

# 50 FIRST DATES

## SYNOPSIS

*50 First Dates* is an unforgettable romantic comedy starring Adam Sandler as Henry, a love-'em-and-leave-'em Lothario, and Drew Barrymore as Lucy, a high school art teacher with a unique neurological disorder that causes her memory to be erased overnight – every night.

Arctic marine life veterinarian Henry Roth (Sandler) has his future all mapped out. When he's not tending to the sea animals at Sea Life Park in Hawaii, he is breaking the hearts of mainland tourists in search of a vacation romance. A long-term relationship for Henry is out of the question. It would scuttle his 10-year dream of sailing to Alaska to study the underwater life of walruses.

Henry is close to making his dream come true when his schooner, the Sea Serpent, suffers a mishap during a trial run, which lands him at the Hukilau Café where the regulars eye him with distrust when he sets his eyes on one of its patrons, the beautiful young Lucy Whitmore (Barrymore).

Henry is immediately smitten with Lucy, who is seated alone, having breakfast. Intrigued by her methodical way of dissecting her waffles and turning them into a perfect teepee, he returns to the Hukilau the following day. Lucy again is seated alone with her waffles, only this time she turns them into a perfect log cabin. When the door to her

waffle cabin won't stay shut, Henry seizes the opportunity, walks over, takes a toothpick and uses it to create a door hinge.

As they chat about waffles and sea mammals, Henry finds himself more and more interested in Lucy. Ignoring his own rule about dating local girls, he makes a date to meet her for breakfast the next day. But when he arrives and makes a reference to their previous conversation, she thinks he's some kind of freak and calls for help.

Lucy has no idea who he is. And Henry realizes that if he wants to win her affections, he's going to have to start over again every day for the rest of his life.

Columbia Pictures Presents A Happy Madison/Anonymous Content/Flower Films Production *50 First Dates* starring Adam Sandler and Drew Barrymore. Also starring Rob Schneider, Sean Astin and Dan Aykroyd. The film is directed by Peter Segal. The film is written by George Wing. The producers are Jack Giarraputo, Steve Golin and Nancy Juvonen. The executive producers are Daniel Lupi, Michael Ewing and M. Jay Roach. The co-producers are Larry Kennar and Scott Bankston. The director of photography is Jack Green, ASC. The production designer is Alan Au. The film editor is Jeff Gourson. The costume designer is Ellen Lutter. The music is by Teddy Castellucci. The music supervisor is Michael Dilbeck.

*50 First Dates* has been rated PG-13 for Crude Sexual Humor and Drug References.

*50 First Dates* opens nationwide on February 13, 2004.

## **ABOUT THE FILM**

Screenwriter George Wing loves the romantic comedy genre. The challenge in writing a romantic comedy, he says, is to find a new obstacle for the characters to overcome before they can be together. He first learned of Anterograde Memory Dysfunction from

a newspaper article. From that kernel of an idea, he wrote a screenplay that was bought by Columbia Pictures, where chairman Amy Pascal thought it would be a great vehicle for Adam Sandler, who had appeared in such studio hits as *Mr. Deeds* and *Anger Management*.

Barrymore's production company Flower Films already knew about the script and were actively interested in it. "Drew and I had stumbled upon the script for *50 First Dates* several years ago," recalls producer Nancy Juvonen. "When we found out that Happy Madison was going to make it we began a campaign to become involved. We had a wonderful time working with them during *The Wedding Singer*, and over the years we had grown to know each other as friends, so we practically stalked them until they invited us to come and play with them."

All the elements for a great romantic comedy were there, Juvonen continues. "This was too good a story to not be involved in. The role of Lucy calls for someone to fall in love all over again every single day, and Drew, who falls in love more passionately than anyone I know on the planet, was a perfect fit. And who better to fall in love with than Adam Sandler? He's got such an easy charm. He's funny, easy-going, laid back. He knows how to use his wit to make you laugh and there is something charming and sexy about that. When Drew responds to somebody, you can see it. She has passion in her eyes."

The decision to reteam with Sandler was an easy one for Barrymore, who says she had the "best time of my life doing *The Wedding Singer*. When I'm having a hard day or need to escape outside of my brain," says the actress, "there are certain types of films that make me feel happy. They are like medicine. To me, Adam's films are like a beautiful medicine. I believed with all my heart that we were supposed to make this film. I believe in fate and destiny, but I also feel that you have to gently push things through the channels of the universe. So when I ran into Jack Giarraputo at a party, I mentioned to him how much Nan and I loved this story and then I sat down and wrote Adam a letter."

What enticed Barrymore about the script was the underlying theme behind its premise, she says. "I thought that a story about a man who has to make his girl fall in love with him every day as if each day is new – because in her world it is – was the best thing I'd ever heard of. I just love the idea of someone trying to make somebody fall in love with you every day. I think that should always be a goal. It's a beautiful practice and a beautiful message."

"Sometimes Henry misses and sometimes he hits but I think a person's determination is one of his most underrated qualities. It's what enables Henry to grow."

Adds Giarraputo, "Adam liked the fact that Henry is a character who becomes a good guy rather than just being a good guy all the time. You start out with someone who is like a revolving door with women. Then he meets this wonderful girl that he likes very much only to discover that there's a fatal flaw."

