

TOUCHSTONE  PICTURES

RUSHMORE

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TOUCHSTONE PICTURES
"Rushmore"

CAST

Max Fischer JASON SCHWARTZMAN
Mr. Blume BILL MURRAY
Miss Cross OLIVIA WILLIAMS
Dr. Guggenheim BRIAN COX
Bert Fischer SEYMOUR CASSEL
Dirk Calloway MASON GAMBLE
Margaret Yang SARA TANAKA
Magnus Buchan STEPHEN MCCOLE
Dr. Peter Flynn LUKE WILSON
Mr. Adams DEEPAK PALLANA
Coach Beck ANDREW WILSON
Mrs. Guggenheim MARIETTA MARICH
Ronny Blume RONNIE MCCAWLEY
Donny Blume KEITH MCCAWLEY
Alex HAE JOON LEE
Mr. Obiamiwe ABEBAYO ASABI
Mrs. Calloway CONNIE NIELSEN
Ernie AL FIELDER

Directed by WES ANDERSON
Written by WES ANDERSON
&
OWEN WILSON
Produced by BARRY MENDEL
and
PAUL SCHIFF
Director of Photography ROBERT YEOMAN
Production Designer DAVID WASCO
Editor DAVID MORITZ
Costume Designer KAREN PATCH
Executive Producers WES ANDERSON
and
OWEN WILSON
Co-Producer JOHN CAMERON
Music by MARK MOTHERSBAUGH
Casting by MARY GAIL ARTZ
and
BARBARA COHEN

Music Supervisor RANDY POSTER
Unit Production Manager JOHN CAMERON
First Assistant Director MICHAEL CEDAR
Second Assistant Director CONTE MATAL
Set Decorator ALEXANDRA REYNOLDS-WASCO

Boy Portraying Frank Serpico COLIN PLATT
 O'Reilly GEORGE FARISH
 Burnum FRANCIS FREDNANDEZ
 Fields MCCAULEY PENDERDAST
 Willie ERIC WEEMS
 Wrestler DALTON TOMLIN
 Referee WALLY WOLODARSKY
 Mrs. Blume KIM TERRY
 Woman Backstage ELLA PRYOR
 Waiter PAUL SCHIFF
 Small Boy Artist ANTONI SCARANO
 Contractor BRIAN TANENBAUM
 School Reporter THAYER MCCLANAHAN
 Mrs. Whitney PATRICIA WINKLER
 Mr. Holstead MANNING MOTT
 Woody J.J. STONEBRAKER
 40 Ounce DONNY CAICEDO
 Benjamin ALI KTIRI
 Concierge MICHAEL MAGGART
 Issac ROBBIE LEE
 Bellman MORGAN REDMOND
 Security Guard ED GELART
 Dynamite Salesman DAVID MORITZ
 Tommy Stalling J.J. KILLALEA
 Mr. Yang WILLIAM LAU
 Mrs. Yang LUCILLE SADIKIN
 Tennis Pro STEVE ECKELMAN
 Architect ERIC ANDERSON
 Coach Fritz DANNY FINE
 Regis KYLE RYAN URQUHART
 Mr. Littlejeans KUMAR PALLAN
 Reuben STEPHEN DIGNAN
 Stunt Coordinator DAVID SANDERS

Script Supervisor SCOTT PETERSON
 Sound Mixer PAWEL WADOWCZAK
 Art Director ANDREW LAWS
 Assistant Art Director AUSTIN CORG
 Assistant Set Decorator AMANDA ANDERSON
 On-Set Dresser EVELYN COLLEN SARO
 Greens Coordinator WALLACE R. SYMS
 Leadman JEFFREY B. HARTMAN
 Costume Supervisor CATHERINE ALLEN BUSCH
 On-Set Costumer JENNIFER LONG
 Costumer LEEANN RADEKA
 Wardrobe Assistant JAMELLE FLOWERS
 Animation & Models Furnished by HALO
 PRODUCTIONS
 Animator DAVID RIDLEN
 Key Hair/Make-Up ROBERT W. HARPER
 SALLY J. HARPER
 Hair/Make-Up Stylist THERESA HARPER
 Mr. Murray's Hair/Make-Up FRANCES HANNON
 Prosthetic Make-Up Artist BART J. MIXON
 First Assistant Camera JOHN BOCCACCIO
 Second Assistant Camera JIMMY W. LINDSEY
 Loader VAL SKLAR
 Boom Operator DAVID SMITH
 Cable/Utility SCOTT STREETMAN
 First Assistant Editor DANIEL R. PADGETT
 Assistant Editors TERRY HUBBARD
 LIN COLEPERSON
 Apprentice Editor ROB RADVINSKY
 Music Editor MICHAEL BABER
 Supervising Sound Editor JOHN NUTT

Sound Effects Designer KYRSTEN MATE
 COMOGLIO
 Sound Effects Editor AURA GILGE
 Assistant Sound Effects Editor YIN CANTOR
 Dialogue Editor DAVID FRANKLIN BERGAD
 Foley Editor MALCOLM FIFE
 Additional Voices Performed by LOOP TROOP
 ADR Recordist DOC KANE
 Loop Group Editor LARRY MANN
 Foley Artists MARGIE O'MALLEY
 MARNIE MOORE
 Floey Mixer STEVEN FONTANO
 Foley Recordist FRANK RINELLA
 Supervising Recording Mixer MARK BERGER
 Rerecording Mixer MICHAEL SEMANICK
 Rerecording Room Supervisor GRANT FOERSTER
 Machine Room Operator JIM PASQUE
 Sound Editing, Foley, & Rerecording at . . . THE SAUL
 ZAENTZ FIM CENTER
 Rigging Gaffer PETER CLARSON
 Rigging Best Boy Electric CHERYL CLARSON
 Electricians EDISON JACKSON

Production Assistants CARRIE ALBERS
 JONATHAN HENNESSEY
 LINELL KATHLEEN TOWNES
 VICTOR LACOUR
 JESSICA DALEY
 Teacher CECILIA M. CARDWELL
 Stand-In for Miss Williams ANGELA LAUX
 Accountant MICHAEL GRIGSBY
 First Assistant Accountant RIP RUSSELL
 Payroll Accountant LINDA BRATTAIN
 Post Production Accountants LYDIA CEDRONE
 Publicist TAMMY LORKOVIC
 Still Photographer VAN REDIN
 24 Frame Playback PETER VERRANDO
 Transportation Coordinator RON KERN
 Transportation Captain MARTIN WELLS
 Transportation Co-Captain FRED DAVIS
 Casting Associate DEBRA SECHER
 Local Casting LIZ KEIGLEY
 Extras Casting SETH SEPKO
 Animal Wrangler DOUG TERRANOVA
 Bee Wranglers KALEN HOYLE

