

CLICK

In Columbia Pictures/Revolution Studios' life-altering comedy *Click*, Michael Newman (Adam Sandler), a busy architect who is trying to get ahead in the world, purchases a remote control that seems to not only let him control his TV set and stereo, but virtually his entire life.

Sounds too good to be true. And it is, because soon the technologically sophisticated device is controlling Michael in ways he never imagined possible.

SYNOPSIS

Michael Newman (Adam Sandler) is married to the beautiful Donna (Kate Beckinsale) and they have two terrific kids, Ben (Joseph Castanon) and Samantha (Tatum McCann). But he doesn't get to see them much because he's putting in long, hard hours at his architectural firm in the elusive hope that his ungrateful boss (David Hasselhoff) will one day recognize his invaluable contribution and make him a partner.

Once he's on easy street, he'll be able to lavish attention on the wife and kiddies. At least, that's what he tells himself.

After staying up all night to work, a tired Michael becomes frustrated because he can't even figure out which of his remotes will turn on the TV set. Michael sets

out to find the perfect device to operate all his electronic equipment and stumbles into the back room of a Bed, Bath & Beyond, where an eccentric employee, Morty (Christopher Walken), gives him an experimental one-of-a-kind souped-up gadget guaranteed to change his life.

Morty wasn't kidding either. Soon Michael is master of his domain, turning on every appliance with the click of a button.

But the device has other, more startling functions. It can somehow muffle the barking of Sundance, the family dog — and even more astoundingly, fast forward through an annoying quarrel with his wife.

Michael is fascinated by his new toy and a little freaked out as well. He decides to pay another visit to Morty, the guy who sold him the mysterious device. Morty tells Michael he gave him exactly what he asked for — a universal remote that lets him control his universe. Right before Michael's astonished eyes, Morty demonstrates the device's mind-boggling advanced features, including a function that lets Michael travel back and forth through his life at different speeds.

Michael quickly becomes addicted to this new rush of power, which literally allows him to have his cake and eat it too.

But before he knows it, the remote is programming him, rather than the other way around. And try as he might, a panicked Michael can't stop the device from deciding which events of his life he'll experience and which ones he'll miss. Only then does he begin to truly appreciate and embrace his life — the good, the bad and the ugly.

Columbia Pictures and Revolution Studios Present a Happy Madison/Original Film Production *Click* starring Adam Sandler, Kate Beckinsale, Christopher Walken, Henry Winkler, David Hasselhoff, Julie Kavner and Sean Astin. The film

is directed by Frank Coraci and written by Steve Koren & Mark O'Keefe. Adam Sandler, Jack Giarraputo, Neal H. Moritz, Steve Koren and Mark O'Keefe serve as producers. Barry Bernardi and Tim Herlihy are the executive producers. The director of photography is Dean Semler, ACS/ASC. The production designer is Perry Andelin Blake. The editor is Jeff Gourson. The co-producer is Tania Landau. The costume designer is Ellen Lutter. Special make-up effects are by Rick Baker. The music is by Rupert Gregson-Williams. The music supervisors are Michael Dilbeck and Brooks Arthur.

Click has been rated PG-13 by the Motion Picture Association of America for Language, Crude and Sex Related Humor, and Some Drug References.

Click will be released nationally by Columbia Pictures on June 23, 2006.

ABOUT THE PRODUCTION

Screenwriter and producer Steve Koren recalls how he and his partner Mark O'Keefe came up with the idea for *CLICK*. "There was a joke between me and my girlfriend," Koren recalls. "We got into a long argument, so I picked up the remote, pointed it at her and hit the 'mute' button. She didn't find my little wish amusing, but I thought a lot of people could relate."

They started with a simple idea: "What if you could actually control your life with the remote? What if you could raise the volume of the world or lower it?" From there the story progressed. What if you could rewind your life and look back at your past? What if, instead of worrying about the future, you could fast forward and look at it? "There were many different areas for the character to explore and it was fun having him jump around while trying to maintain a consistent emotional arc," Koren continues. "In addition to exploring the past and future to find what he wants, he learns other things about his life along the way. In the end, it's really a movie about living in the present."

The easy part, says Koren, was sitting around with his writing partner O'Keefe and coming up with every joke they could think of about the use of a remote. "The tougher part," he contends, "was the emotional journey. It's not like most films, where you start one day and you end a week later. You're constantly jumping around. The movie starts in the present, then goes to the past, then leaps ahead 30 years into the future and then drops way back to when the character is a child. Writing-wise it was very tough to construct."

Adding to the degree of difficulty was the fact that, at first, many of the time jumps Michael makes are intentional. "At work, he wants this promotion without having to sit around and experience the day-to-day drudgery of getting there," Koren laughs. "With a simple press of the button, he's suddenly a partner. Who wouldn't be tempted to hit *that* button? "

However, problems arise when the remote starts to anticipate his intentions and makes jumps all on its own. For instance, every time he starts to argue with his wife, the remote jumps until the fight is over. "The movie presents a combination of those choices. At first, Michael knows where he's going, but soon he has no idea what's going to happen next. He just keeps waking up and suddenly it's 30 years later and he's in bed with someone he doesn't know," says Koren. "The autopilot aspect of the story came about to underline the more serious themes of the movie. You can be at an event, but not really present. You're either thinking about something that happened in your past or worried about getting somewhere else later. We decided to give it a name — you're on autopilot, talking to people, but not really there."

Koren's favorite segment of *Click* is when Michael first gets the remote and he hits the menu on his life. "I just love the fantasy of that happening to you. Somebody gives you a DVD and says, 'Here's your life,' and you pop it into the player and hear a running commentary on the making of you. That was really fun

to write and even more fun to watch Frank direct and Adam act it. It's a real joke bag, literally one joke after another, after another."

Koren's relationship with Sandler dates back to "Saturday Night Live" where they worked on many sketches together. "Comedians like Adam are good at thinking on their feet, so they're always coming up with new jokes," explains Koren. "Adam and Frank have collaborated on a lot of big hits. He loves to hear ideas and he usually takes them and comes up with something even better. It's fun to throw stuff at him and he runs with it so that every take is different."

THE FAMILY CLICK

Director Frank Coraci says that what drew him to *Click* was the chance to work with his buddies on such an exciting project. "I knew that I would be looking forward to how much fun I was going to have at work every single day," he says. "As I sat there reading the script, I kept dreaming up these amazing transitions through time going from one room to the next or fast forwarding out of a situation."

As he envisioned it, the premise of *Click* would enable him to be more visually adventurous than is usually the case with comedies. "For a director, it allows you to dream up these great visual moments, to storyboard them and then come to the set every day and execute them," he enthuses. "It's a really cool journey."

Coraci and the film's star and producer, Adam Sandler, have been friends since they were teenagers. They went to college together (*Click* producer Jack Giarraputo was Coraci's roommate) and have always had the ability to make each other laugh. "Another reason *Click* is so much fun is that it's filled with the kind of stuff that makes me and Adam laugh — stuff about life we learned when

we were growing up. As we're getting older, we're starting to make movies about things that we've experienced in life."

The on-the-set camaraderie and the trusting relationships formed back in college days paid off creatively as well. "During production, at the end of every day, we'd kind of high five each other or regroup and say, 'Boy this script is funny, but the stuff we came up with on the set today was even funnier,'" says Coraci. "It was so cool, because Adam is so good at that. He makes it all look so easy."

Though Oscar® winner Christopher Walken was new to the group, he immediately fit right in, according to Coraci. "When you see Adam and Christopher Walken side by side it's pretty cool. Walken is a genius actor, but the pairing of him and Adam together is even more amazing. It's rare you get to see two such great talents get together and do funny stuff like that."