It was Happy Madison that brought Peter Segal into the mix. Says Segal, "I had just spent a year and a half with Adam on *Anger Management*, and we had a blast. We were deep into post-production when he asked me if I would do this movie and I jumped at the chance. Making a film is a little like going to war. You become closer because movies are physically tough and it takes incredible endurance to live through months of 14 to 16 hour days. In the end you become comrades. So it's nice to keep the family together."

Continues Segal, "Adam and Drew were fantastic in *The Wedding Singer* and they had been looking for the right project to hook up on again. This seemed like an ideal kind of film for that. They are both very smart business people as well as being talented actors. And their companies are incredibly prolific, with a number of projects in various stages of pre-production. It's very helpful to have actors that know and understand the business. Drew has made more than 30 films. Nothing can faze someone who's been around the camera for that long. She's also one of the nicest people in the world. It's

very rare that someone comes in every day with a smile on her face, shouting out ‘good morning everyone’ and telling a joke of the day. No matter how difficult things got, especially when we were in Hawaii with the sun going behind clouds, then sun again, then clouds, lots of delays, she kept a wonderful atmosphere on the set.”

Barrymore, who had never worked with Segal before, warmed to him right away. “When Nan and I met with Pete, he said every single thing we were hoping to hear about how we wanted the tone of the film to feel. He understood the great balance between the comedy and the drama of the story. And this film needed that because it goes from being very funny to touching on some serious and interesting issues.”

Even after 30 films, given the right project, Barrymore says there’s almost no place she’d rather be than on a movie set – either as an actor or producer, or both. “There are moments when I’m working,” she says “when I can’t believe how lucky I am. Not only am I in an occupation that I chose - which is already a gift - but I’m working on a particular endeavor with a person that I really love. There’s nothing better than waking up every morning looking forward to going to work. Each person involved on a film sets the tone and if they are consistent every day, it makes the whole thing very safe. Adam provides that consistency and safety and levity. He is always kind and nice to everyone, which is so important. Then, creatively he is wonderful to work with because he’s so collaborative. He is always trying to find ‘the funny.’ I’m always learning from him. “

“I think I feel happiest when I’m in an atmosphere with a lot of laughter, and Adam can always make me laugh,” Barrymore continues. “It’s exciting to make a romantic love story with someone you truly think is the greatest person in the world. I don’t think chemistry is something you can fake - and if you have to, it’s a bummer. I think the audience can smell it and sense it.”

According to the film’s executive producer Michael Ewing, who is partnered with Segal in Callahan Films, “there truly is nobody better to work with than Adam. He’s a wonderful actor, a brilliant comedian and a terrific producer and businessman. He’s so

smart about story and comedy. When you're working day-to-day with somebody like that, you never know what might happen."

Rob Schneider, a long-time collaborator of Sandler's, plays Henry's best friend Ula, a role specifically written for him. Ula has tested his theory about sharks several times - that they're like dogs and will bite only if you tease them. Unhappily for Ula, the theory doesn't hold water.

Schneider jumped at the chance to play Ula because, "Adam is the absolute best to work with," he relates. "He creates a real playground, but in a good and structured way. Because we've been working together for something like 16 years, we have a shorthand. I'll think of something, then he'll think of something else and we'll bounce it back and forth."

As for working with Peter Segal, Schneider says, "Pete's a director who's prepared and has a good eye for comedy and visuals. I've learned a lot working with him."

Sean Astin has the role of Lucy's steroid-popping, body builder brother Doug. It's a performance he's taken to a degree no one anticipated. Says Segal, "Sean is such a good sport. We've really given it to him in this movie. He's playing a small man with an inferiority complex who compensates by lifting weights more than he should. And he's always trying to pick fights with Henry, who occasionally has to put him in his place."

"Doug is always working out and doing crunches," says Barrymore. "He picks up anything that comes to hand whether it's a barbell or a fish and starts doing reps with it. Sean has given him a crazy muscle-man fetish that's a great source of comedy and says so much about the character. You get hints of a character in the writing, but the most exciting prospect is giving them the specific quirks and traits that define the individual. Sean has taken Doug above and beyond the written word. He's awesome and incredibly funny, and at the same time, very touching."

Astin remarks that finding the key to the character of Doug came through his discussions with Segal. "Pete explained very clearly how he wanted the character to be, very sweet and loving toward his sister. At the same time he's kind of dopey. All that contributed to my preparation."

Changing his body to meet the demands of a film role is not a new concept for Astin. "I put on 10 to 15 pounds for *Rudy*. I took that off when I got married. Then I had to put on 35 to 40 pounds for *The Lord of the Rings* and then just as I was done taking it off, I got this part and Adam and Peter asked if I could put on some weight. I said to my wife, 'here we go again' and headed back to the gym."

Blake Clark plays Lucy's father Marlin Whitmore, a fisherman who had to give up his charter fishing business to care for his daughter. In addition to making his fourth appearance in a Sandler movie, Clark had previously shot a television pilot with Segal.

Clark met Sandler when they both appeared in *Shakes the Clown*, a film about stand-up comedy in which Clark wore a dress, a far cry from his role as Lucy's tough-with-a-heart-of-gold father.

"This role is a bit more dramatic than some of the things Blake has done in the past," allows Segal, "but there's almost always a comedic moment that he knocks out of the park."

It is a testament to the connection to the character of Marlin that when Wing visited the set and ran into Clark, "I instantly recognized him as if he had sprung from my imagination. I had no idea who he was or what his name was, I just said, 'Oh my God, you're Marlin, aren't you?' It was like talking to one of my characters."

