He starts to really loosen up. The tie comes a little undone, the shirt opens and he even calms down a little bit.”

Throwing himself into the role, Cort even spent weeks learning the Tagalog language so he could converse with the Filipino actors kidnapping him. “It’s a beautiful tongue,” he notes. “It involves using muscles in your mouth and throat that you would never think of using.”

Along the way, working with Wes Anderson reminded Cort of another director from earlier in his career. “He reminds me a little bit of Hal Ashby,” Cort says. “He’s one of those filmmakers who is taking film into new territory, and thank God for that. Wes is really on his own planet, yet he’s absolutely fastidious and totally in command.”

Another thrill for Cort was the chance to work on screen with Bill Murray, who he had worked with years before in a workshop in Chicago’s Second City. “The minute I read the script for *THE LIFE AQUATIC* with Steve Zissou, I knew this was going to be a huge role for Bill,” he says. “It was the perfect wedding between script and actor. It felt heaven-sent for him,

for me, and for all of us in the cast. The story is so loaded with human drama, spiritual drama, environmental drama. It's a deep story, really, deep like the ocean, and it's been as amazing an adventure making the movie as the one Team Zissou goes on."

A TOUR OF THE BELAFONTE

"Let me tell you about my boat . . ."

— Steve Zissou

In Wes Anderson's and Noah Baumbach's screenplay for *THE LIFE AQUATIC* with Steve Zissou, Steve Zissou's boat, *The Belafonte*, becomes essentially another character in the film. From its colorful laboratory and decked-out kitchen to its research library, editing room and dreamlike "observation bubble," the boat seems to reflect the offbeat spirit of the entire journey.

The production began by searching for a ship with a unique shape and style. "It was almost like casting," says production designer Mark Friedberg. "The search for the boat itself was quite a ride. Wes was very particular about what type of boat he wanted—that it needed to be of World War II vintage, that it needed to be a minesweeper, that it had to be about 50 meters and, to some degree, that it would be reminiscent of Cousteau's *Calypso*."

After months of scouring the seas, the production turned up a 50-year-old minesweeper in South Africa, which they limped from Capetown to Rome for the production. That ship was kept intact for many of the outdoor sequences but re-outfitted to become a oceanographic research ship, complete with towers, an observation deck and brightly colored paint. Meanwhile, a second, similar ship was purchased in order to be dismantled for set dressing.

"When it came to the interior of the boat, we wanted it to reflect Zissou, a man unsure of where he is going in life right now, so everything in this world is sort of jerry-rigged, pieced together," says Friedberg. "As we began, the question was, is this story about a real man facing his son or is it a fable or is it a tongue-in-cheek comedy—and the answer was that it's all of these, and that had to be reflected in the design. We wanted an intimacy but also a breadth."

From the beginning, Anderson knew that he wanted audiences to see *The Belafonte* for the first time in a kind of cross-sectional, model view, cut open to reveal the entire inner workings. So the design team built a half-boat lengthwise so that the camera and crew could move in a linear line from room to room.

"Being as the actual ship is made of aluminum, we couldn't easily move walls, so we pretty much rebuilt what we saw inside the boat on a stage," explains Friedberg. "Wes wanted to be able to shoot the entire boat just by moving a crane around the room for that first scene that introduces the boat. He wanted to use only practical sets and very little in the way of digital compositing or effects. There's a great comic sense and fluidity to it, and Wes had it all planned out very precisely."

"Shooting that scene was a lot of fun," says Anderson. "We had all the actors kind of walking around in this ant colony and the lights are changing and the cameras moving, and it was really exciting because none of us had ever done anything like this before. The set itself was more like a museum piece than a movie set—people kept coming by to see it."

That half-Belafonte set—some three stories tall—was built, like most of the sets, on the

backlot at Italy's legendary Cinecittà Studios, with its famed craftsmen and artisans. "We chose Italy because it had everything we were looking for—it's on the water, it has Cinecittà where all the Fellini films were made, and it's the Mediterranean, so it has some of that island sensibility," says Friedberg.

Adds Barry Mendel: "There's a very specific flavor to shooting Italy, and I think some of that European sensibility of handmade craftsmanship has really become a part of the unique fabric of the film."

The sets were one thing, but the actual boat used as *The Belafonte* took a lot of getting used to for cast and crew. For many, their introduction came on a day trip during which Wes Anderson hoped to shoot some of Team Zissou's documentary footage. "We set out for this little volcanic island, and it was very rough seas and nearly everybody got seasick—and yet we had an amazing time," he recalls. "We all got to know each other, and when you're on a boat like that, it becomes a very intimate thing. There's no more barriers. And what's interesting is that people become very emotional about *The Belafonte*, very loyal to it."

The production designer also created Steve Zissou's Pescespada Island compound in Italy, replete with a 12th-century castle, a pool with a killer whale (the whale is added through rear projection), a seaplane landing pad, and an all-important Ping-Pong table. "The theme for Zissou's compound was that there should be an I-won't-grow-up quality to it," notes Friedberg. "Pescespada Island was an extraordinary set, pretty much unlike anything I've ever seen before," sums up Mendel.

Meanwhile, contrasting with *The Belafonte* is Steve Zissou's arch rival Hennessey's ship, forged as one of the most up-to-date survey ships in the world, on which no expense has been spared. For this ship, the production used a NATO research ship—*The Elite*—which proved to be *The Belafonte*'s antithesis. "It was so much the opposite of what we created for Steve Zissou—ultra-clean, very structured and very high-tech," notes Mark Friedberg. "It's a whole different world."

Another key part of *The Belafonte* is the *Deep Search* submersible—previously named after one of Steve Zissou's old flames—in which the team ultimately journeys deep into the sea in search of the jaguar shark. The mini-sub was built by an Italian crew out of steel and fiberglass, with working propellers and lights.

"The submarine was a really crazy scene to shoot because we had the entire cast, except for Owen, all sealed in the back of this very tiny set. It was designed so that they essentially bolted in and couldn't get out, which really set the mood for the scene," says Anderson. "There was the scary feeling of going into the unknown."

THE UNDERSEA WORLD OF STEVE ZISSOU

"How are things going with your—what are you calling it? Leopard fish?"

— Hennessey

Though *THE LIFE AQUATIC* with Steve Zissou is an underwater adventure, the underwater world it creates is unlike any others that audiences have seen before. That's because the aquatic realm visited by Team Zissou sprang not so much from real oceanography and biology as from the imaginations of Wes Anderson, Noah Baumbach and animator Henry

Selick. Teeming with glowing, multicolored creatures out of a dream—from candy-colored Sugar Crabs to the star-encrusted Constellation Ray and from the two-inch Crayon Pony Fish to the 80-foot spotted behemoth known as the Jaguar Shark—the oceanic home of Steve Zissou is amply filled with the magic and awe he finds has gone missing from the rest of his life.