Walken also brought his training as a singer and dancer to bear in the role of Morty, the enigmatic behind-the-scenes store clerk. "Walken does a little dancing and some singing in the movie," says Coraci. "But what was most impressive is that he can pick any word of his dialogue from the script and make it funny. Listen to the way he says the word 'remote' with such a dry delivery that's just hilarious. I don't know of any actor who can say one word like that and be funny."

For "the perfect wife," Coraci says, they found the perfect actress — Kate Beckinsale. "The key thing in the movie is that Adam's character has two amazing kids and a wife who is supportive and gorgeous. She's the kind of perfect woman than anybody would want to be married to, strong and beautiful with a good heart. I don't know of anyone who's not going to fall in love with her in this movie."

To play Sandler's parents, Ted and Trudy, the filmmakers turned to two comic veteran actors, Henry Winkler and Julie Kavner. "They are the perfect blue-collar,

sweet parents who get on your nerves because they love you so much. Henry and Julie did it so well. As soon as we put them together, we realized we couldn't have come up with a better combination. They both have the ultimate comedy chops. Henry, who worked with us before on *The Waterboy*, completely understood our routine. And, Julie, what can I say? She got into the rhythm very quickly and when you have all these people that are comfortable with each other, things can get really funny."

David Hasselhoff plays Mr. Ammer, Michael's insensitive boss. Coraci describes him as an actor "who has so much energy you'd think there were seven of him instead of only one. Besides being an icon, the guy is really funny. And when he arrived he just came in, put his total trust in us and had a great time."

The production was no less lucky with the actors who took on the roles of Sandler and Beckinsale's children. "They were amazing," says Coraci. "Tatum McCann, (Samantha) is a sweetheart, you warm to her immediately. Joseph Castanon (Ben) is just this really talented little boy. He can do it all. Don't tell anyone, but despite what they say about working with child actors, they were the easiest people to direct. They learned so fast and did everything I said exactly right."

Besides their talent, McCann and Castanon connected emotionally with Coraci as well. "They were the most loving kids. At the end of the day they would come up to me and say 'Frank, we love you,' and give me a big hug. It was perfect for the movie because it created a real sense of family."

BEHIND THE SCENES: BACK AND TO THE FUTURE

"Perry Andelin Blake, my production designer, has done all my movies, including *The Wedding Singer*, *The Waterboy* and *Around the World in 80 Days*," says

Coraci. “He was the one who said to me, ‘Frank, you’ve got to do this movie because we’re going to get to create these amazing worlds. We get to do the ultimate bachelor pad in the future.’”

Click not only gave Blake a chance to travel into the future, but also, via flashbacks, to the past. “From the start, Frank and I conceived the design of Michael’s house, which is a very important set because a great deal of the movie is set there, and Michael is, by profession, an architect,” says Blake. “He bought this ‘50s house that was decorated in a ‘70s style with plans to eventually redo it and have this really cool house. But, because Michael is a workaholic, he never gets around to it. It’s his wife who clears it out and redoes it.”

In creating where Michael will live in the future, Blake conceived “this crazy apartment that’s really cold — black with grays and blues. Since Michael changes as his life goes along, we wanted to create a strong contrast between it and his old life, a regular family life in which all the colors are warm and inviting — tactile materials like stone and wood in very earthy tones. Then you see Michael’s apartment and it’s slick, shiny and hard, very unnatural, angular, pointy and sharp.”

The “Beyond” section of the Bed, Bath & Beyond store that Michael visits, which is where Morty resides, was designed to be “eccentric,” says Blake, “like the character of Morty. It had to have this weird eerie feeling, like the whole world back there in ‘Beyond’ is kind of strange. So we mixed old and new, objects that looked very modern, beside things that were very old. In a Bed Bath & Beyond store, you’re used to seeing bath items, beds, linens and comforters. Then you see this door with the sign ‘Beyond Time’ glowing at you and there’s a transition. When you open that door and enter, you definitely get the sense you’re going to another place. It has this super-long hallway from which Michael sees Morty grinding on this key, though he doesn’t know what it is. But there are sparks and it’s very mysterious. When he meets him, Morty is singing a song and he’s

wearing these weird glasses that were designed to flip up so you can see his very strange eyes.”

One of the essential elements of Blake’s design was the universal remote that propels the story forward. “We figured we would make it simple instead of high-tech,” he says, “because basically it’s a remote for dummies, for the average guy. When I designed it, I wanted it to be comfortable to hold, not like so many remotes. I took a piece of clay and squished my fingers into it and then molded in where I thought the buttons should be. I wanted it to be super ergonomic, to feel good in your hand with a good weight to it and a very organic feel.”

FUTURISTIC CARS

“All the cars used in *Click* are by General Motors,” according to Blake. “We have the minivan of the future, which belongs to Bill, Donna’s future husband. It’s more than just a car you can pack six people into. We built the van so that the doors move up and slide out. It’s even more comfortable to sit in than a living room because it’s oversized with big Tonka truck-like tires. The way we saw it, the future will be more organic, more smooth and curvy as opposed to sharp and hard.”

Blake worked closely with special effects supervisor John Hartigan in deciding how to cut up the new cars that were going to be made into futuristic autos. “We took a brand new minivan and made it look like a dune buggy in 72 hours,” Hartigan explains. “We went through the car with plasma cutters and saws and completely cut it up. We used the cases, the frames and motors to totally re-fabricate it into a car of the future.”

Another car, an ambulance, turned out looking like a fish, a carp or a catfish. “We conceived of it without headlights, just an opening in the front that looks like

a mouth with lights that blaze out onto the highway,” says Blake. “Instead of having a light bar on top of the ambulance, the whole back end just sort of glows and pulses with this blue light. You definitely see it coming down the road.”

Michael’s car in the film was a 2016 Cadillac called a Cadillac 12. The 12-cylinder auto is an actual Cadillac concept car (that GM says will never actually be sold) that can run on 12 cylinders or, when you get on the highway, goes down to four cylinders.

The 2016 period cars in the film are angular and conform with the sharp angles of Michael’s house. As the film moves farther into the future, everything gets softer, Blake explains. The softness in the car designs mirror the curves in Michael’s office and the lobby of his architectural firm. “I wanted to make sure that you related to Michael’s life throughout the movie and that even though he moves into the future and there were some crazy elements in the sets, it always remained somehow grounded in reality, so you didn’t lose your attachment to Michael and his emotional journey.”

VISUAL EFFECTS

Overseeing the task of supervising the visual effects in *Click* were Academy Award® winner Jim Rygiel and Pete Travers from Imageworks. “What we did in this movie entailed what are called hidden effects,” explains Rygiel. “Basically, what happens is that there are a couple shots in which Adam’s character rewinds to his younger self, so there you have the younger Michael and the older Michael at the same time and I have to figure out how to get the two of them to look at each other and react to one another.”

The way the illusion was achieved, Rygiel continues, was through the use of computer-controlled cameras “that repeated the same move many times. We

would shoot Michael as his older self and then the younger Michael. Then we would combine them and you see them reacting to one another.”

Rygiel worked closely with a number of different departments throughout the film. He constantly coordinated with the animal trainers and special effects departments to achieve the shots Coraci was after. “Visual effects has a lot to do with the look of the film and how the effects are going to appear visually on the screen, whereas special effects is more practical, like when rain is needed over a whole set. Special effects hang the giant rain buckets and rain hoses. They do all the explosions, either live or via green screen. They’re more hands-on, while visual effects is achieved more by shooting bits and pieces, collecting them and taking them back to Sony Pictures Imageworks and putting them all together over a period of three or four months in post-production. When the editors get their cut list, they give that to us and we decide how it’s all going to be put together.”