W.K. MACTAVISH II
DANNY NAVARETTE
KEVIN SIMS

Best Boy Electric BUZZY BURWELL
Key Grip FERRELL A. SHINNICK
Best Boy Grip MICHAEL SHEEREN
Dolly Grip DOUG CHARTIER
Key Rigging Grip DENNIS CLAY
Grips LAYNE CHANEY

STEVEN GUERRERO
SEAN R. WRIGHT

Rigging Grip KURT KORNEMANN
Gaffer VOYA MIKULIC
Propmaster MELISSA MATTHIES
Assistant Propmasters DAVID M. BOWEN
RIC TRZECIAK

Special Effects Coordinator RON TROST

Production Supervisor CHRISTINE FRANSEN
Production Coordinator MELISSA WIECHMANN
Assistant Production Coordinator STEPHEN LIGHT
Second Second Assistant Director DONALD W.
MURPHY

Assistant to Mr. Anderson MOIRA C. GILL
Assistant to Mr. Mendel (Texas) MONICA ANN
ALLEN

Assistant to Mr. Mendel (LA) JENNIFER SIMPSON
Assistant to Mr. Schiff (Texas) TED BRODEN
Assistant to Mr. Schiff (LA) JASON HAWKINS
Assistant to Mr. Schwartzman STEVE ECKELMAN
Set Designer DANIEL BRADFORD
Construction Coordinator ROY METCALF
Construction Foreman CHAD LOUCKS
Locations Manager CRAIG ALLEN BUSCH
Assistant Locations Manager VIRGINIA DIAZ
Art Department Assistants DAVID MELITO
NICOLE GORG

MICHAEL R. WOHLFELD

Dog Trainer RENEE ROTH
Medic VICKI DANIELS JOHNSON
Calligrapher MARK VAN STONE

Executive in charge of Music for the Buena Vista Motion
Pictiures Group KATHY NELSON
Score Recorded by ROBERT CASALE
Score Recorder by MUTATO MUZIKA
WEST HOLLYWOOD, CA

Orchestrations by MARK MOTHERSBAUGH
Musician Contrator DANPING WONG
Music Coordinator CHRIS PARKER
Titles and Opticals by PACIFIC TITLE
Negative Cutting BUENA VISTA NEGATIVE
CUTTING

Color Timer GLORIA KAISER
Additional Casting JUEL BESTROP
DEBRA KANE

SONGS

"MAKING TIME"

Written by Edwin Michael Phillips &
Kenneth George Pickett
Published by EMI UNART Catalog Inc. (BMI)
Performed by Creation
Courtesy of Shel Talmy Entertainment

"TAKE TEN"

Written by Paul Desmond
Published by Desmond Music Company (BMI)
Performed by Paul Desmond
Courtesy of The RCA Records Label of BMG
Entertainment

"CONCRETE AND CLAY"

Written by Tommy Moeller and Brian Parker
Published by Windswept Pacific Songs (BMI) and Apollo
Music Ltd. (PRS)
Performed by Unit 4 + 2
Courtesy of Repertoire Records
By arrangement with Rhino Entertainment Company

"NOTHIN' IN THIS WORLD CAN STOP ME WORRYIN' 'BOUT THAT GIRL"

Written by Ray Davies
Published by Jayboy Music Corp. (ASCAP)
Performed by The Kinks
By arrangement with Celebrity Licensing Inc.

"SNOWFLAKE MUSIC"

Written and Performed by Mark Mothersbaugh
Published by Colpix Music, Inc.
Courtesy of Columbia Picture Industries, Inc.

"RUE ST. VINCENT"

Written by Bruant Aristide
Published by EMI Virgin Music, Inc. (ASCAP)
Performed by Yves Montand
Courtesy of Columbia Records and Sony Music
Entertainment (France) S.A.
By arrangement with Sony Music Licensing

"THE WIND"

"A SUMMER SONG"

Written by David Stuart, Clive Metcalf, and Keith Noble
Published by EMI Unart Catalog Inc. (BMI)
Performed by Chad & Jeremy
Courtesy of The Kruger Organization Inc.

"BLINUET"

Written by George Handy
Published by Windswept Pacific Song (BMI)
Performed by Zoot Sims
Courtesy of MCA Records
Under license from Universal Music Special Markets

"HERE COMES MY BABY"

Written by Cat Stevens
Published by Mainstay Music (BMI)
Performed by Cat Stevens
Courtesy of Decca Record
Company Limited/London Records
By arrangement with PolyGram Film & TV Music

"JERSEY THURSDAY"

Written by Donovan Leitch
Published by Peer International Corporation (BMI)
Performed by Donovan Leitch
Courtesy of Donovan Music Ltd./Peer-Southern Productions

"A QUICK ONE WHILE HE'S AWAY"

Words and Music by Peter Townshend
Published by TRO-Essex Music, Inc. (ASCAP)
Performed by The Who
By arrangement with ABKCO Records

"I AM WAITING"

Written by Mick Jagger & Keith Richards
Worldwide Copyright Owner ABKCO Music, Inc.
Performed by The Rolling Stones
By arrangement with ABKCO Records

Written by Cat Stevens

Published by Cat Music, Ltd. (PRS)
By arrangement with The Motion Picture Music Company
Performed by Cat Stevens
Courtesy of A&M Records Inc./Island Records Limited
By arrangement with PolyGram Film & TV Music

"HARK, THE HERALD ANGELS SING"

Performed by The Vince Guaraldi Trio
Courtesy of Fantasy, Inc.

"OH YOKO"

Written by John Lennon
Published by EMI Blackwood Music Inc. o/b/o Lenono
Music (BMI)
Performed by John Lennon
Courtesy of Capitol Records
Under license from EMI Music Special Markets

"MANOIR DE MES REVES"

Written by Django Reinhardt
Published by Jewel Music Publishing Company, Inc.
(ASCAP)
Performed by Django Reinhardt
Courtesy of GNP Crescendo Records
By arrangement with Ocean Park Music Group

"OOH LA LA"

Written by Ron Wood and Ron Lane
Published by WB Music Corp. (ASCAP)
Performed by The Faces
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Special Products

The Filmmakers wish to thank:

DAVIA NELSON
JAMES L. BROOKS
JULIE ANSELL
ST. JOHN'S SCHOOL

Photos J.H. Lartigue

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The American Humane Association was present on the set
to monitor the animal action. No animal was harmed in the
making of this film

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Touchstone Pictures

"RUSHMORE"

Production Information

"Rushmore" tells the store of Max Fischer (JASON SCHWARTZMAN), a 10th grader at Rushmore Academy who is currently: editor of the school newspaper and yearbook; president of the French Club, German Club, Chess Club, Astronomy Club; captain of the fencing and debate teams; founder of the Double-team Dodgeball Society; and director of the Max Fischer Players; for whom he writes and produces plays about police corruption, inner-city violence, war, etc. He is applying for early admission to Oxford. (Harvard is his safety.) He is also one of the worst student in the school and has been placed on sudden-death academic probation.