As soon as Anderson and Baumbach began writing about imaginary sea creatures in their screenplay, Anderson's thoughts turned to how he was going to bring these storybook animals to life. That's when he decided to contact Henry Selick, the modern-day master of the "old-school" animation style known as "stop-motion," which Selick brought to the fore in his acclaimed debut feature film, "The Nightmare Before Christmas." One of the most ancient forms of film animation, stop-motion, to this day, has a visceral, textured quality that sets it apart from digital creations. Looking for that kind of more vibrant effect for the LIFE AQUATIC with Steve Zissou menagerie, Anderson called Selick long in advance of the start of production to see if he would be interested in applying his art to a seriocomic adventure film.

"Wes said he was looking for somebody who could create the kind of sea creatures that would make for a fable-like atmosphere," recalls Selick. "Right away, he had very simple, clear, and endlessly creative, ideas about design and color, which I found very refreshing. As I became more involved, I began to realize that the animation in the film, unusual as it might be, is just one of the many spices in Wes's stew. It's a subtle but important part of telling the incredible story of Steve Zissou."

Selick soon found that for each of the world's individual creatures—which also include Day-Glo lizards, paisley octopi and iridescent mini-frogs—Anderson had very specific portraits in mind. "For example, for the Sugar Crabs, he literally wanted confectionary colors," explains Selick, "so I brought him lots of entire catalogs of candies, and he chose the colors and patterns he liked from that collection for us to replicate."

Selick continues: "Some of the creatures are total fabrications while others are subtle yet fun shifts on real sea animals. The Golden Barracuda, for example, we took from actual barracuda images and created a new interpretation of that familiar fish. But the Rat Tail Envelope Fish, which turns itself inside out, is totally imaginary. We created about 40 or 50 completely different designs for Wes to look at, and he was having so much fun with each of them that he wouldn't let us stop! Finally, he picked the one he thought was the wildest vision."

Later, Selick joined cast and crew in Italy to oversee the sculpting of the miniature models and puppets that form the heart of stop-motion animation, which only intensified the creative process. "Every time I showed Wes an idea, he saw it as an opportunity to improve on it," he recalls. "It was quite an intense period."

Indeed, of all the underwater fish, reptiles and mammals featured in THE LIFE AQUATIC, the only real animals seen that actually exist are Zissou's whale (inserted using old-fashioned rear-projection); and the research dolphins—the bane of Zissou's existence—which were created by using animatronic, remote-controlled robots.

Finally, it came time to create the film's *pièce de résistance* and the ultimate object of Steve Zissou's vengeance: the legendary jaguar shark. "The jaguar shark is sort of the great white whale of 'Moby Dick' in THE LIFE AQUATIC with Steve Zissou," observes Selick. "It's a mythical creature that no one except Steve Zissou really believes in—so it needed to be something quite spectacular. Every week, the length seemed to grow as Wes wanted it to be even larger and more imposing. We ended up with 150 pounds of puppet, which might be the largest stop-motion puppet ever created."

While stop-motion animation is typically low-tech—involving only lights, cameras and animators to slowly move the models frame-by-frame—for *THE LIFE AQUATIC* with Steve Zissou, Selick went further, using computer technology to amp up the process. “We used computer model movers to simulate the jaguar shark’s basic swimming motion while an animator hand created the mouth movements, the pectoral fins and all the extra things,” he explains.

Selick also used a new-generation silicone known as “Dragon Skin” for the creatures. “One of the things that is always hardest in animation is skin,” notes Selick. “This stuff has a translucency that helps all of the film’s creatures seem more lifelike. Basically, we were mixing the newest materials and technology with the most ancient filmmaking techniques. In many ways, these creatures go beyond anything we’ve done before.”

Working closely with Selick was Visual Effects Supervisor Jeremy Dawson, who became enchanted by Selick’s designs. “I love that while the creatures in the film aren’t real, they feel *almost* like they could be,” he says. “Wes stays right on that edge of believability, but he never falls off completely into the cartoonish, and that’s a fun place to be.”

Dawson’s role on *THE LIFE AQUATIC* with Steve Zissou turned out to be quite different from any other film on which he’s worked. “The unique thing about this project is that it didn’t really have anything to do with contemporary effects—instead, we had to find ways to create a whole undersea world with mostly practical solutions,” he says. Dawson’s favorite scene was the one in which thousands of electric jellyfish wash up on the shore of Zissou’s Pesepepe Island. “We had all these men-o’-war that were built by the special-effects guys at Cinecitta,” he recalls, “and they were made out of resin and silicone with lights inside and then all strung together and buried into the sand. The effect was so cool. It was exciting to actually be able to walk among the creatures, instead of creating something digitally that you could never touch. There was a beauty to it you couldn’t get any other way.”

For the film’s underwater diving sequences, the production team utilized Cinecitta’s massive watertanks and highly skilled divers. “Wes wanted the water itself to be very stylized, to have a sparkling, opalescent feeling,” explains Dawson, “so we experimented with different shots and solutions and even putting glitter in the water to get a look that has a magical element to it. The whole world is meant to be something that’s not ‘Titanic’-realistic but something a little more fantastic.”

Adding to the challenges of shooting underwater was the reality that only Bill Murray and Willem Dafoe had ever done any scuba diving at all—everyone else was completely new to being underwater. “At least we had two actors with some experience. Of the entire production crew, there was no one who had any diving experience at all,” notes Wes Anderson. “But we were fortunate that the Italians working on the film were able to help because they’d all spent a lot of time on the sea. We were learning how to do it as we went along.” For some scenes, Anderson also utilized “dry-for-wet” techniques, in which a stage filled with smoke and specific types of lighting created the aura of being submerged deep in the sea.

Among the most spectacular of the underwater sequences in the film is the subaquatic forest, which was created with life-size trees and beds of seaweed by the art team and then submerged in a giant tank at Cinecitta.

Steve Zissou’s world also comes to the fore in the sequences revealing footage from his famously campy nature films. To shoot these scenes, Wes Anderson wanted a different look from the rest of the film, collaborating with cinematographer Robert Yeoman to forge a

slightly off-the-wall documentary style. Yeoman used Ektachrome film stocks to give the documentary sequences a retro nature-film feel that stands in contrast to the rest of THE LIFE AQUATIC with Steve Zissou. “I wanted it to feel like a documentary but, at the same time, it can never really quite be a documentary when you have people wearing aquamarine polyester and red caps,” comments Anderson. “The challenge was to fit these different ideas together.”