Real-time film compositing is fairly old technology in today’s visual effects world, Rygiel contends. “Today we have the new Genesis digital camera. With film, things can get messy and unwieldy because you have to scan and color correct. With the new Genesis camera, it goes right into our system. Before, it would take us two to three days to get a piece of film into our system. Now I literally can walk from the set and have it on our system in an hour. It saves a lot of time. The quality is fantastic for blue screens, there’s no film grain any more. That side of technology is really exciting.”

For Rygiel and his crew, creating a futuristic look was a delicate balancing act, “because we were constantly having to weigh the pros and cons of how far we can go. Just because something is possible, doesn’t necessarily mean it’s right.” Rygiel worked closely with the art department on when to use a TransLite (which are basically large photographs that are backlit), since TransLites can look quite static. So when he does use a TransLite, Rygiel is careful to add life-like elements to the backdrop — smoke coming out of chimneys, birds flying, an

airplane off in the distance — visual cues to distract the audience from the fact that they are staring at a static image.

SPECIAL EFFECTS

Special effects supervisor John Hartigan claims that although there are many challenges for his department when working on a Happy Madison project, it is always a great deal of fun. In one scene, a toy helicopter has to fly at Sandler's character and hit him in the head. Hartigan had to figure out how to make that happen. "We decided to make the helicopter out of a very soft foam and then find a way to fly it toward Adam and smack him in the head. The best way to do that was to use a wire, so we could control the motion of the helicopter. It turned out to be a pretty funny visual gag."

The special effects department used big cranes and big one-hundred-foot rain bars for a location shot outside a hospital set in Thousand Oaks. Hartigan and his crew brought in a couple of 300-ton cranes in order to rain across the entire expanse of the location. Another challenging scene for Hartigan was turning an entire city block in Glendale into an East Coast winter wonderland. Working all night and through the morning, Hartigan and his crew flocked all the trees and snow-blanketed the streets and rooftops and added icicles to the eaves. About 100 tons of real crushed ice were mashed and turned into real snow, some of it plowed into snow banks. "You have these 300-pound blocks of ice, 40-foot trailers and five tons of ice blocks and we use big blowers to shoot the snow 40 or 50 feet into the air. When it falls to the ground, we shoveled it and made it look like it was the product of a recent storm."

For another scene, Hartigan and his special effects crew wired the character of Morty (Christopher Walken) in a "harness gag," which is to magically transport him to the beyond. "We used the harness gag again when we get into green screen. We built a rig to travel along the floor and go up and down with

Christopher and composited scenes in the background. We wanted Morty to look like he was floating and what he's wearing was flowing. So we had to shoot him in green screen so that his clothes looked like they were floating down the street and chasing Michael (Sandler's character)."

Special make-up effects designer Rick Baker was taking some time off to be with his kids when executive producer Barry Bernardi (with whom he'd worked on *Haunted Mansion*) called and asked him to read the script *Click*. "The script really touched me," says Baker. "It was very much about appreciating the people around you while you have them."

Taking on *Click* was a real challenge for Baker, because "The hardest kind of make-up to pull off is realistic old age. Those are the kinds of things that fail most often. It's much easier to do an alien or some kind of monster because you don't see that everyday. But you do see old people and the movie covers the whole course of a person's life."

Sandler's character must age from 17 to old age, and his parents (Henry Winkler and Julie Kavner) also move from young, middle age, to senior citizens. "We do this with a number of the characters who you see at different times and different ages. Fortunately, I have a great group of truly talented people I work with who've had a lot of experience doing these kind of movies on people who have to age," says Baker.

The first step in the process was to collect photographs of all the characters he was working on. "We then take a life cast, from which we make a sculpture. We get video of them in motion and how their faces move and fold," says Baker. "From where the folds are, we try to predict where the future sags and wrinkles are going to be when they age. We then make PhotoShop designs of what we think they should look like and give the actors several choices."

“With a great beauty like Beckinsale,” Baker continues, “Even at her oldest, she is still beautiful. The change is subtle. But there’s definitely something there and she does look older.”

“One of the biggest challenges was Henry Winkler and Julie Kavner, who had to look older and younger at different times,” says Baker. “You see them when Adam’s character is born and we had to make them look like young parents again. So we took two different casts of them, one a normal life cast and one with lifts, for which we taped them up, almost like a surgical facelift.”

“The process was very uncomfortable for the actors because their skin was pulled tight around the neck and face,” he continues. “We actually glued the skin under their eyes to just under the eyelash line. Then we carefully made them up and they had wigs and hairpieces and such. I was pretty impressed with what we achieved. They definitely looked a heck of a lot younger. It was pretty dramatic. It’s too bad that Henry’s old and young scenes aren’t right next to each other. It’s a pretty amazing change.”

“You definitely need the actor’s cooperation to do these kinds of make-up changes,” Baker continues. “It’s very tough to sit someone in a chair for that long. I’ve had other people make me up and I know the time is so different when you’re the person in the chair as opposed to the person doing the make-up. If we were doing a fake head and paint, we spend a week on it. Here you have an hour at the most in the chair to accomplish a week’s worth of painting. And gluing all the pieces on, especially the silicone, is very tough. It’s supple, like a piece of liver and in positioning it you can actually stretch it out of shape if you’re not careful. It’s also very hard if you get the edges screwed up because you basically have to start all over again.”

Baker sat down with Sandler and explained what his life progression would look like. Sandler confessed that he can be a fidget in a make-up chair if he has to sit

for too long and Baker told him that he needed him to be still. “He told me that it was going to be hard for him,” Baker laughs. “But I told him it was only a few days, not like *The Grinch* or *Nutty Professor*, where the actors were in make-up every day for three months. Fortunately, I have some great make-up artists. Bill Corso applied Adam’s make-up. The person who is very responsible for the looks of *Click* is somebody that works for me that I sponsored from Japan, Kazuhiro (Kazu) Tsuji. Kazu is the future of make-up. He has the same kind of love for it that I do, and I think that’s why our work is so good. It’s not just a job for us. We really love what we do. And Kazu is an amazing talent. He was very involved in the designing and manufacturing of the pieces as well as applying the make-up. Kazu applied Henry’s make-up and David Hasselhoff’s make-up and did all the initial tests,” explains Baker.

Sandler’s fat make-up was a great big silicone piece with no seams on it. Baker made a head cast of the actor and then broke it down like a puzzle into multiple pieces. It took six weeks to make the cast, an amazing epoxy puzzle of Sandler’s face that was made into a mold with no seams so it could be applied and look completely believable. “In the film, Adam’s character wakes up one day and sees himself in the mirror and screams because he now weighs over 300 pounds,” says Baker. “On the days when these scenes were shot, it took approximately four or five hours to complete the process of applying his silicone face pieces, make-up and hair and getting him into his fat suit. Ultimately Adam’s character became a 300-pound man in a jogging suit with “Extra Juicy” on his butt. It wasn’t easy for Adam to sit through the process, but he was ultimately glad he did it. The payoff was fantastic.”

ABOUT THE CAST

ADAM SANDLER (Michael Newman) Adam Sandler has enjoyed phenomenal success in the entertainment industry as an actor, writer, producer, director and

musician. He first gained international recognition as a cast member of television's "Saturday Night Live."

Sandler was most recently seen in the box office hit *The Longest Yard* starring with Chris Rock and Burt Reynolds. He also starred in James L. Brooks' *Spanglish* opposite Tea Leoni, the romantic comedy *50 First Dates* with Drew Barrymore, *Anger Management* with Jack Nicholson and Paul Thomas Anderson's *Punch-Drunk-Love* for which he received a Golden Globe nomination.

Sandler recently completed a starring role opposite Don Cheadle in Columbia Pictures' *Empty City*. He next will star with Kevin James in the comedy *I Now Pronounce You Chuck and Larry*.