His fellow actors also saw him as the perfect embodiment of the character Wing had created. "Blake not only challenges the tone of this film but makes it come alive in the most profound ways," says Barrymore. "He has so much heart and soul and beauty

coming from his heart and his eyes and his physical demeanor. Marlin is a beautiful person who is protective and loyal and fatherly and gruff, yet he's a softie underneath. He struggles with his daughter because it's exhausting to repeat the same day over and over. But there's also comedy and truth in that, a primal parental thing that he brings to it that's very real. If someone you loved was hurting, and you had to struggle to make them happier, that is an incredible mission. Marlin really makes it come true."

In discussing the dynamics of his family in the film Clark says, "Doug and I have given up our lives to take care of Lucy. But even with all the precautions we take - like having dozens of newspapers made up from the day of the accident and having all the regulars at the Hukilau Café in on the ruse - from time to time there'll be an incident that makes Lucy aware that it's not October of the previous year. So, when we hear that there is a stranger trying to court her at the Hukilau, it is not good news. It is a complication that we definitely don't want.

"Aside from the heartache of watching his daughter go through life with such a disabling condition, the worst part for Doug and Marlin," Clark adds, "is that they are locked into having the same thing for dinner every night. Every night is my birthday dinner and we have to sit down to watch the same Minnesota Viking's football game, eat the same spaghetti and meatballs with pineapple upside-down cake for dessert."

Allen Covert, who has co-starred in every Adam Sandler film except *Billy Madison*, plays 'Ten Second Tom' in the movie. "I'm actually the example of how things could be worse," he laughs. "When they take Lucy to the Institute and explain everything to her again, the doctor says at one point, 'well it could be worse, and when she asks, 'How?' he introduces her to me. My memory only lasts for 10 seconds so in the middle of conversations I'm constantly re-introducing myself to people. "

Among the many people who conspire to keep Lucy from having a "bad day" are the owners of the Hukilau Café owners, Sue and Nick.



“The character of Sue really grounds the movie,” explains Segal. “She’s Lucy’s protector at the diner and always on the look-out that no one takes advantage of her. We needed someone who could capture that kind of tough, yet maternal quality on screen. Amy Hill is an incredibly sweet woman and such a consummate performer that there really was no other choice.”

“When we were in pre-production and discussing character, Adam described Sue as the heart of the film in terms of representing the story’s sweet nature,” recounts Hill. “When I first read the script, I just thought this is so nice and it really does depict the Hawaiian ‘aloha’ spirit. I wanted to be sure that Sue embodied a sort of Hawaiian earth-mother quality. At the same time, there is something very warm and goofy about the story, which essentially is what Adam and Drew are like in real life. That’s their natural gift to the world of filmmaking. At the same time, Adam is also very hands-on, very supportive and takes the work very seriously, though he never takes himself seriously.”

For Sandler and Segal, it was essential that the casting have an air of authenticity about it, according to Ewing. “We wanted to cast people who were native Hawaiian as often as we could. A perfect example is Pomai Brown, who plays Nick. He is so full of life. The moment he walks on the set, you feel you’re in Hawaii.”

“When we were casting the movie,” adds Segal, “we received a tape from Pomai, who auditioned for the role in his kitchen. It was love at first sight.”

“Initially,” says Brown, who is well known in Hawaii for his expert ukulele playing, “Henry and Nick become friends over Henry’s love of peanut butter cups and Nick’s love for Spam. There is truth in that because Spam is a very popular food in Hawaii. It’s kind of a cultural thing. Nick jokes around with Henry, and behind Sue’s back, he’s actually encouraging him in regards to Lucy.”

Brown is grateful for all the input he received from Segal and Sandler in fleshing out the role of Nick. “Pete was the first person who coached me and gave me suggestions. And

Adam was absolutely wonderful, because when I first came in I didn't know anything about acting. He took the time to show me so many different ways to do and say things."

Another key comedic role is Alexa, Henry's highly sexed, if not terribly attractive assistant, who is played by Lusia Strus. "In real life, Lusia is extremely attractive," says Segal, "but we've dressed her and done her hair in such a way that she's really unattractive. The 'before-and-after' photos are remarkable. Basically, she looks like a Russian shotputter. She's been a great sport about it."

There is one non-SAG actor in the film - Jocko, a walrus who resides at Six Flags Marine World Park in Vallejo, California. According to Allen Covert, "In one of the drafts of the script Henry took care of a walrus, but I thought the relationship was a little too psychological. Why not just have this crazy walrus be a joke machine? Of course, we had no clue whether we could find a walrus to do this. But we talked to some people at Marine World Park in Vallejo and showed them the script. They said that with enough time, they could teach walruses to do tricks (Jocko is really one of a team of walruses used in the film). The entire time we were filming in Hawaii, they rehearsed the walruses. And they really were hilarious."

## ABOUT THE PRODUCTION

Originally the story for *50 First Dates* was set in Seattle. It was Sandler's idea to move the story to Hawaii. "Once Adam talked about moving the story to Hawaii," recounts Ewing "it just seemed like the very best possible place to do it for many different reasons. You don't see many movies shot there, so it was a great experience to film in a different locale. And it is such a spectacularly beautiful place for a romantic comedy."

