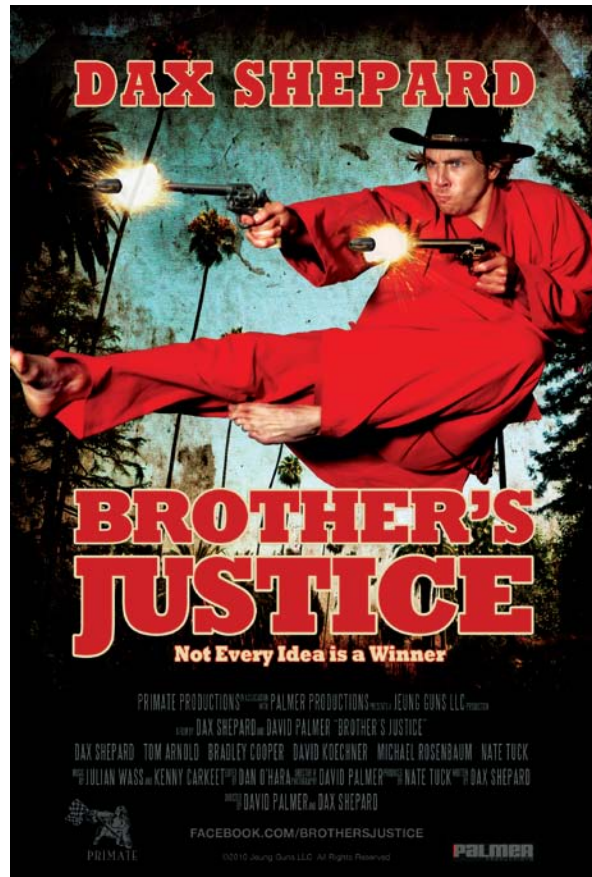




TRIBECA FILM in partnership with AMERICAN EXPRESS
presents a PRIMATE production



Available on VOD Nationwide: April 20-June 23, 2011
Limited Theatrical Run begins May 13, 2011

<p>Distributor: Tribeca Film Tammie Rosen 212-941-2003 trosen@tribecaenterprises.com 375 Greenwich Street New York, NY 10011</p>	<p>Publicity: ID PR Dani Weinstein Sara Serlen Sheri Goldberg 212-334-0333 broju@id-pr.com 150 West 30th Street, 19th Floor New York, NY 10001</p>
--	--

SYNOPSIS

In an attempt to shake up his career, actor **Dax Shepard** makes the decision to abandon comedy in pursuit of his true dream: to become an internationally-renown martial arts star.

Without any formal martial arts training, or any real funding for his 'blockbuster' action movie script, Dax enlists the help of his buddies including producer **Nate Tuck** and actor **Tom Arnold**. Together, they work towards Dax's true passion while facing rejection at every turn.

With maniacal conviction, Dax journeys on a bizarre path that becomes increasingly nonsensical and destructive, all at the expense and exploitation of his personal and professional relationships.

BROTHER'S JUSTICE marks Dax Shepard's directorial debut, co-directed by David Palmer. The Hollywood satire also features performances by Bradley Cooper and David Koechner (ANCHORMAN), among others.

FILMMAKER Q & A: DAX SHEPARD

1) How did you conceive this project?

Someone at the executive level explained to me that comedies don't perform well overseas, and then I had the thought, "What if there was a comedian whose ego was so inflated, he refused to accept that fate? Who felt entitled to have the same overseas presence as dramatic actors? How would he achieve that?"

2) How much of the film was scripted vs. improvised?

About 80% of the film is improvised. We had a 40-page script that just outlined the beats of each scene, or more accurately, what we hoped would happen. Quite often, the thing we intended to happen did not happen, and many times the thing that happened was far funnier than what we had intended. For instance, I did a karate demonstration on a talk show. I had rehearsed a dozen times in my driveway and got pretty good at it. On the show, however, I screwed up nearly every move. I only broke one of the four boards I was supposed to. This, for obvious reasons, is much funnier, and it became a crucial plot point.

3) When you first started out making the film did you intend for it to be a Joaquin Phoenix-style hoax? Do you want / expect / hope that people will think the film is real?

We started this in 2006, so there wasn't BORAT or Joaquin's movie. There were only the Christopher Guest movies. Our goal was never to trick people or pull a hoax. With that said, many of the things in the movie ARE real. I really do get my ass kicked by a martial arts fighter. I really did come away with a broken rib. We did some things "for real" so that people's reactions would be real, or funnier. We never even discussed fooling people. We only discussed how to make it funny while always keeping me as the butt of the joke. Keeping it "real" also meant keeping it "inexpensive."