Born in Brooklyn, New York, and raised in Manchester, New Hampshire, Sandler's first brush with comedy came at age 17, with a performance at a Boston comedy club. From then on he was hooked, performing regularly in comedy clubs throughout the state, while earning a degree in Fine Arts from New York University.

Sandler made his motion picture debut in *Coneheads* opposite Dan Aykroyd and Jane Curtin. He has gone on to become an almost self-contained mini-studio involved in all aspects of film production. *Happy Gilmore* was one of the most successful movies of 1996. With a budget of just \$12 million, it grossed more than \$40 million at the box office and \$35 million on home video. *The Wedding Singer*, in which he also starred with Barrymore, was the first box office hit of 1998, with an opening weekend gross of more than \$22 million. His next film, *The Waterboy*, had an opening weekend of almost \$40 million. Other recent \$100 million-plus grossing Sandler films include *Big Daddy*, *Mr. Deeds*, *Anger Management* and *50 First Dates*.

Sandler collaborated with writer Tim Herlihy on the screenplays for *Happy Gilmore*, *Little Nicky*, *Billy Madison*, *Big Daddy* and the smash hit, *The Waterboy*. *Billy Madison* has become a cult classic for college students across the country, with “Billy” nights and “Sandler” festivals.

Sandler served as executive producer through his Happy Madison Productions on *The Benchwarmers*, *Grandma’s Boy*, *Deuce Bigalow: Male Gigolo*, *Deuce Bigalow: European Gigolo*, *The Animal*, *Joe Dirt*, *The Master of Disguise*, *The Hot Chick* and *Dickie Roberts: Former Child Star*.

Sandler’s production company, Happy Madison Productions, has a deal with Columbia Tri-Star Domestic Television to develop shows for the studio.

During breaks from his busy filming schedule, Sandler spends time in the recording studio. Several of his comedy albums on Warner Bros. Records have gone multi-platinum. Collectively, they have sold more than six million copies to date. Several years ago, Sandler launched AdamSandler.com. This site is updated weekly with mini-movies featuring Sandler, the staff of Happy Madison, and his dog Matzoball — all in their daily routines.

KATE BECKINSALE (Donna Newman), the English actress, is revealing herself to be one of films’ most versatile and charismatic young actresses. She first gained notice in Kenneth Branagh’s *Much Ado About Nothing* and then subsequently appeared as the heroine of John Schlesinger’s *Cold Comfort Farm*, Whit Stillman’s *The Last Days of Disco* opposite Chloe Sevigny, Jonathan Kaplan’s *Brokedown Palace* opposite Claire Danes and in the British comedy *Shooting Fish*. Additional film credits include *Haunted* opposite Aidan Quinn, and Manuel Flèche’s *Marie-Louise ou la permission*.

In 2001, Beckinsale starred opposite Ben Affleck and Josh Hartnett in the epic *Pearl Harbor*. She starred opposite John Cusack in *Serendipity*, opposite

Matthew McConaughey and Gary Oldman in *Tiptoes* and opposite Christian Bale and Frances McDormand in the ensemble drama *Laurel Canyon*. She was seen as film legend Ava Gardner opposite Leonardo DiCaprio in Martin Scorsese's *The Aviator*.

Recent film appearances include starring opposite Hugh Jackman in *Van Helsing* and starring in the hit vampire tales *Underworld* and *Underworld: Evolution* for Screen Gems, both directed by Len Wiseman. She will next be seen in David Gordon Green's independent drama *Snow Angels* opposite Sam Rockwell.

Her television appearances include playing the title role in A&E's "Emma" and in "One Against the Wind" for Hallmark Films. On the stage, she has appeared in "Clocks & Whistles," "Sweetheart" and the British National Theatre touring production of "The Seagull."

Beckinsale recently starred in the box office hit *Underworld: Evolution* for Sony Screen Gems

CHRISTOPHER WALKEN (Morty) won the 1978 Academy Award® for Best Supporting Actor for his astonishing performance in Michael Cimino's *The Deer Hunter*, a role that also earned him the New York Film Critic's Circle Award and a Golden Globe nomination. Walken also received a 2002 Academy Award® nomination for Best Supporting Actor and won BAFTA and SAG awards for his role opposite Leonardo DiCaprio and Tom Hanks in Steven Spielberg's *Catch Me If You Can*.

Walken's film career skyrocketed after his unforgettable supporting role as "Duane Hall," brother to Diane Keaton's title character in Woody Allen's Oscar®-winning Best Picture *Annie Hall*. Since then, Walken has appeared in more than 50 feature films including Herbert Ross' *Pennies From Heaven*, David

Cronenberg's adaptation of Stephen King's *The Dead Zone*, James Foley's *At Close Range* opposite Sean Penn, Mike Nichols' *Biloxi Blues* based on the Neil Simon play, Abel Ferrara's gritty crime-drama *King of New York*, Joe Roth's comedy *America's Sweethearts* co-starring with Julia Roberts, Billy Crystal and John Cusack and Peter Berg's *The Rundown*.

Walken has succeeded in creating some of the most indelible characters in recent film history, appearing in supporting and cameo roles such as: "Vincenzo Coccotti" in Tony Scott's *True Romance*, "Captain Koons" in Quentin Tarantino's *Pulp Fiction*, "Carlo Bartolucci" in *Suicide Kings*, "The Headless Horseman" in Tim Burton's *Sleepy Hollow* and crooked businessman, "Max Shreck," in Burton's *Batman Returns*.

Walken trained to be a dancer at the Professional Children's School in Manhattan, and eventually went on to appear in numerous stage plays and musicals. He received the Clarence Derwent Award for his performance in the Broadway production of "The Lion In Winter," an Obie Award for his role in "The Seagull," a Theatre World Award for "The Rose Tattoo" and the 1997 Susan Stein Shiva Award for his work with Joseph Papp's Public Theatre. In 1999, he co-starred in the stage adaptation of James Joyce's "The Dead." In 2001, Christopher again appeared in a revival of Chekhov's "The Seagull" for the New York Shakespeare Festival, which was directed by Mike Nichols and starred Meryl Streep.

On television, Walken has hilariously and memorably hosted "Saturday Night Live" six times since 1990 and contributed a mesmerizing dance performance to the Spike Jonze-directed music video for Fat Boy Slim's "Weapon of Choice."

Walken was recently seen in the hit comedy *Wedding Crashers* opposite Owen Wilson and Vince Vaughan, as well as Tony Scott's *Man On Fire* opposite Denzel Washington, Frank Oz's *The Stepford Wives* opposite Nicole Kidman, Bette

Midler and Glenn Close, *Around the Bend* opposite Michael Caine and John Turturro's ensemble musical *Romance and Cigarettes*. Upcoming for Walken are *Fade to Black* for director Oliver Parker, Barry Levinson's comedy *Man of the Year* with Robin Williams and Laura Linney, and *We Own the Night* with Joaquin Phoenix and Mark Wahlberg.

HENRY WINKLER (Ted Newman) is an actor, producer, director and author whose work has won the attention of audiences and critics worldwide. He is perhaps best known for his portrayal of "Fonzie" in the 1970s television hit "Happy Days," which garnered him the status of pop culture icon, as well as two consecutive Golden Globes for Best Actor in a Comedy Series, three Emmy nominations for Best Actor in a Comedy Series and a star on the Hollywood Walk of Fame. In addition, Winkler is the recipient of the United Nations Peace Prize and has received France's highest civilian honor, the Chevalier de l'Ordre des Arts et des Lettres.