The movie shot for six weeks in Hawaii, but the other six weeks were shot in and around Los Angeles. Like a huge circus coming into town one night and leaving at dusk

the following day, the *50 First Dates* production roamed Los Angeles County filming at the Cabrillo Beach Bath House, the American Cetacean Society, the Brigantine Boatworks in San Pedro, the Ocean Trails Golf Course in Rancho Palos Verdes and Leo Carillo State Beach in Malibu, as well as the Unocal Building in downtown Los Angeles.

In all, *50 First Dates* filmed at more than a dozen locations on Oahu, beginning with Marlin's house in Waikane and ending on Henry's boat in Heeia Kea Harbor in Kaneohe. In between, the company criss-crossed the island for six weeks filming at such remote locations as the Kualoa Ranch in Kaaawa Valley, on dirt roads in Wahiawa and Waialua, the pineapple fields of the Dole Food Company, at Makapuu Lighthouse, at Sandy Beach - where only the bravest mount their boogie boards, on the Dillingham Ranch and on the beach made famous in *From Here to Eternity*. Other locations included Honolulu's Hawaii Film Studios and Island Seaplane Airport and, perhaps most importantly, Henry's workplace, the Sea Life Park in Waimanalo.

Although the scenes in Henry's office were filmed on stage in Los Angeles, most of the exteriors were shot at Sea Life Park. Situated on Oahu's east shore overlooking the Pacific, Sea Life Park is known not only as a refuge for sea mammals who have been injured but as a facility to educate the public on the importance of marine ecology. Among the areas used in scenes for the movie were the Sea Lion Pool and the Dolphin Cove, where the playful dolphins showed off for the cameras.

Upon returning from Hawaii, the company flew to Napa Valley for scenes in the Walrus Cove and Shark Tunnel at the Six Flags Marine World in Vallejo, California, and then to Whittier, Alaska, for a final day of filming at sea in Prince William Sound.

There were three major sets built on stages at the Culver Studios and at Sony Studios. The first was the interior of the Hukilau Café, the interior of the Whitmore house and the interior of Henry's office. Comments producer Giarraputo, "We were lucky enough to be

able to work with a lot of wonderful people, many of whom we had worked with before. It makes it easier when you know the team and can speak in shorthand."

Production designer Alan Au, who had collaborated with Segal and Happy Madison on *Anger Management*, returned to oversee the design and construction of the interior sets. "The biggest challenge for the art department," he relates, "was that we were filming exterior scenes at actual Hawaiian locations and needed to match the buildings on stage in Los Angeles.

"In my initial talks with Peter Segal, he was clear that he wanted to show the 'other side' of Oahu, not just the resort side," Au continues. "He wanted to show a more rural, countryside. When we began to scout, we found that most of what we wanted was on what's called the Windward side of the island, which has beautiful beaches and is very green and lush."

Adds art director Domenic Silvestri, "We researched traditional Hawaiian buildings rather than the modern structures you find in Waikiki. We discovered that because of the warm and humid climate, to capture the breezes, there is an incredible openness to Hawaiian buildings, which also fills them with sunlight. Instead of introducing a lot of our own palette, we tried to capture the colors of the natural Hawaiian materials. The colors of the wood and the corrugated roofing - that gets rusted - is what gives you oranges and reds. The thatching has its own warm earth-tones."

As for the Hukilau Café and the Whitmore House, Au says, "We found a beautiful spot on the Kualoa Ranch, which has a fish pond behind it. The environment is incredibly beautiful with mountains in the background and the blue sky and water. It was the perfect spot to build the Hukilau Café. Hawaiian buildings have great character to them. They're frequently built on raised foundations with lanais and tin roofs. It's a very rustic look, which is the essence of what we wanted to capture."

The Hukilau is where Henry and Lucy meet, and there are many pages of dialogue that take place in the same booth. “One of our problems was how to make that visually interesting,” admits Au. “So we included part of the kitchen in the set with a counter where other regulars could be seated, and we put lots of Hawaiian artifacts on the walls. An even bigger challenge, though, was to exactly recreate the Hukilau on stage. The audience has to believe that what we’re shooting inside is the same environment that’s outside. So we hung a huge translight with the background of the Kualoa Ranch and fish pond, and we brought in cars that were parked outside the café. We colored dirt to resemble the red earth you find in Oahu and added lots of tropical greenery.”

Another major location was the Whitmore’s house, which was located in Waikane on a secluded dirt road off the main highway right next to a beautiful pier that runs hundreds of feet into the ocean with beautiful views on all sides. “We added Hawaiian architectural elements to the house including a lanai. We also replanted the whole backyard, grading and sodding it,” says Au.

Again the Los Angeles interiors, which were shot earlier, had to match the Hawaiian exteriors. “The interior set we built on stage in Los Angeles was based on the rough geography of the house in Hawaii because it had to accommodate the film crew,” says Silvestri. “Also, there were several extraneous structures on the existing property that we weren’t able to use, so we did a fair amount of demolition in order to duplicate the architectural elements that we had created on stage.”

Liberties were taken with the interior of Henry’s office to make it more visually interesting, Au says. “Pete came up with a great idea for Henry’s office at Sea Life Park. As long as we were going to build it anyway, he suggested it have a viewing window so you can see right into the dolphin tank. That enhanced the romantic mood for a crucial scene between Lucy and Henry.”