Wes Anderson and Owen. John Cameron is co-producer.
The film is distributed by Buena Vista Pictures Distribution.

"Rushmore" is the second feature film from director Wes Anderson. Like his first film, "Bottle Rocket." "Rushmore" is based on an original script by Anderson and his writing partner Owen Wilson (who also starred in "Bottle Rocket").

The setting for the film was inspired by Anderson and Wilson's common experiences at schools in their home towns of Houston and Dallas, respectively. (The film was shot at St. John's in Houston, where Anderson went to school.) But the key to the story for the writers was the idea of Max Fischer:

Max falls in love with a first-grade teacher named Miss Cross (OLIVIA WILLIAMS), and uses all of the resources at his disposal to try to win her over. He develops a plan to construct an aquarium at the school in her honor, and goes to one of the school's benefactors, a steel tycoon named Mr. Blume (BILL MURRAY) to raise some seed money. Max and Blume become good friends, but two unfortunate events follow:



"I like people who get obsessed with something," says Owen Wilson. "For example, I'm not that interested in chess but I'm really interested in Bobby Fischer because he's just kind of obsessed with chess. There's something funny about those kinds of characters. These people don't have the self-awareness of how they're coming across to others and how kind of strange they are."

1. Max gets expelled from Rushmore for attempting to build the aquarium on the site of the school's baseball diamond. And,
2. Blume falls in love with Miss Cross, as well, triggering a war between Max and Blume in which Max will use all of the resources at his disposal to try to destroy his friend.

Touchstone Pictures presents "Rushmore," an American Empirical Pictures/Barry Mendel Production. Directed by Wes Anderson, the screenplay is written by Wes Anderson & Owen Wilson. The producers are Barry Mendel and Paul Schiff. Executive producers are

Anderson expands on this idea: "Max Fischer wants to be considered an expert in every conceivable field. He wants to run the whole operation. And he does not allow the fact that he is not very skilled in most of these areas to dampen his enthusiasm or prevent him from trying to dominate all of them."

This kind of pathological resilience particularly applies to Max's pursuit of Miss Cross, which eventually drives him over the edge. Anderson adds, "The reality is there's something wrong with him. But, in this case, it's a condition I tend to admire."

The plays that Max puts on in the story were inspired by some of Anderson's earliest efforts. "My parents were getting divorced when I was in fourth grade. I guess I wasn't dealing with it very well, and I was

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making some trouble. I had this teacher who made a deal with me that every two weeks that I could keep it together and not be a disciplinary problem, she would let me put on a play -- because she knew I liked to write plays. So I got to kind of create a little program for myself, and I kept it going for several years. And we put on these big crowd pleasers that were very influenced by movies and TV shows. We did one called 'The Five Maseratis' that was set on the Autobahn. And we did one on the battle of the Alamo, and I played Davy Crockett. And we did a King

First grade teacher Miss Cross is played by Royal Shakespeare Company alumnus Olivia Williams whose appearance in "Rushmore" marks her second film.

Mason Gamble plays Dirk Calloway, Max's fourth grade chapel partner and prot.g.,. Gamble refers to Dirk as Max's conscience. The young actor says, "Wes told me to watch the Charlie Brown Christmas special. I watched it, and he said, 'OK. You're Linus.'"

Academy Award-nominee Seymour Cassel plays Bert Fischer, Max's father. Cassel describes his character as

Kong play, and a lot of murder mysteries, and a kind of loose adaptation of 'The Headless Horseman' where the Headless Horseman was the hero. I always reserved the best parts for myself, because that was probably the only reason I was writing the plays in the first place."

* * *

"Rushmore" stars newcomer Jason Schwartzman as Max Fischer. Finding an actor to play Max was the filmmakers' biggest challenge. Schwartzman was cast after a nine-month search which utilized fourteen casting directors in the United States, Canada and England, and in which 1,800 candidates for the role were seen. Director Anderson recalls meeting



Schwartzman for the first time. "I knew right away that he was the one, and we shut down the search." Bill Murray is famous for making people laugh. But, over the course of his career, he has also played a number of unusual dramatic roles. While his performance as Mr. Blume is often comedic, he draws on his considerable depths as an actor, and gives a unique performance -- as funny as it is painful, odd, quiet, and real. Producer Barry Mendel admired Murray's "unsentimental" acting style. "He does a tremendous amount with very little. If you just watch his eyes, you can understand his entire story. What this performance tells us is that we've only begun to scratch the surface of what Bill can do as an actor."

being "the opposite of Max, much more reserved, but he encourages his son to be who he wants to be, or who he thinks he wants to be. He just loves him a lot and allows him to experiment with life."

Acclaimed actor Brian Cox plays Dr. Guggenheim. Cox describes him: "I am the headmaster of Rushmore Academy, and I have the misfortune of having to deal with a young man called Max Fischer, who, deep down, wants my job. He is my nemesis, and I am his. But we cannot help but respect one another as formidable enemies."

Sara Tanaka, a student at Brown University, in Providence, Rhode Island, auditioned in New York and was cast as Margaret Yang, a student at Grover Cleveland

High School. "At first, she comes off as sweet," Tanaka says, "but there's more to her than meets the eye. She's the mature one in the movie."

Stephen McCole's agent sent his audition tape from Glasgow, Scotland. He was immediately cast as Magnus Buchan, a post-graduate foreign exchange student with half his ear missing. He torments Max and others at the school for his own sadistic pleasure. McCole describes his character as "a slightly disturbed person."

Real-life brothers Ronnie and Keith McCawley play Blume's unbearable twin sons Ronny and Donny. Casting director Mary Gail Artz spotted the pair in a video store in Los Angeles, where they were fighting with one another.

Anderson says, "It's what's known as typecasting."

ABOUT THE PRODUCTION

Wes Anderson and Owen Wilson actually began writing the screenplay for "Rushmore" before filming began on their first movie, "Bottle Rocket." When the script was completed, producer Barry Mendel, Anderson, and Wilson held an auction for the film rights. Four studios offered to make the film, and Walt Disney Studios'

chairman Joe Roth, who had been a fan of "Bottle Rocket," met with the filmmakers and convinced them to come to Touchstone Pictures.

The search for an actor to play Max was a huge challenge. "We didn't really know what we were getting into," says Anderson. The filmmakers scoured theatre programs and schools in two continents for nine months, and advertised on the internet

and in the USA Today and The New York Times. Nancy Doyle, casting director in New England, reported, "I hung out in school libraries and cafeterias, accosting kids I thought might be right. Wes was looking for something very specific, an unknown who could walk in and just carry the film. He made it clear he wouldn't go forward with the film without the perfect Max."