Winkler recently returned to TV starring in the CBS comedy "Out of Practice," one of the most-watched comedies of the 2005-2006 season. He also issued his 9th children's book in the popular series Hank Zipzer: The World's Greatest Underachiever, which have sold more than a million copies nationwide. He enjoyed a recurring role on FOX-TV's highly acclaimed, Emmy Award-winning television series "Arrested Development," and has made guest appearances on the NBC series "Crossing Jordan," as well as "Third Watch," "The Practice" (for which he received an Emmy nomination), "Law & Order: Special Victims Unit," "The Drew Carey Show," "The Bob Newhart Show" and "The Mary Tyler Moore Show."

On the film front, Winkler has had roles in such recent films as *Unbeatable Harold* with Dylan McDermott, *The Kid & I* written by and starring Tom Arnold and Amy Heckerling's upcoming *I Could Never Be Your Woman* with Michelle Pfeiffer.

Other film credits include: *The Waterboy*, Wes Craven's *Scream*, *Night Shift*, *Heroes*, *The Lords of Flatbush*, *Little Nicky*, *Down to You*, *Ground Control*, *Dill Scallion*, *P.U.N.K.S.*, *The One and Only* and *Crazy Joe*.

Aside from his busy schedule as an actor, Winkler has become quite prolific behind-the-scenes as well. He has executive-produced a number of television specials including the "Happy Days: 30th Anniversary Reunion" for ABC, the "Dallas Reunion: Return to Southfork" for CBS and "Knots Landing: Together Again Reunion Special" for CBS, as well as the long-running game show "Hollywood Squares." He has also served as an executive producer on such television productions as "Dead Man's Gun," "Sightings: Heartland Ghost," "So Weird" and "MacGyver."

Winkler formed his own production companies Fair Dinkum, JZM and Winkler/Daniel Productions and under these banners he executive-produced "The UFO Report: Sightings" (FOX Television, 1991), "A Family Again" (ABC, 1988), "Happily Ever After" (PBS, 1985), "All Kids Do It" (CBS, 1984) — which won an Emmy for Best Children's Show — "Run, Don't Walk" (ABC, 1983), "Ryan's Four" (ABC, 1983), "Scandal Sheet" (ABC, 1985) and "Two Daddies to Love Me" (PBS, 1989).

Besides producing television shows, Winkler executive-produced the feature films *The Sure Thing* (1985), which starred then newcomers John Cusack and Daphne Zuniga, and *Young Sherlock Holmes* (1985).

In 2003, Winkler appeared in the Disney film *Holes* with Jon Voight and Sigourney Weaver. In addition, he was the voice of Norville the bird on the award-winning animated children's series "Clifford's Puppy Days," which won him a Daytime Emmy in the category Outstanding Performer in an Animated Program.

In 2001, Winkler starred on Broadway in Neil Simon's "The Dinner Party" for nine months. The production made its world premiere at the Mark Taper Forum in Los Angeles. An engagement at the Eisenhower Theatre at the Kennedy Center in Washington, D.C. led to its Broadway run, marking Winkler's return to the Broadway stage after an absence of 30 years. The cast of "The Dinner Party" won the Outer Critics Circle Special Achievement Award for Best Ensemble.

Born and raised in New York, Winkler attended Emerson College in Boston and the Yale School of Drama where he earned a Masters of Fine Arts Degree. He currently lives in Los Angeles with his wife, three children and two dogs.

DAVID HASSELHOFF (Mr. Ammer) is listed in the Guinness Book of World Records as "The Most Watched TV Star in the World" thanks to starring roles in both "Knight Rider" and "Baywatch."

Born in Baltimore, Maryland, he initially hoped for a music career. But his first professional entertainment job came on the CBS soap opera "The Young and the Restless," playing Dr. Snapper Foster. After six years, he was lured by NBC to take the starring role in "Knight Rider," which led to a People's Choice Award for Most Popular Actor. The show is still playing in syndication in over 82 countries. In 1989, he headed the cast of "Baywatch," which, after being canceled by NBC, was acquired by Hasselhoff and his three partners. They became the executive producers and made TV history in the process. To this day, reruns of "Baywatch" can be seen in 140 countries by more than one billion viewers each week.

Along the way, Hasselhoff also appeared in several feature films, including *Layover*, *Legacy*, *The Final Alliance*, *Fugitive's Run*, John Waters' *A Dirty Shame*, *Dodgeball: A True Underdog Story*, and most recently, in the family favorite *The SpongeBob SquarePants Movie*.

Hasselhoff's TV movies include "Cartier Affair," "Lady by the Lake," "One True Love," "Shaka Zulu: The Citadel," "Nick Fury: Agent of Shield," "Gridlock," "Avalanche," "Baywatch Hawaiian Wedding," as well as numerous "Knight Rider" movies-of-the-week. He also made guest appearances on such TV series as "Just Shoot Me" "Yes, Dear," "3rd Rock From The Sun," "Still Standing" and "West Wing," among others.

His musical career took off in the late 1980s when he recorded the album, "Looking for Freedom," at the end of the Cold War. The song became an anthem for the German people and remained at the top of the local charts for eight weeks. The album went triple platinum in Europe, and Hasselhoff was named "Most Popular and Best Selling Artist of the Year" in Germany. He sang "Looking for Freedom" from atop the Berlin Wall during the German reunification celebration. His most recent album, "David Hasselhoff Sings America," is a selection of his favorite American pop standards. His concerts play to standing-room-only audiences throughout the world and he has released six other albums in Europe, which have all gone platinum or gold.

Hasselhoff made his long-awaited theatrical debut in the Broadway musical "Jekyll and Hyde," which was also filmed by Broadway Television Network and aired on HBO. He went on to make his West End debut this past summer in the hit musical "Chicago."

Hasselhoff co-founded, with Ralph Hansen, the charity "Race for Life," and is a frequent visitor to children's hospitals during his travels around the world. He was a participant in "Camp Baywatch," dedicated to disadvantaged youth in Los Angeles, and is still active with the Make-A-Wish Foundation. Hasselhoff was recently honored with the International Star of the Year Award for Outstanding Contribution to Global Entertainment by the Bollywood Awards.

JULIE KAVNER (Trudy Newman) is the wonderfully deft comedienne who, two years out of college, began her professional career playing sardonic, chubby Brenda Morgenstern, younger sister to Valerie Harper's title character, on the long-running TV sitcom "Rhoda."

With her wry, sarcastic delivery, her unique, raspy and slightly nasal whine and her self-deprecating humor, Kavner has carved a niche as a likable second banana, playing scrappy underdogs, working women and supportive wives in such films as *Bad Medicine* (1985), *Surrender* (1987) and *Awakenings* (1990), as well as TV-movies like "No Other Love" (1979) and "Revenge of the Stepford Wives" (1980), Neil Simon's "Jake's Women" (1996) and, of course, the classic animated sitcom, "The Simpsons" (1990-), as the voice of Marge Simpson.

A Woody Allen regular, she has acted in seven of his films including *Hannah and Her Sisters* (1986) and *Shadows and Fog* (1992) and is reputedly the only actress to play his mother (in *Radio Days* 1987), his girlfriend (in *New York Stories* 1989), and his wife ("Don't Drink the Water" 1994). Other film credits include *Forget Paris* (1995), *Dr. Dolittle* (1998), and "The Lion King 1 ½" (2004).

Kavner got to display her gifts for mimicry and improvisation as a cast regular on "The Tracey Ullman Show" on Fox Network and "Tracy Takes On" for HBO creating such diverse characters as a Soviet circus performer and a bisexual talent agent. She was cast in her first starring role as a cosmetics saleswoman and mother turned successful professional comedienne in Nora Ephron's warmhearted domestic comedy *This Is My Life* (1992). Kavner also did well in another prominent role as an extremely, if inadvertently, honest box-office analyst who becomes involved with a film producer (played by Albert Brooks) in James L. Brooks' *I'll Do Anything* (1994).