As his director of photography, Segal chose Academy Award®-nominee Jack Green whose work on Clint Eastwood’s *Unforgiven* and *The Bridges of Madison County* had

left an indelible impression on the director. “*Unforgiven*, which captured the badlands, and *The Bridges of Madison County*, which depicted a very delicate love story, were the two iconic movies in terms of the look that I was going for in *50 First Dates*,” says Segal. “We knew we needed to have a savvy eye behind the camera to give it a soft, realistic look. Jack really balanced the scope of the Hawaiian locales with the intimacy and comedy of the story.”

“Clint Eastwood made a number of comedies,” adds Giarraputo, “so we knew that Jack understood comedy. And we also knew that he could shoot the most beautiful, panoramic vistas. He knows how to make things look beautiful and make them look grand, and that was something Pete really wanted.”

According to Green, “When I interviewed with Pete, he mentioned *Unforgiven* and *Bridges* as a template for the look he wanted to achieve. And shooting in Hawaii gives you so many opportunities for scope and naturalness. In addition, this story has such charm and sweetness. There is a very comedic feel about it, but it also deals with serious issues.”

Green, who had never filmed in Hawaii before, confesses that the challenges of shooting on location were “killer in terms of continuity. As pretty as Oahu is, the clouds keep coming and going. It’s bright one minute and shadowed and dark the next. When the background is bright, the foreground is dark. It keeps you on your toes because it changes so quickly. Also, I had many conversations with Alan Au regarding the sets because we had to blend the interiors with the exteriors. We had perfect control when we were on stage but absolutely zero control in Hawaii. It was in other hands,” he laughs.

Green was in charge of shooting the giant translight (a photographic print that is lit from the back) used outside the Hukilau Café set in Los Angeles. “We had to build the set in Hawaii, then photograph the surroundings to make a plate in order to build this huge translight. Then we lit the translight so that it always felt like we were on location.

Though it's a static image, we managed to make it look as if the water in the fish pond was rippling and clouds were rolling by."

In addition, because of the many scenes in the Hukilau Café "we had to find ways to make the audience believe that it was a completely different day. Peter, Alan and I worked very hard to choose different angles to photograph the Café that would help us hide the fact that we were using two different locations: one on stage in Los Angeles, one in Hawaii. We added skylights to the café to make it light and airy as it would be in Hawaii where many homes and businesses have courtyards that are open to the sky."

Costume designer Ellen Lutter is another regular member of the Happy Madison family who came on board for *50 First Dates*. "Making a film is a completely collaborative affair," she comments. "Before I began to put together the costumes for this film, I had meetings with both Jack Green and Alan Au to ensure that we were all in synch. And because we do have quite a bit of visual effects work using a blue screen, you have to be careful about what colors you use. We had to keep the communication lines open, because it wasn't always decided in pre-production just how we were going to handle a certain gimmick or gag. You had to be aware that a scene might turn into something that required a special or visual effect, which reduces the numbers of colors you can use, so our palette was pretty tightly controlled."

Lutter also had several conversations with the film's director about the color scheme for the costumes. "Peter wanted the clothes to look 'islandy,' but also realistic and rich in color. When you come to Hawaii, in your head you think 'bright colors,'" says Lutter. "But the reality is that people wear fairly simple clothing with not particularly bright colors. We decided to pump up the colors a bit to achieve a rich, old-school Hawaiian feel, like in the 40s when they wore burnished jewel tones, maroons, mints and golden yellows. That's a far more attractive look than what is currently popular."

In addition, Lutter was attentive to the nature of the characters she was dressing. "Adam's character is a veterinarian, basically a scientist. But he's got a little bit of the

'Hawkeye Pierce' in him in that he's not a buttoned-down version of a scientist,' says Lutter. "We used some of the elements of what a scientist and explorer might wear, but we jazzed it up a bit with the surf influence - which is impossible to resist in Hawaii. So, in a weird way, I think this character is actually the closest to Adam himself. He's intense and he's smart, but he also likes to have fun. He can take things seriously and his work is very important to him, but he also wants to enjoy himself."

Costumes also play a significant role in Barrymore's creation of character, notes Lutter. "One of the biggest challenges Drew had on this movie was that she was coming directly from making *Charlie's Angels: Full Throttle*, where every day she was in a different, frequently exotic, costume. But throughout most of *50 First Dates* she thinks it's a certain day in October, so she wears the same exact costume for several weeks," observes Lutter.

"I'm normally very methodical about what I wear," declares Barrymore. "I choose my costumes for each scene very far in advance. But with this film, I got caught up in this cycle of Lucy's lack of knowledge about what day it was. I didn't want to be so prepared, because she wasn't prepared. With all my characters, I'm used to having a lot of change and growth and evolution. For example, I almost always wear flat shoes in the beginning of a film and I eventually grow to taller shoes because it changes your height, your demeanor. It changes your level of eye contact with people. I try to change my hair as the story moves along to show a slow growth. With Lucy, it was interesting because she is so stuck in a particular moment in time. I spend most of this film in white pants and a pink tee shirt with slippers - which is what the Hawaiians call flip-flops - on my feet."

As for Rob Schneider's character, Ula, Lutter explains that the actor is "wonderful to collaborate with. To begin with, he's wearing a prosthetic nose and a wig and he also has lots of tattoos. So it felt as though every time he was in a scene you had to top the previous one. What worked well was that his costumes are low key, sort of old and worn and skimpy. As skimpy as we could get it," she laughs. "He looks like one of those guys



that has gained some weight but still thinks he looks fine in the lifeguard bathing suit he wore in high school."

