

Touchstone Pictures'

"THE ROYAL TENENBAUMS"

CAST

GENE HACKMAN
as
Royal Tenenbaum

ANJELICA HUSTON
as
Etheline Tenenbaum

BEN STILLER
as
Chas Tenenbaum

GWYNETH PALTROW
as
Margot Tenenbaum

LUKE WILSON
as
Richie Tenenbaum

OWEN WILSON
as
Eli Cash

BILL MURRAY
as
Raleigh St. Clair

DANNY GLOVER
as
Henry Sherman

SEYMOUR CASSEL
as
Dusty

KUMAR PALLANA
as
Pagoda

Narrator
ALEC BALDWIN

ADDITIONAL CAST

Ari Tenenbaum GRANT ROSENMEYER
Uzi Tenenbaum JONAH MEYERSON
Young Chas Tenenbaum ARAM ASLANIAN-PERSICO
Young Margot Tenenbaum IRENE GOROVAIA
Young Richie Tenenbaum AMEDEO TURTURRO
Dudley Heinsbergen STEPHEN LEA SHEPPARD
Young Eli Cash JAMES FITZGERALD
Peter Bradley LARRY PINE
Detective DON MCKINNON
Hotel Manager FRANK WOOD
Walter Sherman AL THOMPSON
Rachael Tenenbaum JENNIFER WACHTELL
Hotel Clerk DONAL WARD
Farmer Father/Tex Hayward ANDREW WILSON
Doctor DIPAK PALLANA
Sanjay Gandhi SANJAY MATHEW
Chas' Secretary MARY WIGMORE
Sing-Sang SONAM WANGMO
Neville Smythe-Dorleac PAWEL WADOWCZAK
Yasuo Oshima PETER LEUNG
Franklin Benedict WILLIAM STURGIS
Reporter in Blue Cardigan LIAM CRAIG
Eli's Aunt SHEELAGH TELLERDAY
Cote d'Ivoire Attendant MAX FAUGNO
Cote d'Ivoire Radio Operator GUIDO VENITUCCI
Frederick (Bellboy) EBON MOSS-BACHRACH
Elderly "Baumer" Fan #1 BRIAN SMAR
Elderly "Baumer" Fan #2 JAN V.E. AUSTELL
Cemetery Maintenance Man RONY CLANTON
Anwar SALIM MALIK
Judge TOM LACY
Royal's Lawyer KEITH CHARLES
Gypsy Cab Driver GREG GOOSEN
Nurse SADIHA ARRIKA EKULONA
Sanchez VIC MATA
Irish Longshoreman MICHAEL CONTI
Parisian Girl TATIANA ABBEY
New Guinea Tribesman KALANI QUEYPO
Punk Rocker MEL CANNON
Eli's Egyptian Friends LEO MANUELIAN
AMIR RAISSI
ROGER SHAMAS
Father Petersen PHILIP DENNING
Police Officer GARY EVANS
Mr. Levinson REX ROBBINS
Elaine Levinson NOVA LANDAEUS-SKINNAR

Paramedics SAM HOFFMAN
BRIAN TENENBAUM
STEPHAN DIGNAN
Medical Student ERIC CHASE ANDERSON

First Assistant Director
SAM HOFFMAN

Second Assistant Director
MICHELLE L. KEISER

THE FILMMAKERS

Directed by
WES ANDERSON

Written by
WES ANDERSON & OWEN WILSON

Produced by
WES ANDERSON
BARRY MENDEL
SCOTT RUDIN

Executive Producers
RUDD SIMMONS
OWEN WILSON

Director of Photography
ROBERT YEOMAN, A.S.C.

Production Designer
DAVID WASCO

Editor
DYLAN TICHENOR, A.C.E.

Costume Designer
KAREN PATCH

Music by
MARK MOTHERSBAUGH

Music Supervisor
RANDALL POSTER

Casting by
DOUGLAS AIBEL

Unit Production Manager
DENISE PINCKLEY

Additional Editor DANIEL R. PADGETT
Key Set
Decorator SANDY REYNOLDS WASCO, S.D.S.A.
Richie's Artwork &
Original Illustrations ERIC CHASE ANDERSON
Associate Producer WILL SWEENEY
Sound Mixer PAWEL WDOWCZAK
Make-Up Designer NAOMI DONNE
Script Supervisor SCOTT PETERSON
Art Director CARL SPRAGUE
Hair Designer MARIE-ANGE RIPKA

"A" Camera Operator DAVID M. DUNLAP
Additional Camera Operator SUSAN STARR
First Assistant Camera STORN PETERSON
Second Assistant Camera STEVE SPEERS
Loader DAVID FLANIGAN
Still Photographer JAMES HAMILTON
Video Playback GLENN BLOOM
NILS JOHNSON

Department Of Props SANDY HAMILTON
KRISTINE MORAN
JONATHAN TESSLER

Chief Lighting Technician ANDREW J. DAY
Best Boy Electric ROCCO PALMIERI
Generator Operator MICHAEL L. REED
Base Camp Generator Operator WILLIAM HINES
Rigging Lighting Technician LOWELL SCHULMAN
Rigging Best Boy Electric KURT LENNIG
Electricians MICHAEL FRADIANNI

CHARLES GRUBBS
MICHAEL HUNOLD
FRANCIS V.H. "BOSKO" LEACH
CHRISTOPHER LISCINSKY
JOSH SOLSON

Key Grip ROBERT M. ANDRES
Best Boy Grip CHRIS SKUTCH
Dolly Grip LAMONT CRAWFORD
Key Rigging Grip JOHN PANUCCIO
Best Boy Rigging Grip BOB PRATE

1st Company Grip	ALISON BARTON	Boom Operator	PAUL KORONKIEWICZ
Grips	MEL CANNON	2nd Boom/Cableman	JOHN GUTIERREZ
	CHRISTOPHER DONOHUE	Key Make-up Artist	KATE BISCOE
	IGOR POTASHNIK	Make-up Artists	MARTEL THOMPSON
	DUSTY SMITH		JUDY CHIN
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	RICHARD YACUK	Danny Glover Hairstylist	KASHKA BANJOKO
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	HARTSELL TAYLOR	Location Coordinator	KRISTA HAIMOVITCH
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Assistant Costume Designer (Los Angeles)	GRETCHEN PATCH		JOHN REED
			GREG STILLMAN
Set Costumer	LISA EMERSON MACHIONE	Location Scouts	MARK VON HOLSTEIN
Seamstress	STEPHANIE BIEAR		STEPHEN CARR
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Additional Costumer (Los Angeles)	MAYA VAUGHN	Assistant Parking Coordinator	DARREN GLOVER
Costume Production Assistants	GALI NOY	Production Coordinator	SEAN FOGEL
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	WILLIAM J. KOLPIN		CHARLES PARLAPANIDES
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	GERARD MORRONE	Assistant to Ms. Paltrow	JENNY TURNER
	KEVIN MELARKEY		
	GARY WATTSON		

Assistant to Mr. Stiller EDITH HAGIGI

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DAWN BRIDGEWATER	ANDREW MCCABE
TERESA C. GILLEN	PATRICK MCDONALD
ELIZABETH KLENK	TONY PHILLIPPE

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ADAM SILFIN	JENNIFER LAMB	DONALD J. HEWITT
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Carpenters MIKE MELCHIORRE

JOE A. ALFIERI, JR.