Her New York theater credits include "God's Heart" at Lincoln Center, "The Mineola Twins," the two-character play "Particular Friendships" and "The Vagina

Monologues,” which she opened in New York and then performed in Los Angeles as well.

SEAN ASTIN (Bill) is one of Hollywood's most respected young actors with a distinctive list of projects and credits.

Adding to his seemingly boundless list of occupations, Astin recently released his memoir, There and Back Again: An Actor's Tale. The book debuted at #1 on The New York Times Best-seller list, putting him on the map as a true storyteller. Published by St. Martin's Press and co-written with Joe Layden, the book is a personal exploration of Astin's career from his first big role as Mikey in the hit comedy adventure *The Goonies* through to the 18-month arduous challenge of shooting the blockbuster *The Lord of the Rings* trilogy.

Astin was recently seen in the independent films *Smile* and *Marilyn Hotchkiss' Ballroom Dancing and Charm School*, which received critical praise at the Sundance Film Festival. Upcoming are such projects as *What Love Is*, *The Final Season* and *Cowboys for Christ*.

He was recently seen on FOX-TV on several episodes of the thriller “24,” in NBC's four-hour miniseries “Hercules,” from Hallmark Entertainment along with Leelee Sobieski and Timothy Dalton, as well as a co-starring role opposite his mother Patty Duke in the romantic comedy *Bigger Than the Sky*.

Perhaps his most famous role to date is as Sam Gamgee in all three *The Lord of the Rings* films, the last of which won 11 Academy Awards®, including Best Picture and Best Director. It also won in those categories at the Golden Globes and copped a SAG Award for Best Ensemble. The trilogy has grossed more than \$3 billion worldwide.

Even with the busy schedule that his film career demands, Astin makes special time for his passion as an involved public servant. He was invited to Washington, D.C. recently where his mother, Patty Duke, presented him with the Creative Coalition's prestigious Spotlight Award for his contributions to their cause. The Coalition focuses on bridging the gap between Hollywood and Washington, with members meeting with White House staffers to raise money for art programs in schools and promote art awareness across the country. He is also a dedicated animal rights advocate.

Since 1995, he has been the Civilian Aide to the Secretary of the Army. He is also an active supporter of the AIDS Healthcare Foundation and The Wildlife Waystation. He recently took an oath of office with the White House Chief of Staff to serve on The President's Council on Service and Civic Participation, working alongside such prominent public figures as former Senator Bob Dole and former Senator and astronaut John Glenn. The mission of the Council is to recognize and encourage outstanding volunteer service and civic participation by individuals, schools, and organizations thereby encouraging more such activity, especially on the part of America's youth. He also partnered with Verizon as a Verizon Literacy Champion benefiting the National Center for Family Literacy. In this position, he speaks out for family literacy issues across the country.

Astin is also a promising director. He directed a short film called *The Long and Short of It*, which was featured at the 2003 Sundance Film Festival. The short was shot on the set of *Lord of the Rings* and features cast and crew from the film. He recently received an Academy Award® nomination and won a Jury Prize at the Texas Film Festival for his short film *Kangaroo Court*, which he co-produced with his wife Christine. In addition, Astin has directed an episode of the television series "Angel" and an episode for the HBO anthology "Perversions of Science." He is currently developing a film inspired by Cornell Woolrich's short story 3 O'Clock.

Astin is best known for playing the title role in the critically acclaimed *Rudy*. His other film credits include *50 First Dates*, *Bulworth*, *Courage Under Fire*, *Memphis Belle*, *Encino Man*, *Like Father Like Son*, *Where the Day Takes You*, *Staying Together*, *The War of the Roses* and *Safe Passage*. He has also been seen in several independent movies: *Deterrence*, *Kimberly*, *The Last Producer* and *Boy Meets Girl*.

He made his professional debut with his mother in the television After School Special "Please Don't Hit Me, Mom." He received Best Actor honors for his performance in *Low Life* at the Fort Lauderdale Film Festival.

Astin earned a degree in History/American Literature and Culture from UCLA. He resides in Los Angeles with his wife and their three daughters.

ABOUT THE FILMMAKERS

FRANK CORACI (Director) was born and raised in New York and graduated with a BFA in film from NYU's Tisch School of the Arts in 1988. *Click* re-teams Coraci with Adam Sandler, producer Jack Giarraputo and executive producer Tim Herlihy, with whom he previously collaborated when he directed the critically acclaimed *The Wedding Singer* and the box office hit *The Waterboy*.

Through his production company Spankynyce Films, Coraci also directed and produced *Around the World in 80 Days* featuring an all-star cast including Jackie Chan, Steve Coogan, Jim Broadbent, Kathy Bates, Owen and Luke Wilson, Arnold Schwarzenegger and Rob Schneider. His next project is targeted to be the comedic, film noir thriller *Hawaiian Dick* based on the graphic novel of the same name.

Coraci's awards include two platinum albums for both *Wedding Singer* soundtracks, as well as an Emmy nomination and a platinum album for the comedy CD "Adam Sandler, What the Hell Happened to Me?," for which he was also a performer and co-writer.

His first independent film, *Murdered Innocence*, which he also co-wrote, won the Best Feature Film Award and Best Directorial Debut at the Long Island Film Festival and was featured at the 11th Annual Sao Paulo Film Festival.

A lover of world travel (by way of backpack and the occasional private jet), Coraci fortunately began his career directing travel documentaries for Globus World Tours. His travels allowed him to explore and film in over 40 countries and shoot such landmarks as the Great Wall of China, the Great Barrier Reef and Ayers Rock.

Coraci will continue to journey the world and hopes to someday make it into outer space. Until then, he'll continue to direct and produce movies here on Earth.

STEVE KOREN (Written by/Producer) began his writing career by handing jokes to Dennis Miller, Kevin Nealon and David Letterman in the hallways of Rockefeller Center in New York City, where he worked as a tour guide. This led to a writing position with "Saturday Night Live," where he earned several Emmy nominations working with comedic talents such as Mike Myers, Adam Sandler, Chris Rock, Molly Shannon and Will Ferrell.

Koren eventually left the late night show for the primetime sitcom world where he worked as a writer/producer on the award winning "Seinfeld" show. Among his well-known episodes are "The Serenity Now," "The English Patient" and "The Abstinence."

Following "Seinfeld," Koren spent several years as a writer/producer creating television sitcoms for NBC and Universal, working with such actors as Steve Carrell, Valerie Harper, Ron Liebman and Tiffani Amber Thiesen.

In the motion picture world, Koren's screenplay credits include *A Night at the Roxbury* starring Will Ferrell and Chris Kattan, *Superstar* starring Will Ferrell and Molly Shannon, and the mega-hit *Bruce Almighty* starring Jim Carrey. In addition, he has several screenplays in development at studios such as Warner Bros., Paramount and Sony.

MARK O'KEEFE (Written by/Producer) grew up in the New York City suburb of Chappaqua. He started his career as a television writer for "The Late Show With David Letterman." He has worked as a writer for such shows as "Politically Incorrect" and "Newsradio," and created and executive-produced various pilots as well as the short-lived series "The O'Keefes."

O'Keefe teamed up with Koren to co-write and produce his first movie, *Bruce Almighty*.

ADAM SANDLER (Producer) – See Bio in "About the Cast" section above.

JACK GIARRAPUTO (Producer) began his film career as associate producer on *Heavyweights* directed by Steven Brill. He then teamed up with his college buddy Adam Sandler to associate produce *Billy Madison* and the hit comedy *Happy Gilmore*.