Early on, Anderson and producer Barry Mendel immersed themselves in nature films. “We were watching all the famous naturalists,” says Mendel. “And, from this, Wes found clothing ideas, shot ideas and little tools that he saw them using in their jobs that he thought might be adapted for our film.”

Throughout the film, Anderson encouraged cinematographer Yeoman to use a far more free-wheeling style than any of Anderson’s previous films. “This movie has a lot more handheld stuff and is a lot looser and freer,” says Anderson.

The cinematographer remembers the moment when his vision for the film coalesced. “Weeks before principal photography, we set up a hair, makeup and wardrobe test for Owen Wilson at Cinecittà,” he recalls. “When Owen ambled in, wearing his red stocking cap and bright blue Team Zissou suit, I couldn’t contain my laughter. The film’s entire aesthetic was suddenly, at that moment, completely apparent to me.”

The costumes that evoked such a definitive response were created by two-time Academy Award® winner Milena Canonero, who worked closely with Wes Anderson in forging an entire wardrobe of iconic Team Zissou outfits. From winter coats and turtleneck sweaters to wet suits and Speedos—and even the infamous Zissou sneakers—each is emblazoned with the inimitable Team Zissou logo. For Canonero, this was an entirely different challenge from the period epics such as “Barry Lyndon” and “Out of Africa” for which she has gained renown—this time, her focus was on weaving her work into the comically stylized universe of Steve Zissou.

For the all-important Team Zissou wet suits, Canonero had her team hand-dye each of the suits to create their unique shimmery blue color. “We wanted the effect of sardines glistening under water, so we airbrushed each wet suit and painted them with iridescent blue paint, all by hand,” she explains. “To our amazement, the dyed wet suits survived the torrential downpours, stunt explosions and submersions in the sea that the cast and characters go through.”

“A lot of the costumes, like the Speedos and red caps, were described in the screenplay by Wes and Noah,” says Barry Mendel, “but the work Milena did to realize them and make them so evocative of Wes’s world was exceptional. Wes always uses costumes to reveal character and to help build the world—but Milena’s costumes went a step further to become part of the storytelling.”

MUSIC AQUATIC: ABOUT THE SCORE

“Quiet out there tonight. Can you hear the jack whales singing?”

— Steve Zissou

As with all of Wes Anderson’s films to date, music also plays a key role in the storytelling of THE LIFE AQUATIC—but similar to the other elements of the film, Anderson took an unusual approach to the score. “For this film, I wanted to do something quite different musically,” says Anderson. “There’s a wide-ranging mix of elements—from broad, adventure

pieces, to the themes associated with the characters, to the music for the Zissou films that also becomes part of the overall score—that all had to come together.”

Anderson began talking about the film’s music with composer Mark Mothersbaugh—Anderson’s long-time collaborator—very early in the process. “I can remember working on the music in my studio while Wes was sitting behind me, still writing the script,” notes Mothersbaugh. “And the one thing that was clear right away is that this film was going to be a very adventurous movie for Wes—bigger in every dimension than anything he’d done before, including the music.”

Mothersbaugh started his work by considering what kind of music Team Zissou’s composer (and physicist) Vladimir Wolodarsky would have written. “I knew it had to be cheap synth sounds,” explains Mothersbaugh, “so that was the starting point for our film, and already it was unusual because this is the first time there have ever been any electronic instruments on a Wes Anderson score. Everything else we’ve done previously was all acoustic.”

Fortunately, Mothersbaugh was able to tap into his own ample collection of analog synthesizers from the 1970s to achieve that distinctively amusing sound. Later, the simple themes of Wolodarsky’s compositions are vastly expanded into rich orchestral pieces for a 50-piece orchestra. “We start musically very much in Wolodarsky’s world with this very simple, cheesy synthesizer, and then the music just gets bigger and bigger and expands into the rest of the world of the film. Of course, one of the interesting things was going to all these very accomplished wind and string players and saying, ‘I want you to sound like Casio instruments!’”

Another interesting compositional moment came when Mothersbaugh took an instrumental piece he had composed for “The Royal Tenenbaums”—“Scrapping and Yelling”—and played the entire piece backwards to use for the music that accompanies the scene in which Steve Zissou introduces The Belafonte. “The melody was completely unexpected yet had that same happy, optimistic feeling. It was a good match for the scene, because that’s when you first realize beyond any doubt that this isn’t going to be your average movie,” observes the composer.

For Mothersbaugh, being on the set and watching Wes Anderson work became a large part of his musical inspiration. “Wes is so much more hands-on than any other director I’ve known,” he says. “In a way, it reminds me of the old days with my band DEVO, because we always did everything ourselves, from the costumes to the choreography, and that’s how Wes is. He’s there doing drawings and working on the fabric for the costumes at the same time as he is telling me his ideas for the music. It’s really nice to work for someone who sees everything in such an integrated, creative way.”

Finally, adding an ineffable charm and mystery to THE LIFE AQUATIC is the musical performance of Brazilian actor Seu Jorge in the role of guitar-strumming Pele. When Anderson asked Jorge—an actor best known in the U.S. for his role in the acclaimed “City of God” but also a pop star in Brazil—if he could play a few Bowie songs, he had no idea what to expect. But when Jorge translated the songs into Portuguese and presented them in a folksy, impassioned bossa nova style, both cast and crew were floored. Even David Bowie responded to them. “Bowie licensed the songs to us, and as we went along, we sent the recordings to him and he seemed to really like Jorge’s versions,” comments Anderson. “He’s just a great performer.”

Perhaps what most impressed Anderson is how Jorge’s renditions of the Bowie songs

seemed to reflect both the high humor and the oceanic depths of the film's emotions. "I never was certain if they were completely accurate translations," he admits, "but I became convinced that Pele's words—and, unquestionably, his beautiful performance—captured the spirit of Bowie and of the film."

About The Cast

BILL MURRAY (Steve Zissou) received a 2004 Best Actor Academy Award® nomination and won the Golden Globe® for his performance as Bob Harris, an American actor in Tokyo, in Sofia Coppola's "Lost in Translation." The acclaimed role also garnered Murray the BAFTA Award, the Boston Society of Film Critics Award, the Broadcast Film Critics Association Award, the Independent Spirit Award, the Los Angeles Film Critics Association Award, the National Society of Film Critics Award and New York Film Critics Circle Award, among others.