Construction Grips. JUSTIN CORBETT

DANIEL WOODS

Shop Electrician PHILIP DEVONSHIRE

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Scenic Shop Managers. DIANE LAURIENZO

THOMAS NOUSIAS

Camera Scenic NELL STIFEL

Scenic Painters. LAURA GILLEN

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KIM KRAFSKY

Medic. STEVEN P. COSTABILE

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JOSE TEJADA

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Craft Service DAVID DREISHPOON'S

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WYATT SPRAGUE

Re-Recording Mixers MARK BERGER
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STEVE SIMONS

ADR Mixers DAVID BOULTON
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DOUGLAS L. MURRAY

ADR Boom KAY DENMARK
Voice Casting SONDRA JAMES
Foley Recording Engineer RYAN COLLISON
Foley Artist BRIAN VANCHO
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WEST HOLLYWOOD

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Orchestrations by CHRIS GUARDINO
ARLOS RODRIGUEZ

Choir Contractor SALLY STEVENS
Music Contractor DAVID LOWE
Music Preparation by BOOKER WHITE
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Piano LARRY DOMINELLO

Dailies Consultant JOEY VIOLANTE
Dailies by TECHNICOLOR, NEW YORK
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ELIOT PUCKETTE
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BIG FILM DESIGN

Visual Effects Supervisor RANDALL BALSMEYER
Visual Effects Producer KATHY KELEHAN
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JIM RIDER
AMIT SETHI
NAOMI NISHIMURA
ERIC PERSON
JENNIFER COSSETTO

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PACIFIC TITLE, LADD LANFORD
SOUND ONE, JONATHAN PORATH

"Dog Race Audio" Courtesy of
PHOENIX GREYHOUND PARK

SONGS

"Hey Jude"
Written by John Lennon, Paul McCartney
Published by Sony/ATV Tunes LLC
Produced and Performed by Elliot Smith
Courtesy of DreamWorks Records

"String Quartet in F Major"
Written by Maurice Ravel
Exclusive representation Editions DURAND, Paris (France)
Performed by Ysaye Quartet
Courtesy of Decca Music Group
Under license from Universal Music Enterprises

"Happy Birthday To You"
Written by Mildred Hill and Patty Hill
Published by Summy-Birchard Music,
A division of Summy Birchard, Inc.

"Sonata For Cello & Piano In F Minor"
Written by George Enescu
Published by
Associated Music Publishers o/b/o Enoch & CIE

"Christmas Time Is Here"
Written by Vince Guaraldi and Lee Mendelson
Published by Lee Mendelson Film Productions, Inc.
Performed by Vince Guaraldi Trio
Courtesy of Fantasy Inc.

"These Days"
Written by Jackson Browne
Published by Open Window Music
Performed by Nico
Courtesy of The Verve Music Group
Under license from Universal Music Enterprises

"Police And Thieves"
Written by Lee Perry and Junior Marvin
Published by Universal-Songs of
PolyGram International, Inc.
Performed by The Clash
Courtesy of Epic Records/
Sony Music Entertainment (UK) Ltd.
By arrangement with Sony Music Licensing

"Wigwam"
Written by Bob Dylan
Published By Big Sky Music
Performed by Bob Dylan
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

"Gymnopedie #1"
Written by Erik Satie
Published by G. Schirmer
Performed by Aldo Ciccolini
Courtesy of EMI Records
Under license from EMI-Capitol Music Special Markets

"Lullabye"
Written by Emitt Rhodes
Performed by Emitt Rhodes
Published by Thirty-Four Music West
Courtesy of MCA Records
Under license from Universal Music Enterprises

"Me And Julio Down By The Schoolyard"
Written by Paul Simon
Published by Warner Tamerlane Publishing Corp. o/b/o
Paul Simon Music
Performed by Paul Simon
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Special Products

"Billy - Main Title"
Written by Bob Dylan
Published by Ram's Horn Music
Performed by Bob Dylan
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

"Judy Is A Punk"
Written by Douglas Colvin, John Cummings,
Thomas Erdelyi and Jeff Hyman
Published by WB Music Corp. o/b/o itself, Bleu Disque
Music Co., Inc. and Taco Tunes, Inc.
Performed by The Ramones
Courtesy of Sire Records
By arrangement with Warner Special Products

"Needle In The Hay"
Written by Elliott Smith
Published by Spent Bullets Music/
Careers BMG Music Publishing
Performed by Elliott Smith
Courtesy of Kill Rock Stars
By arrangement with Ocean Park Music Group

"Fly"
Written by Nick Drake
Published by Pubco and Rykomusic, Ltd. o/b/o Warlock
Music, Ltd.
Performed by Nick Drake
Courtesy of Universal-Island Records Ltd.
Under license from Universal Music Enterprises

"She Smiled Sweetly"
Written by Mick Jagger and Keith Richards
Published by ABKCO Music, Inc.
Performed by The Rolling Stones
Courtesy of ABKCO Records

"Ruby Tuesday"
Written by Mick Jagger and Keith Richards
Published by ABKCO Music, Inc.
Performed by The Rolling Stones
Courtesy of ABKCO Records

"Stephanie Says"
Written by Lou Reed
Used by Permission of Screen Gems-EMI Music, Inc.
Performed by The Velvet Underground
Courtesy of Universal Records
Under license from Universal Music Enterprises

"Rock The Casbah"
Written by Joe Strummer, Mick Jones
and Topper Headon
Published by Universal-PolyGram International
Publishing Inc. o/b/o
Universal Music Publishing, Ltd. and Ninden Ltd.
Performed by The Clash
Courtesy of Epic Records/Sony Entertainment (UK) Ltd.
By arrangement with Sony Music Licensing

"Concerto per Liuto E Mandolino"
Written by Antonin Vivaldi
Performed by Il Giardino Armonico
Courtesy of Teldec Classics International
By arrangement with Warner Special Products

"Look At Me"
Performed by John Lennon
Courtesy of Capitol Records
Under License from EMI-Capitol Music Special Markets

"Fairrest Of The Seasons"
Written by Jackson Browne and Greg Copeland
Published by Open Window Music
Performed by Nico
Courtesy of The Verve Music Group
Under license from Universal Music Enterprises

"Sloop John B"
Arranged by Brian Wilson
Published by New Executive Music
Performed by The Beach Boys
Courtesy of Capitol Records
Under license from EMI-Capitol Music Special Markets



American Humane Association monitored the animal action.
No animal was harmed in the making of this film.
(AHA 00203)

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IATSE

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(Credits as of 11/30/01)

"THE ROYAL TENENBAUMS"

PRODUCTION INFORMATION

Royal Tenenbaum and his wife Etheline had three children and then they separated. Chas started buying real estate in his early teens and seemed to have an almost preternatural understanding of international finance. Margot was a playwright and received a Braverman Grant of fifty thousand dollars in the ninth grade. Richie was a junior champion tennis player and won the U.S. Nationals three years in a row. Virtually all memory of the brilliance of the young Tenenbaums was subsequently erased by two decades of betrayal, failure, and disaster. Most of this was generally considered to be their father's fault. "The Royal Tenenbaums" is the story of the family's sudden, unexpected reunion one recent winter.

Touchstone Pictures presents an American Empirical Picture, "The Royal Tenenbaums," directed by Wes Anderson ("Bottle Rocket," "Rushmore") from a screenplay written by Anderson and his writing partner Owen Wilson. The cast includes Danny Glover, Gene Hackman, Anjelica Huston, Bill Murray, Gwyneth Paltrow, Ben Stiller, Luke Wilson, and Owen Wilson. The film was produced by Anderson, Barry Mendel ("Rushmore," "The Sixth Sense") and Scott Rudin ("Wonder Boys," "Searching For Bobby Fischer") and distributed by Buena Vista Pictures Distribution.