A month before production was scheduled to begin, with most of the other roles already cast, they had no Max. Time was running out. The fate of the project seemed in doubt. Finally, San Francisco-based casting director Davia Nelson met Jason Schwartzman at a party in the Bay area.

Schwartzman recounts the story. "Davia said, 'We're looking for a teenage kid who's really horny and writes plays.' And I said, 'Whoa, that sounds like me.' So I gave her my address and phone number. When I got back to my house, there was a script waiting. I read it. I laughed. I freaked out because I thought, 'Oh, this is funky.'"

Recalling his first meeting with director Anderson, Schwartzman said, "When I went in to read for the first time, I was really nervous. I wore a blazer and

made my own Rushmore patch. I thought I was being unique. When I got to the audition, there were at least ten other guys in blazers."

Anderson notes, "But nobody else made a patch." Schwartzman continues, "So I went in, and there was Wes wearing Converse sandals, and we started talking. And suddenly I felt relaxed. I knew instantly that he was a good guy, and I felt very comfortable with him. I thought, 'Hey,



I could have a chance here.' Then after I read, he told me to go for a walk around the block while he saw the rest of these kids, and then to come back. I gave him a quizzical look, and he said, 'This is a good thing.'"

Anderson says, "A huge weight was lifted from my shoulders, because I knew we had him. Jason had a thousand ideas and incredible energy. He's

really smart and he's funny and he's strange. He had all the right qualities for the character, and I instantly felt a personal affection for him."

Seymour Cassel says, "Jason played Max to the hilt.

Here's a kid who's not an actor, although he is an actor because he doesn't 'act'. He just has fun with the role, and he knows and feels Max's pain."



Bill Murray was the filmmakers' ideal choice to play Mr. Blume, "but we weren't even going to offer it to him because we didn't think it was realistic to think we could get him," Wes Anderson says. "It was a huge thrill when he agreed to accept the role. He is perfect."

The film is a comedy, but Mr. Blume (a Vietnam veteran) has serious problems. He may be manic depressive. He has lost all connection to his family. Owen Wilson says, "Blume recognizes that Max has a kind of vitality and enthusiasm that has disappeared from his own life, and that his kids don't have, either. He can't stand his kids. But it's not like Blume becomes the mentor and Max is his little pupil either. They become friends. In fact, maybe Blume looks up to Max a little more than Max looks up to Blume."

Adds producer Paul Schiff, "I think people will be very surprised and impressed with Bill Murray's performance. He's extremely funny in the movie, but I think what people won't expect is how powerful he is. He has given a vulnerable, honest performance of a guy who's

in personal and emotional distress, who is at the end of his rope and having great difficulty in life and in love. We meet him at a moment of crisis that really requires Bill to expose himself as an actor. And he does a magnificent job. I think people are going to come away fully appreciating Bill's talent for both comedy and drama."

Bill Murray speculates, "An adult who wants to be friends with a high school kid is a sign the guy wants to start over again. He wants to cut off the limb he's on and go back to his roots. He wants to clear the decks and just minimize his life. Blume is a guy who has a lot of money, but in spending time with a high school kid, he



sees a simpler side of life. In Max he sees somebody who's experiencing young love. He remembers what young love was like and realizes he hasn't had that in a long time."

Bill Murray describes the film as being "about putting your wars behind you and realizing that whatever you've been through makes you stronger and able to do other things. To be unafraid to try things like new romance, new family, new projects, new plans."

In terms of the filmmaking experience, Murray says, "It reminds me of the first movies I did, when people could relax, and they weren't so nervous about everything."

After completing the film, Bill Murray reflected on Jason Schwartzman's progress as an actor. "I was very pleased to do our final scene together. He was a wizard. He was wonderful to watch. We did the scene several times and he was free, he was having fun. He was entertaining me within the scene, he was entertaining Wes and the camera crew shooting the scene, and I really felt like I could have done that scene for a couple of more hours. It was

really great to watch him work, it was fun to be working with him."

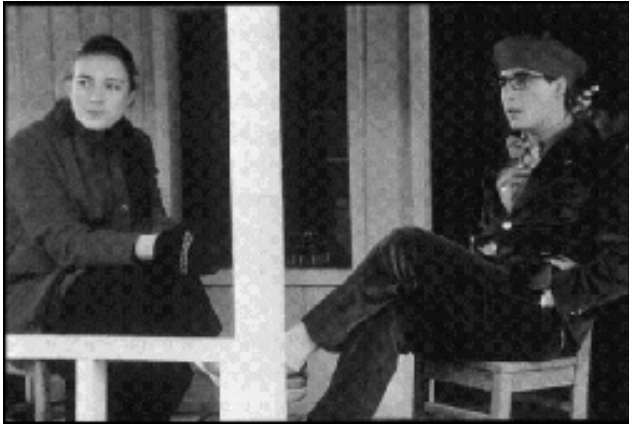
Schwartzman first thought seriously about acting after seeing "The Godfather." "I said, 'Wow, here's an example of a group of people coming together to make something great.' And that was inspiring to me." In terms of his future as an actor, he concedes that he would like to act again. "Before 'Rushmore,' my life was a lot simpler. I went to school. I played in a band. Now

I'm in a movie." However, Schwartzman's musical interests are his priority. "I love my band. I love to play music."

For "Rushmore," Wes Anderson brought together many of his collaborators from "Bottle Rocket," as well as some new people whom Anderson says he plans to "bring back for the next one." "He's building a team which will only get

stronger with each project," Owen Wilson explains. "Wes knows how he wants to get it on film. He has ideas for how to make it better than the script."

Producer Barry Mendel has known Anderson since the director came to Los Angeles before his success with "Bottle Rocket." Mendel says he has always admired Anderson's sense of humor. "When I met him, I found him to be very much in charge of this sense of humor. Even after a night of writing or casting or filming or editing, he wakes up in the morning with a real passion for the project, which is infectious to all. He's extremely creative and unconventional and will always find the least obvious solution to a problem, and the least obvious way to tell the story. He has the most unusual way of presenting things."



Olivia Williams laughs as she describes working with director Anderson. "Every direction from him is made up of contradictions. He says, 'I want you to be serious, but laughing.' These completely unperformable tasks."

The role of Miss Cross was originally conceived to be an American; however, when Olivia Williams was cast, the part was changed to English. "When I met her I just thought we should've written it that way," Anderson says. "I mean, Max Fischer is a kid who wants to go to Oxford. It just makes sense."

Williams describes her place in the story as "a kind of love object, I suppose. But one of the joys of the script is that Miss Cross has her own flaws and her own story. She makes some quite unforgivable mistakes, not through malice, but just through being confused, which makes it interesting."