Celebrated for both his seriocomic performances and his roles in blockbuster movies, Murray also won acclaim for his portrait of Herman Blume in Wes Anderson's second film, "Rushmore." This role brought him the Independent Spirit Award, the Los Angeles Film Critics Association Award, the National Society of Film Critics Award and the New York Film Critics Circle Award for Best Supporting Actor. Murray was previously nominated for the Golden Globe for his roles in "Rushmore" and "Ghostbusters."

Born in Chicago, Murray began his acting career with the improvisational troupe Second City. He joined the cast of television's "Saturday Night Live" in the show's second season, and shortly thereafter won an Emmy® Award as one of the show's writers.

After making his screen debut in Ivan Reitman's "Meatballs," he went on to star in Reitman's "Stripes" and the "Ghostbusters" movies. His film credits also include Harold Ramis' "Caddyshack" and "Groundhog Day," Art Linson's "Where the Buffalo Roam," Sydney Pollack's "Tootsie," John Byrum's "The Razor's Edge," Richard Donner's "Scrooged," Frank Oz's "What About Bob?," John McNaughton's "Mad Dog and Glory" and "Wild Things," Tim Burton's "Ed Wood," Peter and Bobby Farrelly's "Kingpin," Jon Amiel's "The Man Who Knew Too Little," Tim Robbins' "Cradle Will Rock," Michael Almereyda's "Hamlet" and Wes Anderson's "The Royal Tenenbaums."

Murray is also the author of the book *Cinderella Story: My Life in Golf*.

OWEN WILSON (Ned Plimpton) is making his mark in Hollywood as both an actor and writer for feature films. He will next be seen in "The Wedding Crashers" opposite Vince Vaughn for director David Dobkin. Wilson's previous work with Wes Anderson includes cowriting and starring in "The Royal Tenenbaums" for which he and Anderson were nominated for an Academy Award® for Best Original Screenplay. Wilson also cowrote and starred in Anderson's first film, "Bottle Rocket," as well as cowriting and co-executive producing his second feature "Rushmore." He also served as associate producer on the Oscar® winning film "As Good as It Gets."

Wilson's additional acting credits include "Starsky and Hutch," "I Spy," "Behind Enemy Lines," "Zoolander," "Meet the Parents," "Shanghai Noon" and its smash-hit sequel "Shanghai Knights" with Jackie Chan, "Armageddon," "The Minus Man" and "The Cable Guy."

CATE BLANCHETT (Jane) graduated from Australia's National Institute of Dramatic Art and has worked extensively in the theater. With Company B she appeared as Miranda in "The Tempest," Ophelia in "Hamlet" (for which she was nominated for a Green Room Award), Nina in "The Seagull" and Rose in "The Blind Giant Is Dancing." For the Sydney Theater Company, she starred in Caryl Churchill's "Top Girls," David Mamet's "Oleanna," (awarded the Sydney Theatre Critics Award for Best Actress), Michael Gow's "Sweet Phoebe" (also for the Croyden Warehouse, London) and Timothy Daly's "Kafka Dances" (also for The Griffin Theatre Company) for which she received the Critics Circle Award for Best Newcomer. For the Almeida Theatre in 1999, Blanchett played Susan Traheren in David Hare's "Plenty" on London's West End.

Her television credits include lead roles in "Bordertown" and "Heartland," both for the Australian Broadcasting Commission.

Blanchett's film roles include Bruce Beresford's "Paradise Road"; Carrie Nolan's "Thank God He Met Lizzie" for which Blanchett was awarded both the Australian Film Institute (AFI) and the Sydney Film Critics Best Supporting Actress Award; and Gillian Armstrong's "Oscar and Lucinda," opposite Ralph Fiennes, a role that earned her an AFI nomination for Best Actress.

In 1998, Blanchett portrayed Queen Elizabeth I in the critically acclaimed "Elizabeth," directed by Shekhar Kapur, for which she received a Golden Globe Award for Best Actress in a Drama and a BAFTA for Best Actress in a Leading Role as well as Best Actress Awards from The Chicago Film Critics Association, The London Film Critics Association, The Toronto Film Critics Association, On-line Film Critics, Variety Critics and UK Empire Award. She also received a Best Actress nomination from the Screen Actors Guild and the Academy of Motion Picture Arts & Sciences. In 1999, Blanchett appeared in Mike Newell's "Pushing Tin," Oliver Parker's "An Ideal Husband" and Anthony Minghella's "The Talented Mr. Ripley," for which she received a BAFTA nomination as Best Supporting Actress. She also starred in Sam Raimi's "The Gift" in Sally Potter's "The Man Who Cried," for which she was awarded Best Supporting Actress by the National Board of Review and the Florida Critics Circle.

In 2001, Blanchett appeared in "Bandits," with Bruce Willis and Billy Bob Thornton, and directed by Barry Levinson, for which she received a Golden Globe Award nomination and a Screen Actors Guild nomination as Best Supporting Actress. Blanchett also appeared in "The Shipping News" with Kevin Spacey and as "Galadriel," Queen of the Elves, in "The Lord of the Rings: Fellowship of the Ring," the first installment of Peter Jackson's trilogy based on J.R.R. Tolkien's fantasy novels. Blanchett was honored by the National Board of Review as the 2001 Best Supporting Actress for her outstanding supporting performances in "Bandits," "The Lord of the Rings: Fellowship of the Ring" and "The Shipping News." She reprised her role as "Galadriel" in "The Lord of the Rings: The Two Towers" and the final installment, "The Lord of the Rings: The Return of the King."

Blanchett was also seen in the title role of "Charlotte Gray" directed by Gillian Armstrong, and in "Heaven," opposite Giovanni Ribisi and directed by Tom Tykwer. Recently, Blanchett starred in "Veronica Guerin," the fact-based story of the Irish journalist who was slain by drug dealers, directed by Joel Schumacher. Her performance earned her a Golden Globe® nomination in the category of Best Performance by an Actress in a Motion Picture Drama and a nomination by the Washington, D.C. Area Film Critics Association for Best Actress. She was also seen in the thriller, "The Missing," opposite Tommy Lee Jones, for director Ron Howard.

Blanchett will next be seen in the Howard Hughes biopic "The Aviator." In July 2004, Blanchett returned to the Sydney Theatre Company in a sold-out run to play the title role in Andrew Upton's adaptation of "Hedda Gabler." She is currently in Australia in production of "Little Fish," directed by Rowan Woods.

ANJELICA HUSTON (Eleanor Zissou) is an Academy Award®-winning actress and critically acclaimed director who is part of the third generation of a renowned cinematic legacy. She was recently Emmy®-nominated for her role in HBO's original movie "Iron Jawed Angels" in which she starred with Hilary Swank and Julia Ormond; and is currently filming "Art School Confidential" directed by Terry Zwigoff and starring John Malkovich and Jim Broadbent. She recently directed Rosie O'Donnell and Andie MacDowell in the Hallmark/CBS television movie "Riding on the Bus with My Sister," set to air in May 2005.