The screenplay for "The Royal Tenenbaums" evolved over the course of a year. "We had the idea of a family of geniuses, each member being exceptional and adept at a particular skill," Anderson says. "But family life was so awful that it left each of the children as they grew older particularly ill-suited to deal with any of the problems that most people are able to handle.

"We had a good idea of the characters and who they were long before there was any story. I've never had a movie where it started with a plot, but the characters gave us a plot and

sort of took over...Royal was not the main character at the beginning, everybody had this malaise and were swirling around each other when that character came in and took over because he made things happen in the story."

When Royal is evicted from the Lindbergh Palace Hotel and shows up on the Tenenbaum doorstep claiming a terminal illness and a desire to regain a relationship with his family, he sets the plot in motion.

"Ultimately, I think Royal does want his family back," Anderson says. "He's reached an age where he starts to realize that there's something he can't get anywhere else that his family provides for him."

Ben Stiller points out, "Royal's not honest with his family about why he's coming home - he says he's sick, when he's not - but I think that down on some gut level, one that he might not even acknowledge, he feels that he is sick, and that this is his last chance to try to make amends."

"What the story says is that even though everyone goes through hell with their family, still—as corny as it sounds—family members are still the ones you have to be close to, and really the only ones who will understand what you're going through. We don't balk at showing some of the rough stuff families endure, but we show in the end that it's worth it," Owen Wilson says.

Producer Barry Mendel, who also produced Anderson's "Rushmore," observes that although the screenplay says that it is often one's family that can do the most damage to people, the family is finally also the most important and best place to return to heal.

"The film says that one can act stupidly, cruelly, and ineffectually in the world but that there's the possibility to take responsibility for one's actions; failures in life can destroy one or can give one the opportunity to reconnect," he says.

Anderson says that the idea he and Wilson first developed had to do with the figure of Richie, the youngest Tenenbaum child, coming home after having been away for a long period

of time. Richie had been a champion tennis player and experienced a breakdown on the court during the U. S. nationals. As a result he isolated himself from everyone in his world, traveling the seas aboard an ocean liner.

But Richie's situation in the film has roots in the malaise that affects the way his brother and sister also lead their lives. "The characters had these terrific accomplishments and a kind of supreme confidence in themselves," Anderson says. "What is interesting to me is how they deal with the fact that it's all behind them, that they must find their self-esteem elsewhere, and that leads them back to their family, where everything begins."

Producer Scott Rudin points out that what "started out to be more about geniuses, ended up being more about failure.

"I think 'The Royal Tenenbaums' represents a big advance over Wes's earlier films, 'Rushmore' and 'Bottle Rocket,' in terms of complex, fully developed, sophisticated adult relationships," Rudin says.

Anderson says, "In our earlier films nothing could be that serious because of the tone. My idea now was to make something that was more ambitious on an emotional level. The other films did deal with the issue of family, but they were metaphorical families, groups of friends, someone obsessed with a school and wants to be part of it. This one is more directly connected with issues of family, issues that are deeply personal, emotional and serious."

Anderson was careful however not to abandon the stylized point of view and tone that shaped the material initially, and worked to maintain a proper balance between stylization and naturalism in the film. "It became something where you had to make a whole world that was heightened so these things could naturally fit in it. The whole goal is for that stylized stuff to help to make it exciting to be in the world of these characters, but then to quickly seem natural, and to give you details that you respond to and tell you more about them as you go along."

Rudin says, "The relationship between irony and emotion is unique here.

Most films tend to use irony to distance you. This film uses irony to bring you in emotionally."

Part of Anderson's inspiration for the project stems from his vision of New York. According to Wilson, "Wes wanted to try to do a big ensemble movie and wanted to do something that would involve New York. But New York in a romantic way that doesn't really exist."

"The entire film is steeped in some kind of New York literary history," Anderson explains, noting that many of the characters in the movie, their personalities, temperaments, habits, and emotional exploits, could have easily come off the pages of the New Yorker magazine as it existed in a bygone era.

"Authors like Joseph Mitchell, A. J. Liebling, Lillian Ross, J. D. Salinger, John O' Hara, E. B. White, James Thurber, all of them provided inspiration for the film in ways I'm not completely conscious of. In recent years, I've read in backdated New Yorkers various profiles of people you never heard of— intelligent, eccentric, unconventional personalities, the kind of profiles they don't write anymore—and these profiles and personalities have also influenced me." In fact, Anderson grew up reading the New Yorker, and has every issue of the magazine from the past 40 years in his office.

But the New Yorker and its world is not the only source of inspiration for the new film. "I also read a lot of Kaufman and Hart," Anderson says, referring to playwrights George S. Kaufman and Moss Hart, "including their play, 'You Can't Take It With You.'"

Hart's autobiography Act One, as well as Hart and Kaufman themselves are also influences, as are stories by F. Scott Fitzgerald, plays and journalism by S.N. Berhman, and Louis Malle's "The Fire Within." As well as literary inspirations, there were a number of personal inspirations that Anderson drew on in creating the world of the Tenenbaums.

"Certainly the inspiration for the characters comes from real people that Owen and I have

known, people who have influenced us in life, not only family members but also good friends. But it's not really based on my family," Anderson points out. "My father is nothing like the character of Royal. But the way Etheline, the mother in the family, encourages everyone comes from my life, and also the way each of the characters connects to someone else. But the characters themselves are not really based on any one family. They're based on many different kinds of people."

In keeping with the inspirations of the world of New York literature, Anderson says, "I had this idea that rather than the movie being based on a book, the movie would be the book." The novel would function as part of the narrative and the movie would be structured like a novel, divided into chapters with a narrator leading the audience through the story.

Because of the idea of the movie as a novel, it was important that story would work as a kind of fable, in a magical, literary, cosmopolitan Manhattan. According to Anderson, a native of Texas, "the movie's about New York," but from the perspective of "someone who has come to the city with enthusiasm, not somebody who has known the city his whole life. It is much more of a dream idea" of New York.

Once the screenplay had been written and the setting established, Anderson set out to cast the film. According to Anderson, "The characters always had to be in the forefront when we were writing, and therefore we felt that what we were writing were eight roles for big stars. The roles are written to be somewhat iconic. And that was why the issue of casting was also so important. We wanted to cast the film with established actors, even in parts that may not have a lot of screen time, because the characters were written as larger-than-life people, people who can be seen as icons. I wanted to cast people who had the necessary presence and force, but who could also function as part of an ensemble."

Central to Anderson's process of writing and his vision of the film was the casting of

Gene Hackman in the role of the family patriarch, Royal Tenenbaum.

Once the character was created, "Gene Hackman seemed like the only choice for the part," Anderson says. "Usually in an ensemble piece, the central character is a kind of straight man surrounded by a group of eccentrics. In this case, however, he isn't the straight man. He's a wild character, a catalyst, a kind of primal force.

"With Gene Hackman in the role we felt it would be perfect casting. I don't know why—it wasn't as if there was a conscious reason we had our minds set on him. It just always seemed like a natural thing, that we would have him playing Royal. But then everyone else would have to be very strong, just to balance everything out. I don't know what we would have done if Gene turned us down, which he did."

Anderson describes the process: "About two years before we starting filming, my agent Jim Berkus set up a meeting with him. I enjoyed the meeting and he was very nice and encouraging. He said he'd be happy to read the script but said I shouldn't tailor a part specifically for him, that it was usually bad luck."