## ABOUT THE CAST

ADAM SANDLER (Henry Roth) 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." Most recently he starred opposite Jack Nicholson in the hilarious comedy *Anger Management* and was nominated for a Golden Globe for Best Actor for his breakthrough performance in Paul Thomas Anderson's *Punch-Drunk Love*. Upcoming for Sandler is James L. Brooks' *Spanglish* opposite Téa Leoni.

Born in Brooklyn, New York, and raised in Manchester, New Hampshire, Sandler's first brush with comedy came at age 17, with a spontaneous 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 Drew 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* and *Mr. Deeds*.

Sandler collaborated with writer Tim Herlihy on the screenplays for *Happy Gilmore*, *Little Nicky*, *Billy Madison*, *Big Daddy*, and the smash hits *The Wedding Singer* and *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 on *Deuce Bigalow: Male 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 TriStar 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 Meatball - all in their daily routines.

DREW BARRYMORE (Lucy Whitmore) first worked with Adam Sandler when they starred in the 1998 smash hit romantic comedy *The Wedding Singer*.

A successful actress since childhood, she has been captivating movie-going audiences for nearly two decades. Since her screen debut, her unique talent and on-screen charisma have earned her critical acclaim and her movies’ box-office success.

Barrymore most recently starred opposite Ben Stiller in *Duplex*. Flower Films and Stiller's Red Hour Films produced the film, which was directed by Danny DeVito. Last summer, she starred with Cameron Diaz and Lucy Liu in *Charlie’s Angels: Full Throttle*, the sly and sexy sequel to the blockbuster action-adventure-comedy hit *Charlie’s Angels*. Each of the two movies, produced by Barrymore and Juvonen’s Flower Films, grossed more than \$250 million worldwide.

In December, 2002, she was seen in *Confessions of a Dangerous Mind* for director George Clooney and in a cameo role in *Donnie Darko*. The latter film, which she produced with her Flower Films partner Nancy Juvonen, starred Jake Gyllenhaal and Jena Malone and received three Independent Spirit Award nominations.

Prior to that, Barrymore starred in *Riding in Cars With Boys* directed by Penny Marshall. Her 30<sup>th</sup> film was the romantic comedy *Never Been Kissed* directed by Raja Gosnell, which marked the first production for Barrymore and Juvonen's Flower Films. The movie grossed more than \$80 million worldwide and featured a stellar ensemble cast including David Arquette, Molly Shannon, John C. Reilly and Michael Vartan.

Barrymore also starred with Anjelica Huston in *Ever After* for director Andy Tennant, which also grossed more than \$100 million in worldwide box office and was an instant sell-out on home video.

She also appeared in the quirky romantic comedy *Home Fries* for director Dean Parisot. The film also starred Luke Wilson, Jake Busey and Catherine O'Hara. She also appeared in the highly successful Woody Allen ensemble *Everyone Says I Love You*, which also featured Edward Norton, Tim Roth, Alan Alda, Julia Roberts and Goldie Hawn. She appeared in classic style in the box office hit *Scream* directed by Wes Craven and featuring Courtney Cox, Neve Campbell and Skeet Ulrich.

Barrymore made her feature film debut in the 1980 film *Altered States* with William Hurt. Her next film was *E.T. the Extra Terrestrial*, where her portrayal of Gertie earned her a Youth in Film Award and a BAFTA (British Academy of Film & Television Arts) Award nomination for Most Outstanding Newcomer. She then went on to star in such films as Stephen King's *Firestarter*, *Irreconcilable Differences*, for which she received a Golden Globe nomination for Best Supporting Actress and Stephen King's *Cat's Eye*, written especially for her, in which she played five different roles.

More recent films include starring roles in *Gun Crazy*, which earned her another Golden Globe nomination, *Poison Ivy*, *Bad Girls*, *Boys on the Side*, *Mad Love* and *Batman Forever*.

She has also appeared in such telefilms as “The Amy Fisher Story,” “Babes in Toyland,” “Olive, The Other Reindeer,” a Flower Films production, and the television series, “2000 Malibu Road.”

ROB SCHNEIDER (Ula) is continuing his collaboration with Happy Madison Productions. Since meeting Adam Sandler on “Saturday Night Live,” he has worked on eight of the company’s films. He most recently starred in *The Hot Chick* and co-wrote and starred in *Deuce Bigalow: Male Gigolo*. He co-wrote and starred in *The Animal* and narrated the animated comedy *8 Crazy Nights*. In addition, he co-starred with Sandler in *The Waterboy*, *Big Daddy*, *Little Nicky* and *Mr. Deeds*.

Born in San Francisco, Schneider began writing jokes as a teen, appearing at local venues including the Holy City Zoo. After cutting his teeth on the stage as the opening act for comedians Jay Leno and Jerry Seinfeld, he made his major network television debut in 1987 on “The David Letterman Show.” In 1990, “Saturday Night Live” producer Lorne Michaels saw his appearance on HBO’s “13<sup>th</sup> Annual Young Comedians Special.” He subsequently joined “SNL” for four seasons.

Schneider’s additional motion picture credits include *Home Alone II* and *Down Periscope*. Following *50 First Dates*, Schneider joined the cast of *Around the World in 80 Days* for director Frank Coraci.