4) Talk about your decision to make a Hollywood satire. How does this film adhere to the conventions of the genre and how does it break new ground?

The decision to do the film in that style was easy. It allowed us to shoot an entire movie with only one location rental. It meant that we didn't have to prep or schedule sets, wardrobe or permits. There were only three people involved in the entire production: Palmer, Tuck, and myself. No sound department, no lighting department. Nothing. Three guys. It's really the only genre of movie that three guys could have pulled off on their own. As for what new ground we broke, I'm not sure. I think we achieved a very original tone, and I'm happy about that. I think we were also able to infuse traditional "set pieces" into a genre that doesn't lend itself well to "set pieces."

5) What are some of the films that influenced you in the making of BROTHER'S JUSTICE?

This may seem like a ridiculous comparison, because it's a masterpiece and our film is not in that league, BUT, BOTTLE ROCKET was our biggest inspiration. There is something genuine and endearing about people making terrible decisions in support of friendship. At the core of our movie is a story about two friends: a delusional egomaniac (me), and an unquestioning loyalist (Nate).

6) *How did you go about achieving such remarkable chemistry with Nate, Tom and the other actors?*

The chemistry between Nate and I, and Tom and I, comes from years of friendship. Nate is my oldest friend in LA. We met in a Groundling's Improv Class 14 years ago. Tom and I met almost 7 years ago on an episode of PUNK'D. The relationship on screen is very much our relationship in real life. We are the Odd Couple. We love to have a good fight. We almost got ourselves kicked off a USO Tour in Afghanistan for screaming at each other in front of the soldiers.

7) *Please discuss your collaboration with David Palmer as co-director.*

Palmer and I met shooting a short that I directed. Palmer was under the impression that he was directing the short too, and after several contentious hours, we finally had it out and decided to co-direct. We got an incredible amount of work done together in a very short amount of time. He is an accomplished DP and director, so we split up the workload in a very convenient way. I can be focusing on getting the acting/comedy right, while he simultaneously figures out how to best capture it all. We have a great shorthand and respect for one another's abilities.

8) *Can you talk about the conception of the hyper-stylized films within the film?*

We thought it would be funny to find out during the film that this isn't my first bad idea. Originally it was going to be done in an expositional manner through dialogue, but we decided it would be way more entertaining to SEE the bad ideas. It was also a great excuse for us to shoot different genres within the movie. We love all movies, and we were greedy enough to want to try our hand at all of them. Mostly it was just for us to have fun. In fact, the whole goal of this project was having fun and not worrying about the result. We hope that feeling is palpable when people watch it, in the same way early Burt Reynolds' movies are. You can feel how much fun they had when you're watching HOOPER.

9) *Does the desire of your character in the film to change his image in any way reflect your personal journey as an actor?*

No. I have never wanted to leave comedy. As an actor in other people's movies, you don't have any control over the tone. I wanted to be in a movie where the whole tone was our sense of humor, and there was only one way to do that.

10) *Now that you are venturing into more dramatic roles with THE FREEBIE and PARENTHOOD, do you still secretly long to be an action movie star?*

I would love to carry a gun in a movie. I have testicles, which gives me an innate desire to do so.

11) *Finally, please talk about Primate Productions and your future filmmaking goals.*

I had my first Sundance experience last year with THE FREEBIE. While I was there I noticed that there seemed to be a rejection, or an allergy to comedies. During interviews, many journalists found it hard to hide their disdain for the genre. I don't understand this. Comedy needs to be embraced by the indie film community, because there are tons of wonderful comedies to be made that studios will never make. I would love to see big comedy stars like Owen, Will, Vince and Sandler do indie comedies the way big dramatic stars do indie dramas. There's such high monetary expectations for comedies, so it becomes too risky for big stars to be in low budget comedies. But we need this strata of comedy. There should be a safe place to be experimental and

groundbreaking. And whereas a dramatic actor can be in a well-reviewed indie that makes no money without damaging their studio appeal, comedians don't have that freedom. I hope BROTHER'S JUSTICE can help move the needle in that direction. There are quite a few big stars in our movie who did it simply to have fun; to make each other laugh. We hope to attract other actors with the promise of complete freedom and zero expectation. Primate would love to become the Duplass Brothers of comedy.