"I told Wes not to write the part specifically for me," Hackman says. "Generally speaking, I don't like things written for me – or rather I don't like having to be restricted to somebody's idea of who I am. So we had this nice chat. I told him not to do it, and then he went off and did it anyway!"

"I guess it's fair to say that after our meeting, he passed," Anderson says. "I appealed again, and he passed again. I had my brother do a drawing of the cast with him at the center and sent it to him, and then I sent him another draft and dozens of letters. I was essentially stalking him, even though for a while I had no personal contact with him.

"His agent wanted him to do the film but I think he was overwhelmed with a lot of other projects at the time. I think the one thing we did have going on our side was the fact that I wasn't sure I wanted to do the movie if he wasn't going

to do it. I think that made him stop and rethink his decision. His agent told me that he read him my last letter over the phone, and Gene said, 'I guess maybe I should do it'."

Hackman appreciated the character of Royal Tenenbaum. "There's a lot to this guy - he's complicated. He's coming to terms with his mortality and I think he really is coming to terms with the fact that he's been so selfish his whole life, and I think he's genuine when he says he wants to make amends and get back with the family and feel some love."

The theme of family also appealed to the actor.

"Good families always keep trying," Hackman says. "No, things aren't always going to work out smoothly, but the best families keep going no matter what somebody does to you. The families that fall apart are the ones that don't care enough."

Anderson wrote several other roles with specific actors in mind. One was for Luke Wilson who plays Richie, the tennis star and youngest Tenenbaum. Wilson appeared in Anderson's two previous films and is the brother of Owen Wilson.

"I wanted us to write Luke a fuller, more complex role than we had previously," Anderson says. "I felt there was this potential for Luke. There's a gentleness about him that comes across clearly. He's someone who can be soft-spoken, good natured, really sweet-tempered..."

That aspect of Wilson's personality is reflected in the film in the romantic longings Richie has long harbored for his adopted sister Margot, and in the fact that the character pursues a solitary hobby—he raises falcons he keeps in a coop on the roof of the family's house.

"But there's a dangerous side to Luke," the director adds. "I've seen some things. You can tap into something real there and I wanted to make that quality part of the character, too."

"Richie is the one who gets along best with Royal," Luke Wilson says. "Chas is uptight, and Royal can't relate to Margot because he sees himself as more of a man's man. And Richie

finally figures out how his being the favorite has adversely affected his brother and sister. It's something he tries to deal with.

"He's caught in this loop where he sees how everything in his life could be perfect, where everyone in his family is really smart and he's in love, but it's all wrong, because everyone in his family is an overachiever and the woman he loves is his adopted sister. Everything's thrown off for him."

Another role written with a particular actor in mind was the part of the Tenenbaum family matriarch Etheline. Anderson saw Anjelica Huston as Etheline from the start.

"Along with being a great actor, she also has a warmth and sophistication and a very interesting background that seemed like something to draw on," Anderson says. "Also, I think she's had experience with people who are like the characters in the film, so she just seemed to fit in. But, mostly, I just wanted to write something specifically for her."

"I was already a fan of Wes's work because I had seen 'Bottle Rocket,'" Huston says. "After we had lunch together, I watched 'Rushmore' and really enjoyed it. And then I read the new script. I agreed to do it with very little deliberation. I like the interaction among the people, the fantasy quality and the dark humor.

"Etheline is very loving toward her children but she is bound to Royal. They're devoted to each other in a way. I think for Etheline, Royal is a necessary heartbreak. So although he drives her mad and she tries to protect the rest of her family from him, she realizes that there is a need in the household for a father.

"As soon as I accepted the role, I started to receive drawings that pertained to my character," Huston continues. "Mostly, she appeared in very small suits with strange hairdos in the drawings. Wes also sent me photographs of his mother, who is called Texas Anderson, an archaeologist, like my character. He even produced his mother's old eyeglasses for the early scenes. I asked him, 'Wes, am I playing

your mother?’ I think he was astonished by that idea,” she laughs.

Anderson has long wanted to work with Ms. Paltrow, and offered her the role of Margot Tenenbaum.

“There’s something good-natured and always appealing about Gwyneth Paltrow, or the roles she has played. This is sort of a departure from that, because Margot does many things specifically not to be appealing.”

The fact that Paltrow came from a sophisticated New York background would also add to her portrayal of the very precocious Margot, as well, says producer Mendel. “Margot at age twelve is twelve going on eighteen. And you get a sense from Gwyneth Paltrow that is exactly how she was.”

Paltrow was eager to play Margot Tenenbaum.

“Wes’ movies have such a specific tone and sense of humor that really appeals to me,” she says. “When he told me he was sending over the script, I knew immediately I would be doing the film. When I read it, I saw what a great part it was, and that was just icing on the cake. I’m such a fan of both ‘Bottle Rocket’ and ‘Rushmore’ that whatever he asked me to do, I would do.”

The complex issues the film raises also intrigued Paltrow.

“I think what the film illustrates clearly is that family is so crucial and so important to children, giving them a sense of identity and perspective. If children don’t feel validated by the family or by either parent or by their parents’ relationship, it can cause problems in life that are not easy to surmount.

“I definitely identify with the character of Margot as a younger incarnation of myself. I think Margot was never able really to grow up, to grow past a stage where she felt acute isolation. And I think she kind of gave up trying to figure people out a long time ago and her power becomes other people trying to figure her out. And I think that stems from her relationship with Royal and always feeling unwanted and completely on the outside.

“And Royal makes it clear that his love is unattainable...I think that we always try to act out what we haven’t come to terms with about our parents, so of course the situation exists with Margot and her brother that they are in love with each other—and that too is unattainable,” she says. “Everything resonates beautifully.”

Ben Stiller seemed like the natural choice for Chas Tenenbaum.

“Ben was one of the first people we heard from when we made ‘Bottle Rocket,’” Anderson says. “He loved Owen in it, and he and Owen became good friends. He was really encouraging.”

“The anger in this character seemed like something Ben could really run with,” he says.

Mendel agrees that Stiller excels at the “angst-ridden” element of the part. “Ben knows how to play that very well, where his character takes everything that is happening to him very seriously, but we can laugh at what the character is going through. I think that he is a very under-appreciated dramatic actor and that he gets a chance to show his stuff here.”

“I thought the script was incredibly emotional. I had never read anything like it, and I really connected to the father/son theme,” Stiller says. “I like those kinds of stories. But I thought this story was unique, a weird and original amalgam of New York. Having grown up in New York, I understood that this wasn’t the real New York. But Wes had created this special world, and I felt really connected to it.

“Chas is really angry, so my challenge was, how do I make it clear that he’s angry - so angry that he has no problem telling Royal what he thinks of him - but still make it so that the audience can connect with him on some level. If he’s just angry, angry, angry all the time, I think, people will just start to tune him out, because who wants to be around somebody that angry. So I’ve been concerned with trying to show where the anger is coming from.”

Also prominently cast are Danny Glover and Bill Murray.

Anderson had admired Glover in many films, particularly his performance in "To Sleep with Anger." When he met him at a function at the United Nations, where Glover is active as a cultural ambassador, Anderson was even more impressed.

"As soon as I met him, I was hooked on him. He has a real leadership quality. He seemed perfect for the role of Henry Sherman, the family accountant who's also Etheline's suitor, and I was excited at the prospect of working with him."

The story's themes of responsibility and accountability attracted Glover to the role of Henry.