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

Astin most recently starred in the blockbuster *Lord of the Rings* trilogy as the Hobbit "Sam Gamgee," a member of the fellowship of creatures attempting to destroy a ring with evil powers.

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

Astin is also well known for playing the title role in the critically acclaimed *Rudy* and for his feature debut in *The Goonies*. His other film credits include *Bulworth*, *Courage Under Fire*, *Memphis Belle*, *Encino Man*, *Like Father Like Son*, *Where the Day Takes You*, *Staying Together*, *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 Patty Duke 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 has earned a degree in History/American Literature and Culture from UCLA.

DAN AYKROYD (Dr. Keats) received an Academy Award® nomination for his performance as Best Supporting Actor in *Driving Miss Daisy*. He was awarded an Emmy for his writing on the "Saturday Night Live" show starring Sissy Spacek and received a Grammy nomination for Best New Artist 1979 for the triple platinum selling "Briefcase Full Of Blues" record album, which he recorded with the late John Belushi.

*50 First Dates* marks a double-reunion for Aykroyd, first with Adam Sandler, who made his motion picture debut in *Coneheads* opposite Aykroyd and Jane Curtin and also with Peter Segal, for whom he starred in *My Fellow Americans* and *Tommy Boy*.

He has appeared as a co-lead in at least 30 feature films with brief appearances in many more. The films with which Aykroyd has had principal associations have grossed close to one billion dollars in worldwide box office.

The Canadian-born actor has enjoyed a three-decades long career in the entertainment business, starting as a writer and performer on his local cable access station in 1970. He originated the show with his then partner Valri Bromfield. The program was 15 minutes long and titled "Change For A Quarter."

Aykroyd can be next seen in the upcoming Stephen Fry-directed adaptation of Evelyn Waugh's book Vile Bodies entitled *Bright Young Things* in which he plays Lord Monomark, a 1930's press baron, and in director Dave Thomas' comedy *Whitecoats* in which he plays Dr. Cyril Kipp, a hospital administrator.

He was awarded a Doctorate in Literature (Honoris Causa) from Carleton University in 1997 for recognition of his "Saturday Night Live" writing and for the nine produced screenplays on which he shares co-writing credits - *Love At First Sight*, *Blues Brothers*, *Spies Like Us*, *Dragnet*, *Ghostbusters*, *Ghostbusters II*, *Coneheads*, *Nothing But Trouble (Valkenvania)*, *Blues Brothers II*.

Born in Ottawa, Ontario Canada, Aykroyd first performed on CBC network television in the summer of 1970 as a writer/actor for producer Lorne Michaels in the "Great Canadian Humour Test" TV Special. Michaels was also the host and did a stand-up routine with a partner in his own network show. Leaving university without a degree Aykroyd moved full time to Toronto in 1972 to work for Ivan Reitman (*Ghostbusters* Director) and Moses Znaimer at the ground-breaking City-TV.

In 1983 he co-ventured as an investor with the co-founder of Hard Rock Cafe International, Isaac Tigrett, to open U.S. outlets of the famous British American establishment in New York, Dallas and Washington, D.C. It was at the New York's Hard Rock Cafe Inaugural Concert that he reconvened the original Blues Brothers band for the first time since the death of his partner John Belushi a.k.a Jake Blues.

Performing thereafter in the "Elwood Blues Revue" Aykroyd opened the Supreme Court of Rock n' Roll Hard Rock in Dallas, Texas, in 1985.

In his persona as Elwood Blues he performs on seven CDs – "Briefcase Full Of Blues," "Blues Brothers Movie Soundtrack," "Made In America," "Best Of The Blues Brothers," "Dancing With The Blues Brothers," "Blues Brothers - Live From Chicago," "Rhino Essential -The Blues Brothers." In total approximately five million units have been sold.

Aykroyd recruited Jim Belushi to perform as Jake's blood brother Zee for a benefit concert underwriting Carleton University's Alumni fund in 1997. The two have since performed as Elwood and Zee Blues for audiences around the U.S. and to open House of Blues venues in America. As 'Elwood Blues," Dan hosts the 10-year-running House of Blues Radio Hour which is syndicated on 180 radio stations through the United Stations Radio Networks. The House of Blues Entertainment Inc. was founded in 1993 by Isaac Tigrett and Aykroyd.

After numerous live musical performances with both the original Blues Brothers Band and with the house band for House of Blues, the Sacred Hearts, Aykroyd and Belushi began an active search for material outside of what they were performing from the traditional Blues Brothers CD repertoire. The result is their new "Have Love Will Travel Revue" in which Aykroyd and Belushi work as co-emcees, vocalists and dancers and a CD "Have Love Will Travel, Big Men-Big Music."

In 1999, Aykroyd was invested with the Order of Canada, receiving a Vice-Regal decoration from the Governor General of Canada, which is given to prominent Canadians who "desire to make a better country."

## ABOUT THE FILMMAKERS

PETER SEGAL (Director) finished the Adam Sandler, Jack Nicholson comedy, *Anger Management*, his second consecutive \$100 million grossing movie, on a Friday night and reported to the set to begin filming *50 First Dates* the following Monday.