He later went on to produce such Sandler hits as *The Wedding Singer*, *The Waterboy*, *Big Daddy*, *Mr. Deeds*, *Anger Management* and *50 First Dates*. With Sandler, his Happy Madison producing partner, he executive-produced *Deuce Bigalow: Male Gigolo*, as well as *The Hot Chick* and *Joe Dirt*. Giarraputo also

produced *Dickie Roberts: Former Child Star*, *Deuce Bigalow: European Gigolo* and *Adam Sandler's Eight Crazy Nights*.

Most recently, he and Sandler produced *The Benchwarmers* starring Rob Schneider, David Spade and Jon Heder, and *The Longest Yard* starring Sandler, Chris Rock and Burt Reynolds. He also executive-produced *Grandma's Boy* starring Allen Covert, Linda Cardellini, Doris Roberts, Shirley Jones and Shirley Knight.

Giarraputo grew up on Long Island. He attended New York University before graduating from the Fordham University School of Law.

NEAL H. MORITZ (Producer) is the owner of Original Film, an established feature film and television company. Moritz has a degree in economics from UCLA and a graduate degree from the Peter Stark Motion Picture Producing Program at the University of Southern California.

Moritz recently completed work on the third installment of Universal Picture's *Fast and Furious: Tokyo Drift* directed by Justin Lin (*Annapolis*, *Better Luck Tomorrow*) and the Columbia Pictures drama *Gridiron Gang* starring The Rock and Xzibit.

Moritz produced such recent hit films as *Sweet Home Alabama* starring Reese Witherspoon, *2 Fast 2 Furious* with Paul Walker and Tyrese and *S.W.A.T.* starring Samuel L. Jackson and Colin Farrell. Moritz has produced five movies with director Rob Cohen, including the blockbuster *The Fast and The Furious*, *XXX*, *The Skulls*, the HBO movie "The Rat Pack," which earned 11 Emmy nominations, and *Stealth*.

Other recent productions include the Denzel Washington thriller *Out of Time*, directed by Carl Franklin and *Torque*, a motorcycle action movie helmed by music video veteran Joseph Kahn.

Moritz's earlier credits helped establish him as one of the most bankable producers in Hollywood. *Juice* was his first major film, followed by the Columbia Pictures' hit *I Know What You Did Last Summer*, which featured break-through performances from Jennifer Love Hewitt, Sarah Michelle Gellar, Ryan Phillippe and Freddie Prinze, Jr. A successful sequel, *I Still Know What You Did Last Summer* followed with the addition of pop sensation Brandy to the cast. Neal's next film for Columbia, *Urban Legend*, also spawned a successful sequel, *Urban Legends: Final Cut*. The youth drama *Cruel Intentions* was Original Film's first self-financed feature.

Moritz's more recent credits include *Not Another Teen Movie*, a spoof of the very teen film genre that he helped create, and the college comedy *Slackers* starring Jason Schwartzman and Devon Sawa. Other credits include *Volcano*, *Blue Streak* with Martin Lawrence, *Saving Silverman* with Jack Black, Steve Zahn and Jason Biggs and the Leelee Sobieski-starrer *The Glass House*.

BARRY BERNARDI (Executive Producer) also served as executive producer on the box-office hits *The Longest Yard* starring Adam Sandler, Chris Rock and Burt Reynolds and as producer on *Anger Management* starring Sandler and Jack Nicholson. He also produced *Deuce Bigalow: Male Gigolo*, *The Master of Disguise* and *The Animal*. As executive producer, Bernardi worked on the features *The Benchwarmers*, *The Haunted Mansion*, *Double Take*, *Inspector Gadget*, *My Favorite Martian*, *Deep Rising*, *Tom and Huck*, *Cabin Boy*, *The Adventures of Huck Finn* and *The Devil's Advocate*. His other producer credits include *Poltergeist III*, *Honey*, *We Shrunk Ourselves* and *Starman*.

Beginning his career as a story editor and producer's assistant after attending the California Institute of the Arts, Bernardi teamed with director John Carpenter in 1979 to associate produce *The Fog*, *Escape from New York* and *Christine*. He remained with Carpenter to co-produce *Halloween II* and *Halloween III*.

From 1987-1989, Bernardi served as senior vice president of production at New World Pictures, where he oversaw the development, production and release of such films as *Heathers*, *Meet the Applegates* and *Warlock*.

Bernardi went on to co-found Steve White Productions. With White, he produced more than 25 telefilms. Among their credits are "Amityville: The Evil Escapes," "Whatever Happened to Baby Jane?," "She Said No," "The Carolyn Warmus Story," "She Stood Alone" and "A Mom for Christmas."

TIM HERLIHY (Executive Producer) has written or co-written the films *Billy Madison*, *Happy Gilmore*, *The Wedding Singer*, *The Waterboy*, *Big Daddy*, *Little Nicky* and *Mr. Deeds*, and was an executive producer of the films *Anger Management* and *The Longest Yard*. From 1994 to 1999,. Herlihy served as writer, head writer and ultimately producer of the television variety series "Saturday Night Live," for which he received an Emmy nomination.

Herlihy, a former attorney, also co-wrote a musical version of "The Wedding Singer," which opened on Broadway in April 2006.

DEAN SEMLER, ACS/ASC (Director of Photography) won an Academy Award® for his work on Kevin Costner's *Dances With Wolves*. One of the world's most accomplished cinematographers, Semler has photographed a wide range of productions in his native Australia, the United States and around the world.

Semler began his career at a local television station photographing news stories. This led to a nine-year-long stint at Film Australia, where he made documentaries

and anthropological films for educational and research purposes. His first credit as a feature cinematographer was *Let the Balloon Go* in 1976.

In Australia, Semler served as cinematographer for *Hoodwink*, the classic futuristic thriller *Mad Max 2: The Road Warrior* and its follow-up *Mad Max Beyond Thunderdome*, *Razorback* (for which he won an Australian Film Institute Award), *The Coca-Cola Kid*, *The Lighthorsemen* and *Dead Calm*. His U.S. credits include *Young Guns* and *Young Guns II*, *Cocktail*, *Farewell to the King*, *City Slickers*, *The Power of One*, *The Three Musketeers*, *The Cowboy Way*, *Waterworld*, *The Bone Collector*, *Nutty Professor II: The Klumps*, *Heartbreakers*, *Dragonfly*, *We Were Soldiers*, *XXX*, *Bruce Almighty* and *The Alamo*.

Semler most recently photographed the romantic comedy, *Just My Luck* starring Lindsay Lohan, the box office hit *The Longest Yard* starring Adam Sandler, Chris Rock and Burt Reynolds, and director Rob Cohen's action thriller *Stealth*. He is currently working with Mel Gibson for the fourth time on *Apocalypto*.

For television, Semler photographed "Return to Eden" and "Passion Flower." He also served as cinematographer and second unit director on the television miniseries "Lonesome Dove" and "Son of the Morning Star."

During the filming of *XXX*, it was announced that Semler was the recipient of a Member in the General Division of the Order of Australia, appointed by Queen Elizabeth II for services to the arts. A year later, in 2003, he was awarded the Centenary Medal from the Australian Government in recognition of his contribution to Australian Society.

PERRY ANDELIN BLAKE (Production Designer) began his design career after receiving a Master of Architecture degree from Harvard University, where he met the noted architect Frank O. Gehry. After working with Gehry as a design architect for several years, he opened his own architectural and design office in

Los Angeles. Blake soon began designing not only homes and offices, but also the sets for more than 100 commercials for such clients as Coke, Pepsi and Nike.

Blake's first feature film was *Billy Madison* starring Adam Sandler. He went on to design many of Sandler's other films, including *Mr. Deeds*, *Big Daddy* and *The Wedding Singer*, where he met the director, Frank Coraci, for whom he designed *Around the World in 80 Days*. He also worked with director Steven Brill on *Without a Paddle*. He most recently worked with Happy Madison on *The Benchwarmers*, *Grandma's Boy* and the box office hit *The Longest Yard* starring Sandler, Chris Rock and Burt Reynolds.