"Those are attributes I associate with family," the actor says. "Certainly most families are to some degree or other dysfunctional. But the capacity to forgive can help us to heal and overcome our dysfunctional-ism."

Without a doubt, the sincerity and charm of Henry Sherman seemed to fit Danny Glover. However, adds Mendel, "Henry is kind of meek and bumbling, which Danny is definitely not. So it is exciting to see him play a character so opposite from who he is."

"Henry is dependable," says Danny Glover. "In many ways, he's the antithesis of Royal. He offers comfort and stability. [He] is not a man into self-promotion. So when he finally asks Etheline to marry him, even though it's something he's thought about a thousand times, it's something that just slips out, and he's immediately in over his head. And he sees all these reasons why she shouldn't marry him: they make great bridge partners, it would be better for tax purposes to be single...he can't even say why it would be better to be married to him."

For his part, Bill Murray had a very positive experience working with Wes Anderson on "Rushmore," and received some of the best reviews of his career for his performance. Both he and Anderson were very enthusiastic about working together again, and Murray was aware of the film in its earliest incarnations. And, as in

"Rushmore," the role of Raleigh St. Clair, an eminent neurologist married to Margot, was an opportunity for Murray to be humorous as well as further reveal his ability as a dramatic actor.

Says Murray, "The sad thing I like to say is, I'm in a movie about a family of geniuses, but I'm an in-law."

Speaking more seriously, Murray comments on some of the film's dramatic themes. "It's about a family which has everything going for it but still ends up being deeply troubled. I think most families have everything going for them, so it's not much of a reach to say it's every family. A child's love is a very powerful thing. Parents have a responsibility to deal with it carefully."

Rounding out the cast is Owen Wilson, who has been prominent in Anderson's filmmaking career from the beginning.

"Wes and I went to similar schools, developed a similar sense of humor, went to college together at the University of Texas, and became friends there," says Wilson, "and through everything that's happened since then, the best part is that Wes and I are still really good friends."

"I think I identify with the humor more than the sadness," he says, "but then, the humor I like is humor that comes from people's insecurities and vulnerabilities, and not so much from slapstick, broad comedy, so maybe it is both that I identify with."

"Éli is this Cormac McCarthy knockoff," he says, "A guy who grows up in the city and writes novels about the west - what if Custer hadn't died at Little Big Horn, that kind of thing. And for him, just like for the Tenenbaums, success doesn't necessarily translate into happiness. Having a hit novel doesn't make him a Tenenbaum."

Once casting was completed, Anderson and the producers then assembled the crew for the film, using most of the same people who had worked with the filmmaker in the past. Working with his usual crew on "The Royal Tenenbaums" was a source of satisfaction for the director.

“We all know how to talk to each other,” Anderson explains. “We can also start talking about the film and figuring things out way before we would have been if we didn’t know each other so well.”

As early as a year before the start of production, Anderson and his crew scouted locations for filming in and around New York City.

“Though we never call it New York in the film, I was looking for a certain feeling of living in New York, not the real New York, more a New York of the imagination,” Anderson says.

The sense of the stylized, fairy tale city is reflected in the screenplay by the faux-New York neighborhoods, ubiquitous gypsy cabs and various landmarks: Archer Avenue, Mockingbird Heights, Public Archives, the 375th Street Y as well as public transport like the Irving Island Ferry, 22nd Avenue Express, and Greenline Bus.

“Since the people in the story are to some degree made up from literary associations and characters from other films, they all sort of live in an alternate reality, and that led us to creating an entire world in which the sense of reality is intensified and embellished. The house the family lives in, the clothes they wear, and the New York that they inhabit—everything in their world has a heightened quality and is highly stylized.

“At one point I considered shooting the entire movie on a soundstage—building all the interior and exteriors on sets—to get the exaggerated, almost surreal feel I was looking for. I was thinking that it would be snowing through the entire movie,” Anderson says.

“But somewhere along the line I decided that we had too much fantasy and that we should go in the opposite direction to ground the story in the fact that the house really existed, that the streets really existed. So ultimately we decided to shoot entirely on location in New York. You might not necessarily recognize it as New York but you’d know that the place is real and the characters existing in it are real.”

The first location the filmmakers found was the all-important Tenenbaum house.

“It was apparent that the house was one of the characters in the movie,” notes production designer David Wasco. Finding the right one was essential. The building the filmmakers decided on, a dilapidated limestone mini-mansion in a historic neighborhood of Harlem called Hamilton Heights, stood on the corner of 144th Street and Convent Avenue, a tree-lined byway, surrounded by many other landmark buildings.

David Wasco understood at once that the house featured many of the details the filmmakers needed. There was a parlor floor with a dining room, living room and a foyer where Etheline’s telephone room under the stairs could be added. The geography of the three Tenenbaum children’s bedrooms also existed in the house as they were described in the script, stacked one on top of another, which would enable an opening crane shot outside of the house to show the three children, each in their own window.

The house also had a rooftop where Richie’s falcon coop could be set up and Margot could sneak away to smoke, and a beautiful turret from which to fly the signature family flag. In addition, the entire block had a good look for the exteriors and the house had a faded mansion quality while maintaining the intimate feel of a family home.

Yet there were drawbacks. The building proposed many challenges for the filmmakers: it was small and unstable, and the floors were connected by one rickety staircase, which didn’t even go to the roof; the roof was accessible only by ladder.

There was talk of returning to the plan of shooting in a studio.

“Wherever this guy goes, he finds horrible places to work,” Murray jokingly notes. “On ‘Rushmore,’ we were in some of the most horrible locations outside Houston. And now, we were in New York City, the biggest and best city in the country, and he found some of the most awful places to shoot in. So nothing’s that much

different. Except that now he gets carried to the set in a chair."

But Anderson remained adamant that they film in a real house: "The house contains the whole family history, and I wanted it to be as real and present as it could be. We didn't have any time to rehearse this movie, so to help the actors with their parts, I wanted them to see the house their characters grew up in, and be able to walk through it. They wouldn't have that sense of history if we had filmed on a soundstage."

In the end, the Hamilton Heights house and each of its floors, all of its rooms, its rooftop garden and its exterior became the film's primary location. The few missing elements, a kitchen, Etheline's study, and the ballroom, were found in nearby homes or buildings.

"On many projects, we get the initial talk and then we kind of just all go off on our own," says Wasco. "But Wes has a strong visual sense and a strong color sense that helps the camera, costume, and art department work together. He's the one who is able to hold everything together."

Each room was painstakingly decorated to give a sense of character. For Etheline's study (as well as the archeological dig), the heads of the Society of Archeology in New York were consulted, along with Anderson's mother.

The Tenenbaum children's bedrooms, stacked above one another on the second, third and fourth floor of the house, were dressed so that they remained virtually unchanged from the siblings' childhood until the time the adult Richie, Margot and Chas return home.

Says Luke Wilson, "I think collecting things always tells a lot about a person, what they keep and what they get rid of. In the case of the Tenenbaums, you wonder if it would be better if the rooms were changed and the artifacts of their childhood did get put away. Maybe it would enable them to move on and grow up."

Eric Anderson, the director's brother and a gifted artist and illustrator, was another important contributor to the film. He painted all of Richie's artwork, including seventeen portraits

of Margot, which hang in the family ballroom. "He probably never even thought about the fact that he was obsessed with painting Margot," observes Luke Wilson. "I think artists do that, and it gives them away." Eric Anderson also painted the murals that cover Richie's bedroom walls and relate the history of the Tenenbaum family. "Richie's paintings are his diaries, and that's how he records the things that have happened in the family," says Luke Wilson.