CAST / FILMMAKER BIOS

DAX SHEPARD – DIRECTOR, WRITER, ACTOR

Hailing from a small town outside of Detroit, Mich., Dax Shepard honed his skills as an actor and comedian with the much-celebrated improv troupe, The Groundlings while earning an anthropology degree from UCLA. Shortly thereafter, he found himself in the spotlight when he landed a role as himself in the inaugural season of MTV's wildly popular celebrity-prank series PUNK'D. As the show's original master of disguise, he created a barrage of characters in an effort to disguise himself to the audience and the show's increasingly savvy celebrity targets.

In 2006, Shepard was seen in Mike Judge's IDIOCRACY, opposite Luke Wilson and Maya Rudolph, as well as starring alongside Dane Cook and Jessica Simpson in the Lionsgate comedy EMPLOYEE OF THE MONTH. Most recently, Shepard appeared in the Universal Pictures comedy BABY MAMA as Amy Poehler's loser boyfriend, Carl. Previous films for Shepard include director Bob Odenkirk's comedy LET'S GO TO PRISON, Jon Favreau's fantasy family feature ZATHURA: A SPACE ADVENTURE and Paramount Pictures' WITHOUT A PADDLE, opposite Seth Green and Matthew Lillard.

Shepard was recently seen in the dark comedy SMOTHER, opposite Liv Tyler and Diane Keaton, the romantic comedy WHEN IN ROME, with Kristen Bell, Josh Duhamel and Will Arnett. His most recent performance—a starring role in Katie Aselton's THE FREEBIE was met with widespread critical acclaim. Shepard is currently starring in the NBC drama PARENTHOOD, which recently was renewed for a second season.

Shepard currently resides in Los Angeles.

NATE TUCK – ACTOR, PRODUCER

Born and raised in Northern California, Nate Tuck sold his first film, HAIRSHIRT, to Lionsgate Films in 2001. Tuck also acted in the film, sharing the screen with Neve Campbell. Following HAIRSHIRT, Tuck dove into producing music videos, working with pop stars Jessica Simpson, Nick Lachey, Ryan Cabrera and many more.

With the help of Quentin Tarantino, Tuck landed a co-producer title and a role opposite Billy Baldwin on the Japanese film SAKURA in 2004. It was Tuck's first foray into producing overseas, and the experience would prove invaluable, as Tuck would go on to produce films and commercial projects in Afghanistan, Morocco, China and Vietnam.

As Youtube became a phenomenon in 2006, Tuck jumped on every opportunity to produce branded and viral content between films, working often with his collaborator in comedy, Dax Shepard. Tuck co-created and produced the Break.com web series, "Brosearch" with Shepard. Tuck also produced episodes of the critically acclaimed podcast, "Tikibar TV," co-created and produced "Grassroots" which chronicled the best high school basketball players in the nation, and recently produced and appeared in viral content for the film WHEN IN ROME along side Kristen Bell and Josh Duhamel.

Over the past three years, Tuck has been busy producing and appearing in several independent

films, including BROTHER'S JUSTICE. He currently resides in Los Angeles and has offices at Palmer Productions, Inc. in Venice, CA.

DAVID PALMER – DIRECTOR, CINEMATOGRAPHER

David Palmer has been directing in Hollywood for over a decade, bringing with him a vibrant range of creativity to an immense and multi-faceted body of success that has transcended from music videos and commercials to motion pictures, documentaries, web series and branded content.

Palmer's directing career launched with music videos for such top talent as Juvenile, Nelly, Toni Braxton, Lil Wayne, The Dandy Warhols and Mary J. Blige & Ja Rule. His video work quickly became widely recognized for their stunning quality, vibrant style and unconventional production design as much as the dynamic range of talent who he collaborated with.

In 2008, Palmer was granted the good fortune to refine his documentary imprint as both a Director and Director of Photography for the critically acclaimed MyCadillacStory.com campaign for General Motors/Cadillac. His next directorial feature was the documentary: STRIPPED: GREG FRIEDLER'S NAKED LAS VEGAS. The film was purchased by Showtime Networks and premiered in March of 2010 to become the 5th most watched documentary in Showtime Platform primetime history.

Next up, Palmer is slated to direct the documentary FALSE FINISH, a film that goes from ringside to bedside with some of the world's greatest wrestlers to seek answers to the high ratio of deaths that plague wrestlers under the age of 50.

Palmer attended the Newhouse School for film at Syracuse University where he honed his skills both as a Director and Photographer. His company Palmer Productions is located in Venice California.