Williams also describes Miss Cross' attraction to Blume. "There's a tremendous tragedy in Blume although it isn't displayed in the usual ways one would display personal tragedy. I think Bill Murray has a kind of tragedy in his eyes when he acts which stimulates something in Miss Cross. She wants to grieve with him and look after him. But he's very funny as well. I mean, his oddness and gaucheness in approaching her are completely kind of devastating."

Bill Murray sums things up stating, "This movie is going to have a lot of life. 'Rushmore' will be a beloved American film."

About the Locations

"Rushmore" was shot on location at Anderson's alma mater, St. John's School in Houston, Texas.

But finding the perfect location for the school was another of the filmmakers' challenges. A full scale search began as the first draft of the screenplay was being written. Director Anderson says, "We always planned to film in New England, during autumn, with the leaves falling. I was waiting for the one school campus where I would say, 'Here it is'-there was one in England, but then we decided not to shoot in England. Then my mother sent pictures of my own school and I realized that's what I was trying to find all along."

Anderson talks about the design of the movie. "We wanted it to feel kind of like a fable, I guess; a little unreal. And we wanted to show the way Max sees Rushmore, which is a place that he loves all out of proportion with anything.

And I kept thinking of period movies. Powell and Pressburger's 'The Life And Death Of Colonel Blimp,' and also 'The Age Of



About the Music

The songs featured in "Rushmore" come from the British Invasion of the '60s. Music supervisor Randy Poster explains, "Wes started talking with me about the music for the movie a couple of years before we started shooting."

Anderson says, "We used the British Invasion music because it gets at the other side of Max. He presents himself as being very sophisticated, and he wears a blazer and a tie; but, really, he's a teenager, and he's kind of going crazy."

Anderson choreographed the filming of some of the scenes to the music which he had already selected before filming began. In working with songs from this era, Poster expressed how Anderson was "trying to harken back to a music that expresses an emerging post-adolescent energy and vigor." Poster adds, "Something I related to in the script corresponds with the England of the 'Angry Young Man' period. In a sense there is a certain stylistic parallel that we're illuminating, though clearly the times and realities are very different. But I think the emotional charge of some of these songs really adhere to the film and will reverberate with the audience in terms of the energy and emotional content. I think Wes has a singular and refreshing view of the things. And I think that the music will help stamp his identity on the brow of filmgoers throughout the world."

(photo missing: Max and Bert)

Innocence' and this Truffaut film 'Two English Girls.' Of course, 'Rushmore' isn't a period movie. But it seemed like the right idea. So my cameraman Bob Yeoman, production designer David Wasco, and I watched those movies together. And we looked at some pictures by photographer Jacques-Henri Lartigue, who reminds me of Max, and that became a part of it. And then, when Max gets kicked out of Rushmore and he gets sent to this huge place called Grover Cleveland High School, we made it like a prison. Cold and desolate. Because that's the way he sees it."

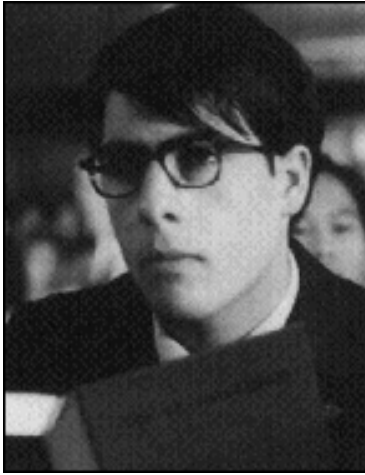
The Grover Cleveland sequences were shot at Lamar High School, which is located directly across the street from St. John's the same way that Grover Cleveland is right across the street from Rushmore in the script -- though Max comments wistfully to Miss Cross when he visits Rushmore that he "misses the seasons. And watching the leaves change."



ABOUT THE CAST

**JASON
SCHWARTZMAN**
(Max Fischer) makes his motion picture acting debut in Touchstone Pictures' "Rushmore."

Born and raised in Los Angeles, Schwartzman is also a musician and plays drums in the band, Phantom Planet, which is signed to Geffen Records.



The group completed an album (Phantom Planet Is Missing) just before Schwartzman began work on "Rushmore." He recently graduated from high school.

Schwartzman, like the character he plays in "Rushmore," likes to write plays. He has also written and directed short films and enjoys writing poetry.



OLIVIA WILLIAMS
(Miss Cross) graduated from Cambridge University with a degree in English literature. She went on to perform five successive plays with the Royal Shakespeare Company. She later starred opposite Kate Beckinsale in the BBC's adaptation of Jane Austen's "Emma" before

making her film debut opposite Kevin Costner in "The Postman."



BRIAN COX

Dr. Guggenheim) is of Irish descent and Celtic heritage. In 1961, just prior to his 15th birthday, Cox joined Dundee Repertory Theatre as an apprentice. He later enrolled in the prestigious London Academy of Music and Dramatic Arts (LAMDA).

His first appearance in London came in the highly successful production of "As You Like It." Returning to Scotland, Cox played the title role in "Peer Gynt," Mercutio in "Romeo & Juliet" an Iago in "Othello" at The Royal Lyceum Theatre and Birmingham Repertory.

Subsequent stage work included Ibsen's "When We Dead Awaken," "In Celebration," "Hedda Gabler" and "Cromwell." Cox enjoyed an extended run on London's West End in "Getting On" at the Queen's Theatre, returning to The Nottingham Playhouse to take the title role in Ibsen's "Brand." Cox also played Brutus in "Julius Caesar" and starred in "Herod" and "Macbeth." In the early 1980s he also accumulated credits in "Summer Party" "Have You Anything to Declare?" the title role in "Danton's Death" and as Captain Ahab in "Moby Dick."

In 1985 Cox co-starred with Glenda Jackson in O'Neill's "Strange Interlude" on Broadway, earning his second British Theatre Association Drama Award for Best Actor. Later the same year he gave a *tour de force* performance in "Rat in the Skull," an exchange production between New York's Public Theater and London's Royal Court Theatre.

During the past decade Cox starred in "The Danton Affair," "Misalliance," (garnering his first Olivier Award), "Fashion," "Three Sisters," "The Taming of the Shrew" (which earned him the British Theatre Association Drama Award for Best Actor), "Titus Andronicus" (winning his second Olivier Award), "Frankie & Johnny in the Claire de Lune," "King Lear" and "Richard III." He made his musical debut in Meredith Wilson's "The Music Man." Last year, he starred in "Skylight" at the Mark Taper Forum in Los Angeles. He

recently starred in a one-man show in New York called "St. Nicholas," at Primary Stages, and is currently starring on Broadway in the Tony Award-winning play, "Art."

On television, he appeared in the BBC production of "The Year of the Sex Olympics," "Z Cars," "Minder" and other series. For the BBC Cox starred as Henry II in the miniseries "The Devil's Crown," J.S Bach in "Bach Cantatas," William Wallace in "Churchill's People" and Laurent in "Therese Raquin." His more recent television credits include "The Lost Language of Cranes," the miniseries "Grushko" and "The Negotiator" for the BBC, "The Big Battalions" for Channel 4, "The Cloning of Joanna May" for A&E Network and "Six Characters in Search of an Author" for Bravo.