Both Anderson brothers also made the childhood artwork hung by Etheline in the foyer.

Another key contributor to "The Royal Tenenbaums" who has been with Anderson since "Bottle Rocket" is costume designer Karen Patch. Since they first began working together, says Patch, Anderson has had a great interest and appreciation for clothing, and over the years has become increasingly sophisticated and knowledgeable about what makes great costumes: "He is so creative and fascinating to be around. He's full of wonderful ideas. It's a huge pleasure to work with a director who understands the importance of wardrobe in building character."

Patch and Anderson began speaking about costumes for "The Royal Tenenbaums" in April 2000, before the script was completed. They kept up a running correspondence of sketches and nightly emails for nearly five months before she actually saw the script.

In the film, each character has a "uniform," an idea that Anderson likes to include in each of his films.

In "The Royal Tenenbaums," the "uniform" also helps to reinforce the idea that the Tenenbaum children peaked in childhood. "We see these people at age 10, and then suddenly at age 30. And part of the story is how they're connected to the way they were then," says Anderson. "So much of who they are is formed at that young age - they have the same clothes and the same hairstyle."

Paltrow says, "As soon as I knew I was wearing the little Lacoste dresses and loafers and a fur coat, I said to myself, okay, I get it. It became pretty clear to me who Margot was."

Filming on "The Royal Tenenbaums" began in March 2001 at the Hamilton Heights location. Mendel points out that "it's a film with 240 scenes in it and we have 60 days to shoot it, so mathematically that means we are shooting four scenes a day. It was a breathless pace."

In addition to the central location of the Tenenbaum house, scenes were also staged at the Centre Court of the West Side Tennis Club, the roof of Boy's Harbor School overlooking Central Park, the Waldorf Astoria (which stood in for Royal's residence, the Lindbergh Palace Hotel), and out at sea on a ship, the Kingspointer.

For Anderson, shooting on location in New York City constituted a complete change of pace.

"There's a certain tension that exists on a set shooting in New York. New York can definitely bring that out," Anderson says. "But sometimes that's the right thing. The movie's about New York after all, and we couldn't really film it any other place."

In addition to the principal urban setting, the script also contained vignettes of Tenenbaum family history that circled the globe. Remarkably, Anderson and his team managed to create very real versions of Jamaica, Antarctica, the Amazon, New Guinea, Indiana, North Dakota, Paris and the Himalayas in places like Yonkers, Westchester and New Jersey.

The experience of directing a cast of movie stars was also new for the director.

"One of the differences is that established film stars have their own method of working that's already developed, whereas on 'Rushmore,' for example, the leading role was played by Jason Schwartzman, who had never acted before," Anderson says. "Jason and I figured out how he works as an actor, what he needs and what he wants."

"On 'The Royal Tenenbaums' there were days when I had to adjust and figure out a new

way to do my own thing. Usually what that meant was that I would simply step back and allow myself to be surprised by someone's brilliant take, someone's spontaneity."

Slowly during production the sense of ensemble took shape among the cast.

"For most of the film, scenes were shot that contain only two or three characters in a scene. Only every once in a while was there a scene with most of the cast being shot, so the feeling of ensemble grew up more off the set than during actual filming," Anderson points out. "There was a room in the house that functioned as a kind of green room. And whenever people weren't working they'd gather in that room. People weren't off by themselves in their trailers, so dynamics began to develop. Things happened that affected people's 'take' on one another, and different relationships developed, almost contributed to the ensemble atmosphere."

"I enjoyed working with this ensemble cast," Hackman says. "Any time you're supported by really good people, you're going to be better. You can stretch, you can take chances, you have something to pick up and give back. Plus you have more time off," he laughs.

"Sometimes, when I get a bad script, I know that if I do the movie, we'll end up improvising a lot," says Bill Murray. "That doesn't happen with Wes - the whole movie is so well-written that it doesn't require the actors to do improvisation. He doesn't need us to fix it. That's a good thing. He has a very strong vision, and knows what he wants to do, down to the clothes the characters are wearing and just how odd the colors should be."

"Wes is a wonderful director, who knows exactly what he wants and how to get it, and he's also a wonderful human being," says Danny Glover. "Those qualities don't necessarily go hand-in-hand. But Wes is really a gentleman."

Owen Wilson felt a family atmosphere on the set. "It's been great having my brothers and Wes around. It gives you a good feeling to be around people like Wes, who you trust implicitly and has your best interests at heart and supports

you, especially on a movie about family. That feeling seeps in and finds its way into the movie. It's nice that I've been able to work with Wes so closely - he's like a brother to me."

"On this movie, the only word to describe Wes is 'controlling.' He's really putting me through the paces on this one," laughs longtime friend Luke Wilson.

But Paltrow says, "Wes is so specific, things are so well set up, all the foundations laid, that I find it frees me in a way because I don't have to worry about all that."

For his part, Luke Wilson was excited to be working so closely with Gene Hackman.

"Just watching him on set couldn't be more exciting. I always love watching him in movies but when you get up close to him in a scene you find yourself thinking, they're not even getting on film how really great he is. It's like watching basketball close up seeing how big and fast the guys are in a way you can't see on TV."

Anjelica Huston adds, "I just love working as part of an ensemble because you get so much from everyone else and from the way all the relationships evolve. And you meet all the people you've admired for so long. I'm ravished to be in a movie with Billy Murray, and extremely proud to be in one with Gene Hackman. And everyone got on. There were no bummers in the group. That's sort of unusual."

Another Wes Anderson passion is music. Anderson uses music in every step of the filmmaking process, as early as the writing stage. According to Mendel, "Wes is very inspired in terms of how he uses music and he makes choices that are constantly surprising. It's very fun to have him very early in the first draft of the script play you a song and explain each moment of what's happening and then a year and a half later you see exactly what he described."

During production, Anderson has the advantage of knowing a great deal of the music that he would like to use in the film and plays the music on the set. Gwyneth Paltrow finds it an enormously helpful tool.

"Every time he put on a record, it was like everything is being fleshed out. All of the sudden you know exactly the tone of that bit of the film. It just facilitates having every aspect of yourself there. It makes it very sensual. I wish other directors did that, because it really works."

Anjelica Huston agrees, "It's really great to have an idea of the kind of music that Wes is going to use for the film. He played Ravel for us, a particular piece that is very lyrical and upbeat, but it's also a little dark. There's a lot that you can take from that to influence what you're doing." The score by Mark Mothersbaugh also adds an important element in the texture of the film.

"When we first started working, I felt that we needed the music to feel magical in order to support a character like Royal, to keep everything in the right tone, the magical tone" Anderson says. But their collaboration led them in unexpected directions. "As we were working on it, on a cue by cue basis, the goal changed. Mark can quickly bring a magical feeling to it, but his desire for it, and mine, became more and more about deepening the movie. His music was more ambitious than the music we had done for the two previous films."

For the opening seven-minute sequence that recounts the Tenenbaum family history, Anderson and Mothersbaugh created a scored rendition of The Beatles' "Hey Jude." The Anderson and Mothersbaugh version is built upon the foundation of electric bass, acoustic guitar, drums, and piano and also uses oboe d'amour, English horn, piccolo trumpet, flute, string quartet, harpsichord, Celeste, trombone, euphonium, electric organ, harp, bass trombone, shakers, and tambourine. During this sequence specific instruments become associated with individual characters, and this continues throughout the rest of the film. Anderson says that it is, "the most complex, ambitious musical piece I've ever worked on."