Huston received an Academy Award® for Best Supporting Actress, as well as Los Angeles and New York Film Critics Awards, for her role as "Maerose Prizzi" in the black comedy "Prizzi's Honor" directed by her father, John Huston. Additionally, Huston has made extraordinary characters come to life with her memorable performances in films such as Wes Anderson's "The Royal Tenenbaums," "The Addams Family," "Addams Family Values" and Nicholas Roeg's "The Witches."

Huston made her directorial debut in 1996 with an unflinching adaptation of Dorothy Allison's best-selling memoir, "Bastard Out of Carolina," for which she was nominated for a Directors Guild of America Award and an Emmy® Award. Huston also directed, produced and starred in "Agnes Browne," which was presented at the Directors' Fortnight at the 2000 Cannes Film Festival.

Other feature film credits include "Ever After" with Drew Barrymore, for which she won the Blockbuster Entertainment Award for Best Supporting Actress, and "The Crossing Guard," directed by Sean Penn, with Jack Nicholson, for which she received a Golden Globe® nomination for Best Supporting Actress. Huston has been honored with Academy Award® nominations for her roles in Paul Mazursky's "Enemies: A Love Story" and Stephen Fears' "The Grifters." Additional film credits include "Daddy Day Care," Clint Eastwood's "Bloodwork," Woody Allen's "Manhattan Murder Mystery" and "Crimes and Misdemeanors"; Frances Ford Coppola's "Gardens of Stone"; "Buffalo '66," "The Golden Bowl," "Handful of Dust," "Mr. North" directed by Danny Huston, "The Perez Family" directed by Mira Nair, and her father's last film, "The Dead."

In television, she received an Emmy® nomination for Best Supporting Actress, as well as a SAG Award nomination for TNT's miniseries "The Mists of Avalon." She received Emmy® nominations for her performance as "Calamity Jane" in the miniseries "Buffalo Girls" and for her performance opposite Robert Duvall and Tommy Lee Jones in the mini-series "Lonesome Dove." She was also nominated for a Golden Globe® Award for her performance opposite Sam Neill in the television film "Family Pictures."

WILLEM DAFOE (Klaus Daimler) adds to a startling array of characters he has brought to life with the comical Klaus Daimler in THE LIFE AQUATIC with Steve Zissou. Dafoe has also recently completed work on "Manderlay," the second installment of Lars von Trier's "USA: Land of Opportunities" trilogy, joining an eclectic cast that includes Lauren Bacall, Jeremy Davies, Danny Glover, Udo Kier and Chloe Sevigny. Currently, Dafoe is shooting

Revolution Studios' sequel "XXX: State of the Union," directed by Lee Tamahori.

Dafoe most recently starred with Robert Redford and Helen Mirren in the thriller "The Clearing" and as the leader of the troupe of thespians who discover a murder in Paul McGuigan's "The Reckoning" starring with Paul Bettany. He also makes a cameo appearance in Martin Scorsese's Howard Hughes biopic, "The Aviator." His other recent films include Tim Hunter's "Control," opposite Ray Liotta; Roger Spottiswoode's "Mr. Ripley's Return"; voicing the character of Gill, the fearless leader of the fish tank, in the animated blockbuster "Finding Nemo"; Robert Rodriguez's "Once Upon a Time in Mexico," with Johnny Depp and Antonio Banderas, and Paul Schrader's daring "Auto Focus" with Greg Kinnear. In the summer of 2002, he starred in Sam Raimi's record-breaking "Spider-Man" as Norman Osborn/The Green Goblin, rival to the iconic web-spinning hero, played by Tobey Maguire.

In 2001, Dafoe was nominated for Academy®, Golden Globe® and SAG Awards and received the Independent Spirit Award for Best Supporting Actor for his transformational performance as Max Shreck in "Shadow of the Vampire." He was also named Best Supporting Actor by the Los Angeles Film Critics and runner-up by the New York Film Critics. Dafoe's portrayal also received critical acclaim at the Cannes, Telluride, Toronto and Boston Film Festivals.

Dafoe has made a name for himself working with some of the most critically acclaimed directors in the world: with his turn as 'Caravaggio' the thumb-less thief in Anthony Minghella's Academy Award®-winning "The English Patient," his Academy Award®-nominated performance as 'Sergeant Elias' in Oliver Stone's "Platoon," his starring role in Martin Scorsese's "The Last Temptation of Christ," his memorable turn as low life 'Bobby Peru' in David Lynch's "Wild at Heart," his performance in Wim Wender's multicultural "Far Away, So Close" and his role as a civil rights activist in Alan Parker's "Mississippi Burning."

His other feature credits include Mary Harron's "American Psycho," Troy Duffy's "Boondock Saints," Steve Buscemi's "Animal Factory," Yim Ho's "Pavillion of Women," Yurek Bogayevicz's "The Edges of the Lord," David Cronenberg's "Existenz," novelist Paul Auster's directorial debut, "Lulu on the Bridge," Abel Ferrara's "New Rose Hotel," Jan De Bont's "Speed 2: Cruise Control," Brian Gilbert's "Tom & Viv," Phillip Noyce's "Clear and Present Danger," Paul Schrader's "Affliction" and "Light Sleeper," Oliver Stone's "Born on the Fourth of July," William Friedkin's "To Live and Die in L.A.," Robert M. Young's "Triumph of the Spirit," Roger Donaldson's "White Sands," Uli Edel's "Body of Evidence" and Christopher Crowe's "Off Limits."

On stage for the Wooster Group, Dafoe most recently starred Off-Broadway in "Brace Up"; and throughout Europe, the U.S. and Off-Broadway in "To You, The Birdie!" with Frances McDormand. He also costarred with Steve Buscemi in the October 2001 premiere of "North Atlantic." Dafoe has been a member of the groundbreaking theater company for more than twenty years, helping to define a theatrical language that incorporates influences as diverse as vaudeville and Noh.

A favorite actor of audiences and critics alike, **JEFF GOLDBLUM (Hennessey)** has starred in two of the fifteen highest grossing films of all time. These roles include his performance as the unconventional scientist in Steven Spielberg's worldwide box-office success "Jurassic Park" and his starring role in the thriller "Independence Day" in 1996. Goldblum most recently starred in Showtime's "Spinning Boris," directed by Roger Spottiswoode ("Tomorrow Never Dies"). The film, based on a true story, takes a behind-the-scenes look at the orchestration of Russian

President Boris Yeltsin's 1996 political comeback by a trio of U.S. political consultants, played by Goldblum, Anthony LaPaglia and Liev Schreiber.