Blake's work also includes such eclectic design projects as the rock-and-roll stage set for Ozzy Osborne's "Ozzfest" and the animated holiday feature film *Adam Sandler's Eight Crazy Nights*. In 2002, he made his directorial debut with the Dana Carvey feature *The Master of Disguise*. Blake's design work has been published in numerous magazines and periodicals.

JEFF GOURSON (Film Editor) most recently collaborated with director Peter Segal on such hit films as *The Longest Yard*, *50 First Dates* and *Anger Management*. Prior to that, Gourson edited *Mr. Deeds* starring Adam Sandler and *The Animal* starring Rob Schneider. He also served as editor for *Happy Gilmore*, *Little Nicky* and the smash hit *Big Daddy*.

He began his career working as an assistant film editor on such films as Alfred Hitchcock's *Topaz*, Clint Eastwood's *High Plains Drifter* and the Steven Spielberg films *The Sugarland Express* and *Jaws*. It was while working on *Jaws* as a staff assistant that Gourson met Academy Award®-winning film editor Verna Fields. On Fields' recommendation, director James Bridges hired Gourson to edit the drama *September 30, 1955*.

Among his other credits are the films *Flight of the Navigator*, *FM*, *Somewhere in Time*, *Mike's Murder*, *The Incredible Shrinking Woman*, *Tron*, *Perfect*, *Can't Buy Me Love*, *Big Top Pee Wee*, *Beverly Hills Ninja* and *Shadow of Doubt*.

TANIA LANDAU (Co-Producer) has worked for Original Film for the past three years and is currently in production on *Vantage Point* starring Dennis Quaid and Matthew Fox. The British native came to Los Angeles in the mid 1990s and previously worked at New Line under Michael De Luca and, more recently, with producer Mark Gordon, for whom she helped set up *Casanova* starring Heath Ledger.

ELLEN LUTTER (Costume Designer) is Brooklyn-based and happily counts among her credits such East Coast productions as *Fresh*, *Flirting with Disaster*, *Cop Land*, *Living in Oblivion*, *Mississippi Masala*, *28 Days*, *Big Daddy* and *The House of D*.

Thanks to the miracle of jet travel and the loyalty of Los Angeles bosses, Lutter has had the privilege of designing five west coast films for Adam Sandler and Jack Giarraputo's Happy Madison Productions, including *50 First Dates*, *Anger Management*, *Mr. Deeds*, *Little Nicky* and *The Longest Yard*.

RICK BAKER (Special Make-up Effects Designer) is one of the most honored make-up artists in motion picture history. He has won six Academy Awards® in the category of Best Make-up for his work on the films *How the Grinch Stole Christmas*, *Men in Black*, *The Nutty Professor*, *Ed Wood*, *Harry and the Hendersons* and *An American Werewolf in London*. In addition, he has been Oscar® nominated for his work on the films *Life*, *Mighty Joe Young*, *Coming to America* and *Greystoke: The Legend of Tarzan, Lord of the Apes*.

Baker's make-up transformations have also been seen in such films as *Hellboy*, *The Haunted Mansion*, *The Ring*, *Men in Black II*, Tim Burton's *Planet of the*

Apes, Nutty Professor II: The Klumps, Wolf, The Rocketeer, Gorillas in the Mist and *The Fury*. His talents are also on display in the memorable cantina sequence from the very first *Star Wars* movie.

Baker won an Emmy Award for his work on the acclaimed miniseries “The Autobiography of Miss Jane Pittman” and earned an Emmy nomination for the series “Beauty and the Beast.” His other television credits include the series “Harry and the Hendersons” and “Werewolf.” In addition, he did Michael Jackson’s make-up for the award-winning “Thriller” video, as well as Jackson’s “Captain Eo.”

RUPERT GREGSON-WILLIAMS (Music) has composed the scores for such films as the animated *Over the Hedge, Undertaking Betty, Love and Hate, Hotel Rwanda* (for which he won a European Composer Award), *The Night We Called it a Day, Crime Spree, What a Girl Wants, Plots With a View, Urban Ghost Story, Thunderpants* and *Virtual Sexuality*. He has also contributed additional music and/or served as conductor or music producer on such projects as *King Arthur, Storm, The Road to Eldorado, Antz, Prince of Egypt, Muppets from Space* and *Spirit: Stallion of the Cimarron*.

He was nominated for an Emmy for Outstanding Music Composition for “Jack and the Beanstalk: The Real Story,” and has composed for such other television projects as “Long Way Round,” “Second Nature,” “William and Mary,” “The Last Detective,” “My Beautiful Son,” “Strange Relations,” “Hawk,” “Princess of Thieves,” “Take a Girl Like You,” “Happy Birthday Shakespeare,” “At Home With the Braithwaites,” “Extremely Dangerous” and “Shockers: Dance.”

MICHAEL DILBECK (Music Supervisor) has enjoyed a career in the music and film industries that has spanned more than 25 years. He began as a concert promoter for superstar acts such as Crosby, Stills, Nash & Young, Led Zeppelin, Three Dog Night, Joe Cocker and Chicago.

Dilbeck was the record label executive and a consultant on *Caddyshack*, *Footloose* and *Top Gun*. He was the music supervisor on *Batman*, *Caddyshack II*, *Cadillac Man*, *Tango & Cash* and *Navy SEALS*. As an executive with Columbia TriStar Pictures, he worked on the film soundtracks for *Sleepless in Seattle*, *Philadelphia*, *My Girl*, *A League of Their Own*, *Last Action Hero*, *Bram Stoker's Dracula* and *Poetic Justice*.

Dilbeck currently has his own company, Dilbeck Entertainment, and his credits include *Grandma's Boy*, *Deuce Bigalow: European Gigolo*, *The Longest Yard*, *50 First Dates*, *Anger Management*, *Dickie Roberts: Former Child Star*, *Bad Boys*, *Money Train*, *Bulletproof*, *The Wedding Singer*, *The Waterboy*, *Big Daddy*, *Little Nicky*, *Deuce Bigalow: Male Gigolo*, *The Master of Disguise*, *Joe Dirt*, *The Animal* and *Mr. Deeds*.

BROOKS ARTHUR (Music Supervisor) is a Grammy Award-winning veteran music producer and engineer. In a career that spans more than three decades, he has worked with such artists as Neil Diamond, Van Morrison, Janis Ian, Marvin Gaye, Ashford & Simpson and Bruce Springsteen. Arthur has worked closely with such legends as Carole King, Jerry Leiber & Mike Stoller, Jeff Barry & Ellie Greenwich and Phil Spector. Over the years, he has earned multiple Grammy nominations, his first being for the classic "Chapel of Love."

Arthur is responsible for engineering and/or producing such soundtracks as *You're a Big Boy Now*, *The Heartbreak Kid*, *Shirley Valentine*, *The Karate Kid*, *The Karate Kid II*, *Lean on Me* and *Big Daddy*. He was music supervisor on *Adam Sandler's Eight Crazy Nights* and *The Waterboy*. He produced the original Broadway cast albums for "They're Playing Our Song" and "Oh Coward," as well as producing albums for Dusty Springfield, Bette Midler, Peter Allen, Carole Bayer Sager, Liza Minnelli, Debby Boone and Bernadette Peters.

Arthur has also produced comedy recordings for Robin Williams, Pauly Shore, Jackie Mason and, most recently, Adam Sandler's four multi-platinum selling comedy albums. He has just completed Norm Macdonald's debut comedy album for Comedy Central Records. Arthur is also the co-author of a semi-autobiographical musical, "Crooners," which is playing in regional theaters around the country.

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