"The Royal Tenenbaums" will be released exclusively in New York and Los Angeles on December 14th, almost 3 years to the day from the release of Anderson's previous film "Rushmore."

ABOUT THE FILMMAKERS

WES ANDERSON (Director/Co-writer/Producer) is the director and co-writer of "Bottle Rocket" (1996) and "Rushmore" (1998). He also co-wrote and directed the 16mm short film upon which "Bottle Rocket" was based. He currently resides in New York City.

OWEN WILSON (Eli Cash/Co-Writer/Executive Producer) marks his third collaboration with director Wes Anderson with "The Royal Tenenbaums" after co-writing and starring in Anderson's first film, "Bottle Rocket," and co-writing and co-executive producing his second feature, "Rushmore."

As an actor, Wilson's films include "Meet The Parents," "Shanghai Noon," "Armageddon," "Breakfast Of Champions," "The Haunting," "The Minus Man," "Permanent Midnight," "Anaconda" and "The Cable Guy." Most recently, Wilson was seen in "Zoolander" with Ben Stiller, and will soon be seen in "Behind Enemy Lines" with Gene Hackman.

Wilson also served as the associate producer of the Academy Award®-nominated film "As Good as it Gets."

BARRY MENDEL (Producer) produced "Rushmore," "The Sixth Sense," and "Unbreakable."

SCOTT RUDIN (Producer) Film: "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 II," "The Addams Family," "Addams Family Values," "Little Man Tate," "Regarding Henry," "Pacific Heights," "Flatliners," "Jennifer Eight," "Mrs. Soffel" and

the Academy Award®-winning "He Makes Me Feel Like Dancing."

Upcoming: "Marci X," "Iris," "Changing Lanes," "The Hours" and "Orange County."

Theater: "Passion," "Indiscretions," "Hamlet," "Seven Guitars," "Skylight," "A Funny Thing Happened On The Way To The Forum," "On The Town" (with the New York Shakespeare Festival), "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" (with the New York Shakespeare Festival), "The Ride Down Mt. Morgan," "Copenhagen," and "The Designated Mourner" and "The Caretaker" (London).

RUDD SIMMONS (Executive Producer) most recently produced "High Fidelity" and "The Hi-Lo Country" for director Stephen Frears and "Dead Man Walking" for director Tim Robbins. Based in New York City, Simmons has worked with Nick Gomez as a co-producer of "New Jersey Drive," with Stacy Cochran as co-producer of "Boys" starring Winona Ryder and with Warren Leight as co-producer of "The Night We Never Met" starring Matthew Broderick. His other credits include line producing "Night On Earth," "Mystery Train," and "Down By Law" for director Jim Jarmusch.

ROBERT YEOMAN (Director of Photography) worked with Wes Anderson on "Rushmore" and "Bottle Rocket." His other credits include "Dogma," "Drugstore Cowboy," "Permanent Midnight," "Substance of Fire," "Beautiful" and "Down To You," as well as the upcoming "C.Q." from director Roman Coppola and "Double Whammy" from director Tom DiCillo.

DAVID WASCO (Production Designer) worked with Wes Anderson on "Rushmore" and "Bottle Rocket" as well. Wasco began his career in production design in 1980. He has since worked on over twenty films as production designer, including "Pulp Fiction" and the

Academy Award® nominee "El Norte." Prior to this film, Wasco most recently worked with David Mamet on the upcoming "Heist" with Gene Hackman, Danny DeVito and Delroy Lindo. Other credits include "Bounce," "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 "Marciela" and "Traveling Man."

Wasco lives in Los Angeles with frequent collaborator, Sandy Reynolds-Wasco, who worked alongside him as the set decorator on this film. 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 LA's Museum of Contemporary Art.

KAREN PATCH (Costume Designer) collaborated with Wes Anderson on "Bottle Rocket" and "Rushmore" as well. 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."

DYLAN TICHENOR, A.C.E. (Editor) most recently served as editor for writer/director M. Night Shyamalan on the film "Unbreakable." Before that, he worked with writer/director Paul Thomas Anderson on the Oscar-nominated films "Magnolia" and "Boogie Nights." Tichenor also edited the feature film "Hurlyburly" directed by Anthony Drazan and was nominated for an Emmy Award for his work on "Robert Altman's "Jazz 34: Remembrances of Kansas City Swing."

MARK MOTHERSBAUGH (Music) also worked with Wes Anderson on "Bottle Rocket" and "Rushmore." Mothersbaugh's other 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.

ABOUT THE CAST

DANNY GLOVER (Henry Sherman) began his career in the theater and first achieved national recognition for his performance in the New York production of Athol Fugard's play "Master Harold and the Boys." He recently starred with Angela Bassett in the film version of Fugard's "Boesman And Lena," directed by the late John Berry.

Glover's other film credits include "Beloved," "Places In The Heart," "Witness," "The Color Purple," "Silverado," the "Lethal Weapon" series, "Bat-21," "Grand Canyon," "To Sleep With Anger," "Angels In The Outfield," and "The Saint Of Fort Washington." Glover has received an NAACP Image Award as well as a CableACE Award for his performance in HBO's "Mandela." He also received Emmy nominations for his roles in the television mini-series "Lonesome Dove" and for TNT's "Freedom Song."

Glover is currently hosting and executive producing "Courage," a weekly series on the Fox Family Channel. The show, which profiles ordinary people who have shown courage and bravery in moments of crisis, was selected by TV Guide as one of the top ten inspirational shows on television in 2000.

In response to the AIDS crisis in Africa, and in order to raise awareness about the impact of the disease on underserved communities in the United States, Glover is serving as Goodwill Ambassador for the United Nations Development Program. He is also a major supporter of the TransAfrica Forum, the African-American lobbying organization on Africa and the

Caribbean, and the Algebra Project, a mat empowerment program developed by civil rights veteran Bob Moses.

GENE HACKMAN (Royal Tenenbaum) has received two Academy Awards®: Best Actor for "The French Connection" and Best Supporting Actor for "Unforgiven." He also received Oscar® nominations for "Bonnie And Clyde," "I Never Sang For My Father" and "Mississippi Burning." His list of honors also includes two British Academy Awards®, two Golden Globes, two National Organization of Theatre Owners Awards, the Cannes Film Festival Best Actor Trophy, and a comprehensive collection of awards from leading critics' groups. He has received retrospective tributes from the British Film Institute, the San Francisco Film Festival, and the American Film Institute.

Hackman began his career in the theater and made his screen debut in the 1964 film "Lilith," with Warren Beatty. He went on to appear in more than 70 films, ranging from comedies to action films to westerns to dramas, including "The Conversation," "The Poseidon Adventure," "Reds," "Scarecrow," "Hoosiers," "Another Woman," "Under Fire," "All Night Long," "Twice In A Lifetime," "Night Moves," "Twilight," "The Birdcage," "The Firm," "Get Shorty," "Absolute Power," "Crimson Tide," "The Quick And The Dead," "Enemy Of The State" and "The Replacements." He also appeared in first, second, and fourth "Superman" films as Lex Luthor. He was most recently seen in David Mamet's "Heist" and will soon reunite with "Tenenbaums" co-star Owen Wilson in "Behind Enemy Lines."

Hackman was born in Riverside, California, and brought up in Danville, Illinois, where his father was a newspaper printer. He joined the Marines at 16 and became a radio operator. After his discharge from the service, Hackman moved from radio to television and worked at various small-town television stations. He eventually returned to the West Coast and enrolled at the Pasadena Playhouse. There,

Hackman made his stage debut with Zazu Pitts in "The Curious Miss Caraway."