Last year, Goldblum starred in "War Stories," a compelling television movie in which Goldblum portrayed a conflicted newspaper war correspondent assigned to cover a civil war that has broken out in Afghanistan as a result of the U.S. campaign against the region. The movie was originally shot as a drama pilot and was later expanded into a two-hour television movie. Goldblum also received critical attention for his role in "Igby Goes Down" opposite Susan Sarandon, Ryan Philippe and Claire Danes. The film was written and directed by Burr Steers, a former student in Goldblum's acting class that he has been teaching at The Playhouse West for several years.

At the age of seventeen, Goldblum moved to New York to study acting with Sanford Meisner at the Neighborhood Playhouse. In less than a year, Joe Papp cast him in the Broadway hit, "Two Gentlemen of Verona." While in New York, Goldblum had his first film audition and was cast as the terrifying rapist in "Death Wish." In contrast to that role, the very next week Robert Altman cast Goldblum as the twenty-year-old boy wonder in "California Split," and also asked him to play the mysterious biker/magician in "Nashville." Thus begun his feature film acting career.

Goldblum's long list of feature credits include "The Lost World: Jurassic Park," "Holy Man," the voice of 'Aaron' in "The Prince of Egypt," "Nine Months," Woody Allen's "Annie Hall," Lawrence Kasdan's "The Big Chill," "Silverado," "The Fly," "Deep Cover," Paul Mazursky's "Next Stop Greenwich Village," "Remember My Name," "The Right Stuff," "Threshold," "Between the Lines," "Invasion of the Body Snatchers," "Mr. Frost," "The Adventures of Buckaroo Bonzai," "Into the Night," "The Tall Guy," "Twisted Obsession" and "Fathers and Sons." On television, Goldblum starred in the Showtime original film "Lush Life," set in the contemporary New York jazz scene, with Forest Whitaker and Kathy Baker.

Aside from acting, Goldblum takes pride in his abilities as a director. He was nominated for an Academy Award® for his Live Action Short Film, "Little Surprises." He also served as a member of the jury at the 1999 Cannes Film Festival.

MICHAEL GAMBON (Drakoulous) most recently starred as Dumbledore in "Harry Potter and the Prisoner of Azkaban"—a role he will reprise in "Harry Potter and the Goblet of Fire"; starred as Lyndon Johnson in HBO's "Path to War" and appeared in the acclaimed miniseries "Angels in America." Other recent roles include "Sky Captain and the World of Tomorrow" and "Being Julia." His films include "Turtle Diary," David Hare's "Paris by Night," "A Dry White Season," "The Rachel Papers," Peter Greenaway's "The Cook, the Thief, His Wife and Her Lover," "The Gambler," "Mobsters," "Clean Slate," "Toys," "Indian Warrior," "Wings of the Dove," "The Innocent Sleep," "Dancing at Lughasa," "Sleepy Hollow," "The Insider," "Gosford Park" and "Open Range."

Gambon started his career with the Edwards/Macliammoir Gate Theatre in Dublin. He joined the National Theatre for its inaugural season under Laurence Olivier at the Old Vic in 1963 and appeared there in "Hamlet," "Saint Joan," "The Recruiting Officer," "Andorra," "Philoctetes," "Othello," "The Royal Hunt of the Sun," "The Crucible," "Mother Courage," "Love for Love," "Juno and the Paycock" and "The Storm." In repertory, principally at Birmingham Rep, he played title roles in "Othello," "Macbeth" and "Coriolanus."

In the West End, he has appeared in Simon Gray's "Otherwise Engaged," Alan Ayckbourn's

“The Norman Conquest,” “Just Between Ourselves,” “Alice’s Boys” with Ralph Richardson, Harold Pinter’s “Old Times,” the title role in “Uncle Vanya” and “Tom and Clem.” With the Royal Shakespeare Company, he spent a season at the Aldwych and later played the title part in “King Lear” and ‘Antony’ in “Antony and Cleopatra” opposite Helen Mirren, both at Stratford and the Barbican.

For the National Theatre, he has appeared in the premieres of Harold Pinter’s “Betrayal,” Simon Gray’s “Close of Play,” Christopher Hampton’s “Tales from Hollywood,” Alan Ayckbourn’s “Sisterly Feelings,” “A Chorus of Disapproval,” for which he won an Olivier Award, “A Small Family Business,” “Richard III,” “Othello,” “Tons of Money,” the title role in “The Life of Galileo,” “Volpone” and “Skylight.” He recreated his starring role in the latter on Broadway in 1996 for which he was nominated for a Tony Award. Also for the National Theatre, he played ‘Eddie Carbone’ in Arthur Miller’s “A View from the Bridge,” which transferred to the Aldwych Theatre and for which he won all the major drama awards of 1987. Most recently, he was in Harold Pinter’s “Mountain Language,” “Cressida” at the Almeida and Harold Pinter’s “The Caretaker” (Olivier Award nomination). He directed the Platford Performance of Richard Harris’ “Visiting Hour.”

His television appearances include the Dennis Potter series “The Singing Detective,” for which he won a British Academy Award, a Broadcasting Press Guild Award and a Royal Television Society Award, “The Heat of the Day,” scripted by Harold Pinter from Elizabeth Bowen’s novel and Archie Rice in John Osborne’s “The Entertainer.” In 1998, Gambon was awarded a KBE in the Queen’s Honour List.

BUD CORT (Bill Ubell) is probably best known for his award-winning performance as ‘Harold’ in the Hal Ashby classic, “Harold and Maude,” opposite Ruth Gordon, but he has also appeared in over fifty films from Bob Fosse’s “Sweet Charity” and Robert Altman’s “M*A*S*H,” two of his first roles, to the lead role in Altman’s dark fantasy “Brewster McCloud.” Other title roles include Silvio (“Georgy Girl”) Narizzano’s “Why Shoot the Teacher,” “The Secret Diary of Sigmund Freud” with Klaus Kinski and “Ted and Venus” with Gena Rowlands.

He has appeared in Michael Mann’s “Heat” with Robert De Niro and Al Pacino, “Pollack” with Ed Harris, Robert Dornhelm’s “She Dances Alone” opposite Kyra Nijnsky and Max Von Sydow, “Maria’s Lovers” with Robert Mitchum and “Pumpkin Iron, the 30th Anniversary Edition” with Arnold Schwarzenegger. He has also played leading roles in the television films “Brave New World,” “Bates Motel,” the ground-breaking A.I.D.S. drama “And the Band Played On” and the Robert Altman anthology “Gun.”