Cox earned his first major film role in 1970, portraying Bolshevik leader Leon Trotsky in "Nicholas & Alexandra." He reprised his theatrical role as a miner's son in Lindsay Anderson's "In Celebration" and starred as a Scottish nobleman in the BAFTA Award-winning "The Privilege."

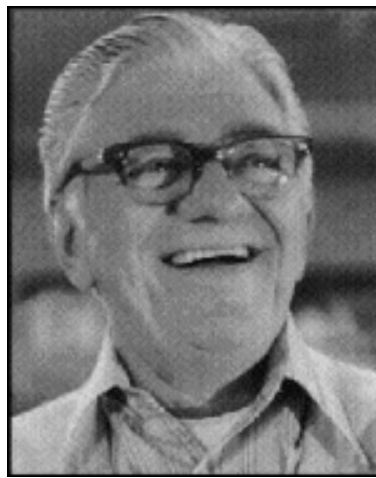
His first American film was "Manhunter."

Cox next appeared in "Hidden Agenda," Walt Disney Pictures live-action "Iron Will," "Rob Roy," "Braveheart," and "The Boxer." He will also be seen in the upcoming "The Minus Man" and "Mad About Mambo."

Also distinguished as a director, Cox helmed productions of "I Love My Love," "Mrs. Warren's Profession," "The Philanderer," "The Master Builder" (in which he also starred) and, most recently, "Richard III."

In 1989, he won the prestigious International Theatre institute Award for his work with Moscow Theatre Arts School in staging Arthur Miller's "The Crucible" at the Moscow Arts Theatre and the Edinburgh Festival Fringe.

Cox is also the author of two books: The Lear Diaries, and Salem To Moscow: An Actor's Odyssey. He is also the father of two, Alan, an actor, and Margaret, a student at Trinity College in Dublin.



SEYMOUR CASSEL (Bert Fischer) first earned widespread acclaim and an Academy Award nomination for his performance with Gena Rowlands in John Cassavettes' "Faces." He also starred in two other Cassavettes films "Minnie and Moskowitz" and "Love Streams," and

has worked with many other great filmmakers including Sam Peckinpah ("Convoy"), Ken Russell ("Valentino"), Barry Levinson ("Tin Men"), Nicolas Roeg ("Track 29") and Warren Beatty ("Dick Tracy"). He has always been a champion of independent filmmakers and recently starred in the Sundance Film Festival award-winning "In the Soup," Steve Buscemi's "Trees Lounge" and the Hughes Brothers' "Dead Presidents."

MASON GAMBLE (Dirk Calloway) previously appeared in the Leslie Nielsen spoof "Spy Hard" and was the star of Warner Bros. "Dennis the Menace."

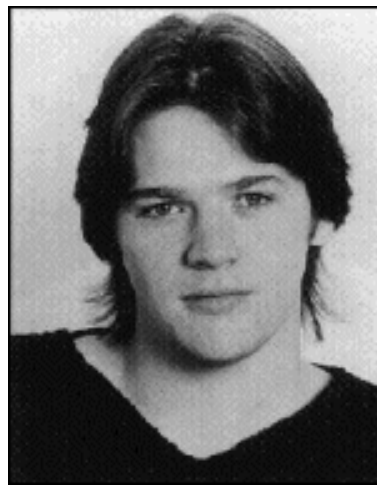
When word got around Houston and Los Angeles about Mason's performance in "Rushmore," he was offered the part of Tim



Robbins' son in the Tim Robbins/Jeff Bridges film "Arlington Road."



SARA TANAKA
 (Margaret Yang) is a student at Brown University. She starred in the ensemble comedy "Race the Sun" written by Barry Morrow ("Rain Man") for Tri-Star Pictures. Sara is also fluent in Italian and speaks some Japanese.



STEPHEN McCOLE
 (Magnus Buchan) received his Higher National Certificate in Theatre Arts in 1995 after graduating from Langside College, Glasgow, Scotland. Since then, McCole has received widespread acclaim for his performance as Mark Renton in the stage

CONNIE NIELSEN
 (Mrs. Calloway) stars opposite Kurt Russell in the upcoming "Soldier." She previously appeared as the devil's daughter in "The Devil's Advocate," starring Al Pacino and Keanu Reeves.



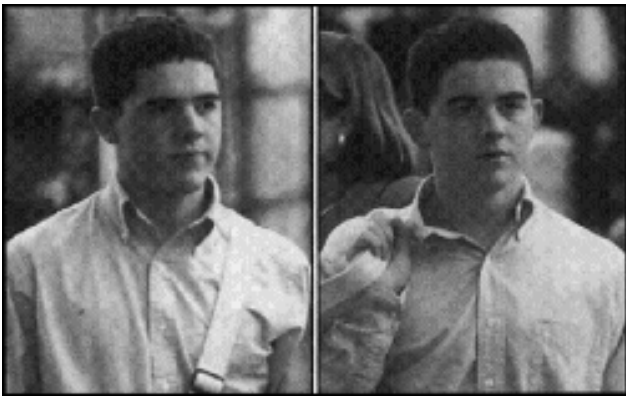
Nielsen has been performing since age 15. Born in Copenhagen,

Denmark, she began her career working alongside her mother in local revues. At age 18 she moved to Paris to continue her pursuit of acting which lead her to further work and study in Rome, Milan and South Africa. In addition to being an accomplished actress, Nielsen is also a trained singer and dancer, and is fluent in English, German, Danish, Swedish, French and Italian.

Nielsen's other film credits include "Voyage" with Rutger Hauer and Eric Roberts and the foreign films "Le Paradis Absolument" with Christopher Malavoy, "Okavango" and "Colletti Bianchi." She studied acting in Italy and New York where she now lives.

version of Irving Welsh's "Trainspotting" during the European 1996/1997 tour. McCole's other theatre credits include "Don't Start Me" (Scotsman's Fringe First Winner, 1995); "The Wizard of Oz," "A Climbing Boy," "History Of William Wallace," "Four Funerals and a Wedding" and "Ballad of the Sad Cafe."

On television, McCole will co-star in the forthcoming Channel 4 series "The Young Persons Guide To Becoming a Rock Star" for director Sheree Folkson; and "Clean" for director Paul McGuigan. Also for Channel 4, he played the lead in "The Granton Star Cause" (for which McCole was nominated for a BAFTA in the New Scottish Talent Awards; and won the Royal Television Society Award for Best Single Drama). For the BBC he stared as Dean in "The Crow Road" and as Johnny in "Dead Eye Dick" (for the Prime Cut Series). His additional feature credits include the UK productions of "My Name is Joe," directed by Ken Loach and opening in New York on October 2nd; and "Orphans" (which has just won 2nd Prize at the Galway Film Festival, August `98); and the recent U.S. release, "Post Mortem."