After a period of summer stock, he moved to New York. He studied with George Morrison and began getting small parts on television and in stage productions. He won the Clarence Derwent Award for his performance in Irwin Shaw's "Children at Their Games," and won his first starring role on Broadway opposite Sandy Dennis in the hit comedy, "Any Wednesday."

In addition to his wide-ranging acting talents, Hackman is the author of the novel Wake of the Perdido Star with Daniel Lenihan. When he's not working, Hackman paints, flies his plane, and races automobiles. He is also an avid film collector.

ANJELICA HUSTON (Etheline Tenenbaum) received the Academy Award® for Best Supporting Actress, as well as the Los Angeles and New York Film Critics Awards, for her performance as Maerose Prizzi in "Prizzi's Honor," directed by her father, John Huston. Anjelica Huston would appear in many of her father's films, including "Sinful Davey" (in which she made her feature film debut), "A Walk with Love and Death," and his final film, "The Dead." Huston has also been honored with two other Academy Award® nominations, for her roles in Paul Mazursky's "Enemies: A Love Story" and Stephen Frears' neo-noir "The Grifters." Additional film credits include Woody Allen's "Crimes And Misdemeanors" and "Manhattan Murder Mystery"; "The Addams Family" and "Addams Family Values"; Francis Ford Coppola's "Gardens Of Stone"; "Buffalo '66"; "The Witches"; "The Perez Family"; and "Ever After." Huston most recently co-starred with Nick Nolte and Uma Thurman in the Merchant-Ivory adaptation of Henry James' novel, "The Golden Bowl." In March of 2000, Huston directed, produced, and starred in "Agnes Browne," which was presented at the Director's Fortnight at the 2000 Cannes Film Festival.

Huston received an Emmy nomination for her performance in the mini-series "Buffalo Girls"

and another for her role in the mini-series "Lonesome Dove." She made her directorial debut in 1996 with an adaptation of Dorothy Allison's best-selling memoir "Bastard Out of Carolina," for which she was nominated for a Director's Guild of America Award and an Emmy Award.

BILL MURRAY (Raleigh St. Clair) earned several major critics awards and a Golden Globe nomination for his portrayal of Herman Blume in Wes Anderson's second film, "Rushmore." He has been praised for his performances in both dramatic films as well as blockbuster comedies, including "Groundhog Day," "Ghostbusters" and "Ghostbusters II."

Murray made his feature-film debut in Ivan Reitman's "Meatballs" and reteamed with the director in the box-office smash, "Stripes." Some of his other film credits are "Caddyshack," "Where the Buffalo Roam," "Tootsie," "The Razor's Edge," "Scrooged," "Mad Dog And Glory," "What About Bob?," "Ed Wood," "Kingpin," "The Man Who Knew Too Little," "Wild Things," "Cradle Will Rock," and, most recently, "Osmosis Jones."

Born in Chicago, Murray began his acting career with the improvisational troupe Second City. He joined the cast of NBC's "Saturday Night Live" in its second season and won an Emmy Award for writing the series.

Also an author, Murray penned Cinderella Story: My Life in Golf.

GWYNETH PALTROW (Margot Tenenbaum) won the Golden Globe Award, Screen Actors' Guild Award, and Academy Award® for Best Actress for her performance as Viola de Lessups in "Shakespeare in Love." Most recently, she can be seen in "Shallow Hal" a Farrelly Brothers film.

Other film credits include "The Anniversary Party," "Bounce," "Duets" (directed by her father, Bruce Paltrow), "The Talented Mr. Ripley," "A Perfect Murder," "Sliding Doors," "Emma," "Seven," "Great Expectations," and her critically-

acclaimed role in "Flesh and Bone." Upcoming films include "A View From The Top" and Neil LaBute's "Possession."

In summer 2000, she received rave reviews in a sold-out run at the Williamstown, Massachusetts Theater Festival production of "As You Like It" in the role of Rosalind.

Born in Los Angeles, Paltrow's father is a highly successful producer and her mother is the award-winning actress Blythe Danner. She currently resides in New York City.

BEN STILLER (Chas Tenenbaum) most recently served as director, producer, co-writer, and star of "Zoolander," based on the character of male model Derek Zoolander, which he created with Drake Sather for the VH-1 Fashion Awards. The film teams Stiller with "Tenenbaums" co-star Owen Wilson, Christine Taylor, Will Ferrell, Milla Jovovich, and his father, Jerry Stiller. "Zoolander" is Stiller's third film as a director; previously, he directed with "Reality Bites," in which he also co-starred, and "The Cable Guy," starring Jim Carrey.

Stiller's film acting credits include "Meet The Parents," "Keeping The Faith," "There's Something About Mary," "Permanent Midnight," "Mystery Men," "Your Friends And Neighbors," "Zero Effect" and "Flirting With Disaster." He will soon be seen in "Duplex" with Drew Barrymore.

Stiller made his professional acting debut onstage in "The House of Blue Leaves." While in that production, he made a short film, "The Hustler of Money" (a parody of "The Color of Money"), which eventually aired on NBC's "Saturday Night Live," where it was so well received that he was hired as a featured player and writer for the series.

In 1990, Stiller created "The Ben Stiller Show," which aired on MTV and Fox. A critical success, "The Ben Stiller Show" won Stiller and his writing staff an Emmy for outstanding comedy writing.

LUKE WILSON (Richie Tenenbaum), like his brother, Owen Wilson, made his acting debut starring in director Wes Anderson's "Bottle Rocket." He also made a cameo appearance as Dr. Peter Flynn in Anderson's "Rushmore."

Wilson was most recently seen in last summer's smash comedy hit, "Legally Blonde," opposite Reese Witherspoon. Other film credits include the smash hit "Charlie's Angels"; the well-received family film "My Dog Skip"; "Home Fries," in which he starred opposite Drew Barrymore; and "Blue Streak" with Martin Lawrence. In January, he begins production on the feature film "Old School."

SEYMOUR CASSEL (Dusty) is an Oscar® nominee whose career includes almost 100 films. With his role as Dusty, he reteams with Wes Anderson, following up his role in the director's second film, "Rushmore."

Other film credits include Steve Buscemi's "Trees Lounge," Andrew Bergman's "It Could Happen to You" and "Honeymoon in Vegas," Adrian Lyne's "Indecent Proposal," Warren Beatty's "Dick Tracy," Randal Kleiser's "White Fang," Dennis Hopper's "Chasers" and Alexandre Rockwell's "In the Soup," for which he won a Special Outstanding Performance Award from the Sundance Film Festival.

Cassel's early career was highlighted by his Academy Award® nomination and the National Film Critics Award as Best Supporting Actor in John Cassavetes' "Faces." His eight picture association with Cassavetes includes Cassel's New York Film Critics Award for his starring role in "Minnie and Moskowitz" and an associate producer credit for "Shadows."

On television, Cassel played recurring characters on HBO's "Tracey Takes On," and "Matlock" and was a series regular on "Under Suspicion" and "Good Company." He appeared in the miniseries, "The Last Don" and the television movies, "Face of a Stranger," "Dead in the Water," "Beverly Hills Madam," Nicolas Roeg's "Sweet Bird of Youth" and Don Siegel's "I Want to Live" and "The Hanged Man." He also

recently appeared in Billy Crystal's acclaimed HBO film, "61*."

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