Born in Rye, New York, Cort attended N.Y.U.’s School of the Arts and later studied with Stella Adler, William Hickey, Joan Darling, David Craig and Del Close. He made his Broadway debut opposite Donald Pleasance in Simon Grey’s “Wise Child” at the Helen Hayes Theatre. He has appeared in countless off and off-off Broadway plays including Samuel Beckett’s “Endgame” at the Cherry Lane Theatre, Peter Nichol’s “Forget Me Not Lane” at the Mark Taper Forum, Beth Henley’s “Re-Design” with Holly Hunter at Town Hall, Thomas Babe’s “Demon Wine” with Bill Pullman and Tom Waits at the Los Angeles Theatre Center and “An Evening of Ionesco” at the James Doolittle Theatre.

As a founding member of the L.A. Classic Theatre Works, Cort performed in many plays on the radio from Chekov and Arthur Miller, to Sinclair Lewis and Arthur Kopit. He has

recorded the entire J.D. Salinger novel, “The Catcher in the Rye” for California’s KPFK. He also recorded “An Evening with Truman Capote” by Lawrence Grobel for KCRW and the BBC. His vocal work in the film “Electric Dreams” as the computer ‘Edgar’ won him rave reviews. As a singer and comedian, Cort has performed in New York at the Improv, the Bitter End, the Village Gate, Upstairs at the Downstairs and Carnegie Hall (“By Ira, by George”); and in Los Angeles from the Roxy and the Comedy Store to the Cinegrill. He has recorded and sung in Paris at the Alcazar.

Cort was the youngest actor ever given an homage at the Cinematheque by Henri Langois, an evening hosted by Jacques Tati. His performance in “Harold and Maude” earned both Golden Globe and British Academy Award nominations and won him the French Academy of Cinema’s Best Actor Award, a distinction he shares with two other American actors, Henry Fonda and James Dean. A member of the Directors Unit of the Actors Studio, Cort resides in both New York and Los Angeles. He enjoys working with new young directors like Jon Favreau in “Made,” Dwight Yoakum in “South of Heaven,” Steven Anderson in “The Big Empty,” and Kevin Smith in “Dogma” (in which Cort played God in human form).

About The Filmmakers

WES ANDERSON (Director/Co-Writer/Producer) was born in Houston, Texas and attended college at the University of Texas at Austin. He is also the director and co-writer of “Bottle Rocket,” “Rushmore” and “The Royal Tenenbaums.”

NOAH BAUMBACH (Co-Writer) made his writing and directing debut at the age of twenty-four with the art-house hit “Kicking and Screaming,” the story of four young men who graduate from college and refuse to move on. The film premiered in 1995 at the prestigious New York Film Festival to tremendous critical acclaim—and Baumbach was chosen as one of Newsweek’s “Ten New Faces of 1996.” His second film, “Mr. Jealousy,” which he also wrote and directed, premiered at the Toronto Film Festival and was released by Lions Gate Films in the summer of 1998. Baumbach is a contributor to *The New Yorker* magazine’s Shouts & Murmurs department. His next film, about his childhood in Brooklyn, is “The Squid and the Whale,” starring Jeff Daniels and Laura Linney.

BARRY MENDEL (Producer) has previously produced “Rushmore,” “The Sixth Sense,” “Unbreakable,” “The Royal Tenenbaums” and Joss Whedon’s upcoming directorial debut, “Serenity.”

SCOTT RUDIN’s (Producer) films: “Lemony Snicket’s A Series of Unfortunate Events,” “Closer,” “Team America: World Police,” “I ♥ Huckabees,” “The Village,” “The Manchurian Candidate,” “The Stepford Wives,” “School of Rock,” “The Hours,” “Changing Lanes,” “Orange County,” “Iris,” “The Royal Tenenbaums,” “Zoolander,” “Shaft,” “Sleepy Hollow,” “Angela’s Ashes,” “Rules of Engagement,” “Wonder Boys,” “Bringing Out the Dead,” “South Park: Bigger, Longer & Uncut,” “The Truman Show,” “A Civil Action,” “In and Out,” “Ransom,” “Mother,” “Marvin’s Room,” “The First Wives Club,” “Twilight,” “Clueless,” “Sabrina,” “Nobody’s Fool,” “The Firm,” “Searching for Bobby Fischer,” “Sister Act,” “Sister Act 2: Back in the Habit,” “The Addams Family,” “Addams Family Values,” “Little Man Tate,” “Regarding Henry,” “Pacific Heights,” “Flatliners,” “Jennifer Eight,” “Mrs. Soffel” and “He Makes Me Feel Like Dancing” (Academy Award®—Best Documentary). Theater: “Passion” (Tony Award—Best Musical), “Indiscretions,” “Hamlet,” “Seven Guitars,” “Skylight,” “A Funny Thing Happened on the Way to the Forum,” “On the Town,” “The Chairs,” “The Judas Kiss,” “Stupid Kids,” “The Blue Room,” “The Most Fabulous Story Ever Told,” “Closer” (London and New York), “Amy’s View,” “The Wild Party,” “The Ride Down Mt. Morgan,” “Copenhagen” (Tony Award — Best Play), “The Designated Mourner,” “The Caretaker” (London), “The Goat” (Tony Award — Best Play), “Medea,” “Beckett/Albee,” “Caroline, or Change,” “The Normal Heart” and “Who’s Afraid of Virginia Woolf?”

ROBERT D. YEOMAN, ASC (Cinematography) established his strong visual style shooting Gus Van Sant’s acclaimed “Drugstore Cowboy,” garnering him the Independent Spirit Award for Best Cinematography. He went on to serve as director of photography on Wes Anderson’s debut film “Bottle Rocket,” continuing his collaboration with Anderson on

“Rushmore” and “The Royal Tenenbaums.” His film credits also include “The Substance of Fire,” “Permanent Midnight,” “Dogma,” “Down to You,” Sally Field’s “Beautiful” and Roman Coppola’s “CQ.” He most recently shot Noah Baumbach’s “The Squid and the Whale.” Yeoman began his career working with William Friedkin on “To Live and Die in L.A.” and “Rampage.” He received his MFA in film production from USC.

MARK FRIEDBERG (Production Designer) most recently served as production designer on Jim Jarmusch’s “Coffee and Cigarettes” and Todd Haynes’ “Far from Heaven.” Other highlights of his design work include Alexander Rockwell’s “In the Soup,” Mira Nair’s “Kama Sutra,” Ang Lee’s “The Ice Storm,” Garry Marshall’s “Runaway Bride” and Ed Harris’s directorial debut “Pollock.”