RONNIE and KEITH McCAWLEY (Ronny and Donny Blume) were discovered by "Rushmore" casting director Mary Gail Artz at a video store in Los Angeles. When they returned home and told their mother, she reminded them not to talk to strangers. They are not, however, twins-Ronnie is 18 months older than Keith. Ronnie is a musician (guitar), plays football and aspires to have successful careers in music and acting and to become a fighter pilot. Keith also plays guitar. He also wants to continue with music, acting and also aspires to become an FBI agent.

KIM TERRY

(Mrs. Blume) has film credits which include "Lolita," "The Evening Star" and "RocketMan." Most recently, she appeared in Tom Hanks' HBO anthology series "From the Earth to the Moon." Also for television, Kim appeared on "Dynasty" and enjoyed



a recurring role on the daytime drama "General Hospital." In addition, she was the Aramis International Spokeswoman for five years.



BILL MURRAY

(Mr. Blume) is one of the most gifted and versatile actors of his generation. He has been honored by the National Association of Theater Owners as Star of the Year (1985), won an Emmy for his writing during his second season of "Saturday Night Live," received Harvard

University's Hasty Pudding Club Award, as well as the Jack Benny Award for Excellence in Entertainment from UCLA.

Murray began his career in Chicago with the improvisational troupe Second City. He joined "Saturday Night Live" in their second season where he created the "Lounge Lizard," "Todd," the name-dropping film critic and many other memorable characters. His first film was "Meatballs" directed by Ivan Reitman who also directed him in "Stripes" and the hugely successful "Ghostbusters" movies. His other early films were "Little Shop of Horrors," "Tootsie," "Caddy Shack," Hunter S. Thompson's autobiography "Where the Buffalo Roam," the popular Dickens update "Scrooged," "Quick Change" which he also co-directed and co-produced, and an acclaimed performance playing Larry Darrell in "The Razor's Edge" which he also co-wrote.

More recently, he gave one of his finest performances opposite Robert De Niro in "Mad Dog and Glory," starred in both the road movie "Larger Than Life" with Matthew McConaughey and Janeane Garofalo and the sophisticated British farce "The Man Who Knew Too Little." He also starred in the box office hits "What About Bob?" and "Groundhog Day" as well as making memorable appearances in "Space Jam," Tim Burton's "Ed Wood," "King Pin" and "Wild Things."

ABOUT THE FILMMAKERS

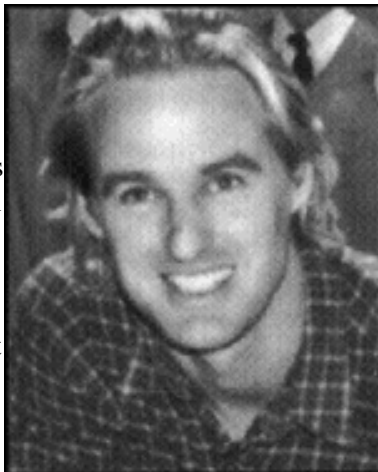


WES ANDERSON
(Director/Writer/Executive Producer) co-wrote and directed the critically acclaimed film "Bottle Rocket," which won him the MTV Best New Filmmaker Award in 1996. He also co-wrote and directed the 16mm short film on which the feature version of "Bottle Rocket"

was based. "Rushmore" is his second feature film.



OWEN WILSON
(Writer/Executive Producer) made his feature debut with an acclaimed performance as Dignan, a would-be criminal and live wire in "Bottle Rocket," which he also co-wrote with director Wes Anderson. There was a short film version which came to the



attention of filmmaker James L. Brooks, who went on to become the film's executive producer and Wilson and Anderson's mentor. Wilson's acting credits include

"The Cable Guy," "Permanent Midnight" with Ben Stiller, "Anaconda," and one of the starring voices in the upcoming Disney animated film "Kingdom of the Sun." He was an associate producer of James L. Brooks' award-winning "As Good As It Gets." Wilson was most recently seen in Touchstone Pictures' "Armageddon."

BARRY MENDEL
(Producer) and his new company, Barry Mendel Productions, is based at the Walt Disney Studios, where "Rushmore" is his first production.

Mendel was a part of the "Rushmore" creative team from the beginning. He is currently at work on various projects including



collaborations with directors Chris Noonan ("Babe"), Scott Hicks ("Shine"), and James L. Brooks ("Terms of Endearment"). His second production is "The Sixth Sense" starring Bruce Willis, written and directed by M. Night Shyamalan and produced in partnership with Kathleen Kennedy and Frank Marshall for Hollywood Pictures-production began in September for a summer 1999 release. Mendel is also producing "Flora Plum" directed by Jodie Foster and starring Claire Danes which will be filmed in spring/summer of 1999.

PAUL SCHIFF
(Producer) began his career as a documentary cameraman in New York City. He segued to directing for MTV, where he was on staff for four years during the ground breaking early days of the cable channel. Schiff moved to feature films as an associate pro-



-ducer of "Streets of Gold," beginning his long standing collaboration with its director, now Walt Disney Studios Chairman, Joe Roth.

Between his tenure at MTV and his new Disney contract, Schiff had a successful seven years based at 20th Century Fox, where he produced such films as the smash hit "My Cousin Vinny" starring Joe Pesci and Marisa Tomei, "The Vanishing" starring Jeff Bridges and Kiefer Sutherland, "PCU," and "Ghost in the Machine." Prior to Fox, Schiff produced "Coupe De Ville" (directed by Joe Roth), "Renegades," "Young Guns," and its sequel "Young Guns II," at Morgan Creek Productions.

JOHN CAMERON (Co-Producer) most recently co-produced the Coen Bros. hits "The Big Lebowski" and "Fargo."

As a director, Cameron's credits include the hit television series "Hercules: The Legendary Journeys" and "Xena: Warrior Princess." His has contributed his talents as first assistant director to numerous feature films including "Men in Black," "Get Shorty," "The Tie That Binds," "The Quick and the Dead," "The Hudsucker Proxy" and "Dazed and Confused," among others.

In addition to working with Wes Anderson on "Bottle Rocket," **ROBERT YEOMAN's** (Director of Photography) credits include "Drugstore Cowboy," "Permanent Midnight," "The Substance of Fire," Alex Rockwell's "Somebody To Love," and "Rampage." He has just finished shooting Kevin Smith's "Dogma" for Miramax.

DAVID WASCO (Production Designer) began his career in production design in 1980. He has since worked on over twenty films as either production designer or art director including the hit "Pulp Fiction" and the Academy Award nominee, "El Norte." Other credits include: "Reservoir Dogs," "Oleanna," "Killing Zoe," "Smooth Talk," "In a Shallow Grave," "She's So Lovely" and "Jackie Brown." His television credits include David Mamet's "A Life in the Theatre," the Emmy Award-winning "Mariciela" and "Traveling Man."