MILENA CANONERO (Costume Designer) won two Academy Awards® for her costumes for “Chariots of Fire” (1982) and “Barry Lyndon” (1975), the latter shared with Ulla-Britt Söderlund. She received five additional Academy Award® nominations for “The Affair of the Necklace,” “Titus,” “Dick Tracy,” “Tucker: The Man and his Dream” and “Out of Africa.” Canonero also won two British Academy Awards (BAFTAs) for “The Cotton Club” and “Chariots of Fire.” She was nominated three more times for “Dick Tracy,” “Out of Africa” and “Barry Lyndon.” The Costume Designers Guild has honored Canonero with its Career Achievement Award.

Her numerous film credits also include “Solaris,” “Bulworth,” “Death and the Maiden,” “Only You,” “Love Affair,” “Damage,” “Single White Female” (also production designer), “The Godfather: Part III,” “Reversal of Fortune” (as a consultant), “Barfly,” “The Hunger,” “The Shining,” “Midnight Express” and “A Clockwork Orange.” She most recently designed the Steven Soderbergh-directed segment of “Eros” and Soderbergh’s “Ocean’s Twelve.”

A native of Turin, Italy, Canonero studied costume design and art history in Paris and London. She has also designed costumes for operas at the Vienna Opera House, the Espoleto Festival and the Metropolitan Opera House and has worked in theater for the Teatro di Roma. Canonero returned to Italy to design the costumes for Roman Polanski’s theatrical production of “Amadeus.”

The innovative **HENRY SELICK** (Animation) has consistently charted new territory in animation and fantasy filmmaking. Selick made his feature film directorial debut with the stop-motion classic “The Night Before Christmas.” Besides an Academy Award® nomination for Best Special Effects, the film earned Selick an Annie Award from A.S.I.F.A. Hollywood for best individual directing achievement, beating out “The Lion King.” Selick followed this three-year-plus production with a live-action and animation combo of Roald Dahl’s “James and the Giant Peach,” which won the top prize at the Annecy International Animation Festival in 1997. He then directed “Monkeybone,” a fantasy about a cartoonist trapped inside his own creation.

After studying at Rutgers University, Syracuse University, and St. Martin’s School of Art in London, Selick eventually enrolled at CalArts as part of the first character animation program along with John Lasseter, John Musker and Brad Bird. He simultaneously studied experimental animation with Jules Engel and made two award-winning student films: “Phases,” a runner-up in the Student Academy Awards and Tube Tales, also nominated for a

Student Academy Award. Selick later became a trainee at Disney and served as a full animator on “The Fox and the Hound” under lead animator Glen Keane. In 1986 he started his production company, Selick Projects (renamed Twitching Images in 1994), for which Selick has written, produced, designed and directed many memorable television spots and commercials. Selick will next direct “Coraline,” based on Neil Gaiman’s book about a young woman and her opposite world.

DAVID MORITZ (Editor) is currently working on Cameron Crowe’s forthcoming “Elizabethtown.” His recent credits include “Secondhand Lions,” “A Guy Thing,” “The Affair of the Necklace,” “Knockaround Guys” and “Town and Country.” Moritz previously edited Wes Anderson’s “Rushmore” and “Bottle Rocket.” He was co-editor on the hit comedy “Jerry Maguire,” and his additional films include “The Evening Star,” “Sleep With Me,” “Joe Hill” and “Fifteen Minute Hamlet.” He served as associate editor on “I’ll Do Anything” and “One Good Cop.” Moritz appeared on screen in “Rushmore.”

Emmy® award-winning composer **MARK MOTHERSBAUGH** (Music) has written the music for more than seventy film and television projects. He first came to prominence in the music world in the 1970s as lead singer and keyboard player of the progressive new wave/rock band DEVO, who released a series of highly eclectic and satirical albums including “Are We Not Men?” and “Freedom of Choice.”

In the mid-1980s, Mothersbaugh began to write music for commercials where he received a Clio award for his work. He then went on to composing music for numerous television projects including the memorable theme song and underscore for “Pee-Wee’s Playhouse.” He then scored the popular children’s series “Rugrats.” He also wrote the music for the hugely successful “The Rugrats Movie.”

In 1996, Mothersbaugh met Wes Anderson and scored the filmmaker’s critically acclaimed “Bottle Rocket.” He wrote the music for Anderson’s “Rushmore” starring Bill Murray and “The Royal Tenenbaums” starring Gene Hackman, Gwyneth Paltrow, Anjelica Huston and Owen Wilson. “The Life Aquatic With Steve Zissou” marks Mothersbaugh’s fourth collaboration with Anderson.

Mothersbaugh’s other feature film credits include Catherine Hardwicke’s “Thirteen” starring Evan Rachel Wood and Holly Hunter, Joe and Anthony Russo’s “Welcome to Collinwood” starring George Clooney, “Happy Gilmore” starring Adam Sandler, “200 Cigarettes” and “The New Age” from director Michael Tolkin and producer Oliver Stone, among others. He recently wrote the music for Hardwicke’s upcoming film “Lords of Dogtown” and the comedy “The Ringer” directed by Barry Blaustein and produced by the Farrelly Brothers. He composes the music for NBC’s dramatic series “LAX.”

Mothersbaugh has been nominated for numerous Emmy® awards and is the recipient of BMI’s distinguished Richard Kirk Lifetime Achievement Award. In 1990, he founded Mutato Muzika, a recording studio and music production company based in Los Angeles.

Mothersbaugh is a world-renowned artist who cites Andy Warhol as inspiration. His paintings and drawings have been shown in galleries around the world. He’s a visual artist as well, and has designed numerous video games.

He continues to perform with DEVO, which has had resurgence in recent years. The group has played concerts across the country including Central Park in New York last summer.

Mothersbaugh was born in Ohio and studied at Kent State University.

RANDALL POSTER (Music Supervisor) continues his collaboration with director Wes Anderson that goes back to “Bottle Rocket,” Anderson’s first film. Poster supervised the music in “Rushmore” and “The Royal Tenenbaums” and is presently at work on the Anderson-produced “The Squid and the Whale,” which is being directed by THE LIFE AQUATIC scribe Noah Baumbach. Poster’s work can also be heard in this season’s “The Aviator,” directed by Martin Scorsese.

Other recent credits include Todd Phillips’ “Starsky and Hutch,” Richard Linklater’s “School of Rock,” and John Hamburg’s “Along Came Polly,” among others. Poster lives in New York and is a mainstay of the east coast film community.