"Rushmore" is Wasco's second film under Wes Anderson's direction, the first was "Bottle Rocket." Wasco lives in Los Angeles with his wife and frequent collaborator, Sandy Reynolds-Wasco, who worked alongside him as set decorator on "Reservoir Dogs," "Killing Zoe" and "Pulp Fiction." Experts on Los

Angeles architecture, the husband and wife team served as set decorators for the hugely successful 1989 Case Study House Exhibit: "Blueprints for Modern Living" at L.A.'s Museum of Contemporary Art.

Prior to working with Wes Anderson on "Bottle Rocket" **DAVID MORITZ** (Edited by) was a first assistant then associate editor on such films as "Broadcast News," "Dick Tracy," "Father of the Bride," and "I'll Do Anything."

Since "Bottle Rocket" his editing credits include "The Evening Star," "Jerry Maguire" (co-editor), and additional editing on "The Jackal." He is currently at work on Peter Chelsom's "Town and Country" starring Warren Beatty for New Line.

KAREN PATCH (Costume Designer) also worked with Wes Anderson on "Bottle Rocket." Her additional feature credits include "My Girl," "Bright Angel," "Chattahoochee," "The Big Picture," "Aspen Extreme," "Dennis the Menace Strikes Again," and Walt Disney Pictures' live-action hit "Homeward Bound: The Incredible Journey."

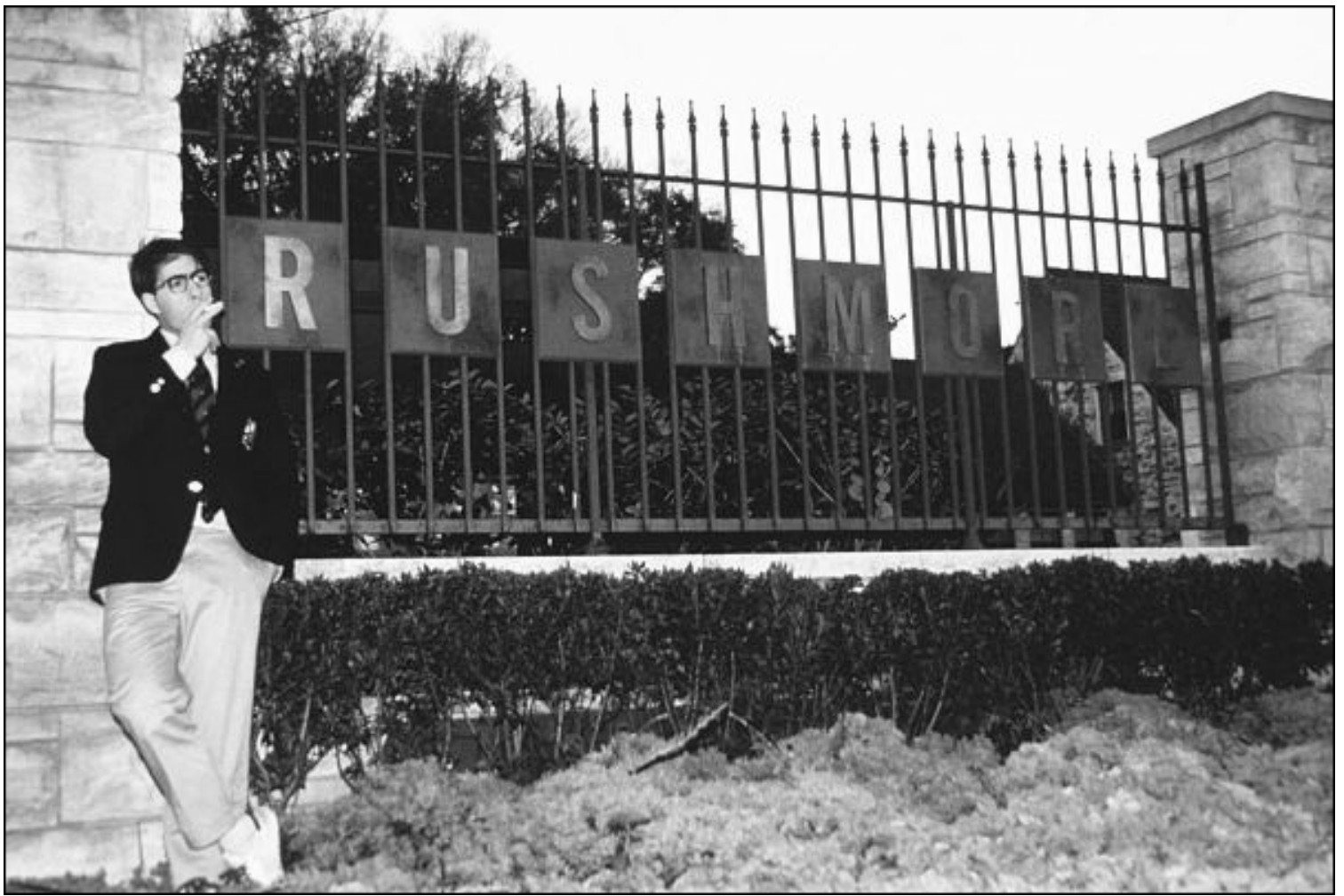
Patch's theater credits include: "King Lear," "A Midsummer Night's Dream," "Henry V" and "Pericles" for FreightTrain Shakespeare. For television she designed for the Fox series "Sliders."

MARK MOTHERSBAUGH (Music by) rejoins Wes Anderson for the production of "Rushmore"; their first collaboration was "Bottle Rocket." Mothersbaugh's extensive credits include: "Rugrats," "The New Age," "Pee-Wee's Playhouse" and "Liquid Television."

In addition, Mothersbaugh was one of the founders of the influential punk band, Devo.

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(10/1/98)



(photo missing: Max and Bert)



TOP: Rushmore Academy 10th grader Max Fischer (Jason Schwartzman) is no academic ace, but he is nevertheless staunchly devoted to his prestigious school. Max is so enthusiastic he even insists on being the head of practically every extra-curricular activity, from the debate team, to the dodgeball society to the language clubs, in Touchstone Pictures' comedy, "Rushmore."
BELOW: (Left) Max (Schwartzman, left) spends more time heading up extra-curricular activity clubs than applying himself to scholastic achievements, but his good-natured father, Bert (Seymour Cassel, right) encourages his son's endeavors. (Right) Starring in Touchstone Pictures' comedy, "Rushmore" are (left to right) Jason Schwartzman, Sara Tananka, Bill Murray, and Olivia Williams. The film is distributed by Buena Vista Pictures Distribution.

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photo credits: VAN REDIN

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