A USC graduate, Segal made his feature film directorial debut in 1994 with the hit comedy *Naked Gun 33 1/3: The Final Insult* starring Leslie Nielsen. His other credits include the 2000 blockbuster *Nutty Professor II: The Klumps* starring Eddie Murphy, the critically acclaimed *My Fellow Americans* starring Jack Lemmon, James Garner, Dan Aykroyd and Lauren Bacall, and the hit comedy *Tommy Boy* starring Chris Farley and David Spade.

With an extensive career directing for television, Segal has won eight Emmy Awards, a Cable ACE award for Best Director, and two National Association of Broadcasters' Service to Children awards.

In 2002, Segal co-wrote and created the NBC comedy "Hidden Hills," which aired Tuesday nights after "Frasier."

Segal formed Callahan Filmworks in 1995 with his producing partner Michael Ewing. They currently have several film and television projects in development.



GEORGE WING (Written by) attended NYU's Undergraduate Film and Dramatic Writing programs, where he studied under such legendary screenwriters as Waldo Salt, Ring Lardner, Jr. and Ian McClellan Hunter, who became his mentor.

Following graduation in the early 1990s, Wing supported himself as a paralegal in New York City, and also worked in rural areas of the Dominican Republic, Mexico, Ecuador and Paraguay, administering vaccination campaigns with the local ministries of health.

Wing's first script *Dragons* was optioned by producer Gale Ann Hurd. *The Flying Smiths* was optioned by Working Title. He is currently writing *Helium* - 'a romantic comedy about a man who becomes lighter than air when he falls in love' - for producer David Heyman and director David Dobkin.

Wing is newly married and lives in Seattle.

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 went on to produce *The Wedding Singer*, *The Waterboy*, *Big Daddy*, *Mr. Deeds* and *Little Nicky*. With Happy Madison producing partner Adam Sandler, he executive produced *Deuce Bigalow: Male Gigolo*, starring Rob Schneider, *Joe Dirt* starring David Spade and Adam Sandler's *Eight Crazy Nights*.

Most recently, Giarraputo produced *Anger Management* starring Adam Sandler and Jack Nicholson.

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

STEVE GOLIN (Producer) is the founder and CEO of Anonymous Content, a multi-media production, content development and talent management company, which has signed directors David Fincher, David Kellogg, Gore Verbinski, Mark Romanek, Andrew Douglas, Malcolm Venville and Robert Logevall, among others, for representation in commercials and music videos. Anonymous' talent management division includes such clients as Tony Goldwyn, Tom Everett Scott, Snoop Dogg, Maura Tierney, Ron Rifkin, Gabrielle Union, Patricia Clarkson, Peter Gallagher, Academy Award®-winner Steve Gaghan and Pulitzer Prize winner Donald Margulies.

Steve Golin is currently in post-production on *Eternal Sunshine of the Spotless Mind*, written by Charlie Kaufman (*Being John Malkovich*) and starring Jim Carrey and Kate Winslet under the direction of Michel Gondry (*Human Nature*). Golin recently produced *Being John Malkovich* starring John Malkovich, John Cusack and Cameron Diaz (Winner of the Grand Prize at Deauville Film Festival 1999 and the Independent Spirit Awards' Best New Film, recipient of three Oscar® nominations and multiple Golden Globe, SAG and DGA nominations along with numerous film critics awards. He also produced *Nurse Betty* (winner of Best Screenplay, Cannes 2000) starring Morgan Freeman, Chris Rock and Renee Zellweger (winner of a Golden Globe for Best Actress, Comedy) and *Bounce* starring Ben Affleck and Gwyneth Paltrow.

Previously, Golin produced David Fincher's *The Game* starring Michael Douglas and Sean Penn, Barry Levinson's *Sleepers* starring Brad Pitt, Robert DeNiro and Billy Crudup, Jane Campion's *Portrait of a Lady* (for which Barbara Hershey was nominated for an Oscar® and a Golden Globe for Best Supporting Actress) starring Nicole Kidman and John Malkovich, David Lynch's *Wild at Heart* (Winner of Palme d'Or at Cannes 1990, and Oscar® nominated for Best Supporting Actress – Diane Ladd) starring Nicolas Cage and Laura Dern, John Dahl's *Red Rock West* (Nominated for Best Director and Best Screenplay, Independent Spirit Awards 1995) starring Nicolas Cage and Lara Flynn Boyle, Dominick Sena's *Kalifornia* starring Brad Pitt and David Duchovny, and Madonna's *Truth or Dare*. Golin also produced television series,

specials and telefilms including “Beverly Hills, 90210,” “Twin Peaks,” “Heat Wave” (Winner of 4 Cable Ace awards including Best Movie and an Emmy for Best Supporting Actor for James Earl Jones), the Peabody-Award-winning “Tales of the City” and the Showtime series “Fallen Angels,” which had episodes directed by Tom Hanks, Tom Cruise, Steven Soderbergh, and Phil Joanou, among others.

Prior to Anonymous, Golin co-founded Propaganda Films in 1986, which set a new creative standard for music videos and commercial production with its revolutionary style and sophistication. Golin built Propaganda into the largest music video and commercial production company in the world, and Propaganda has won more MTV Video and Cannes Palme d’Or awards (for commercial excellence) in those media than any other company. Under the direction of Golin, Propaganda’s Music Video Division earned a stellar reputation through its work with such diverse artists as Michael Jackson, Madonna, The Rolling Stones, David Bowie, George Michael, The Beastie Boys and The Red Hot Chili Peppers. Propaganda’s Commercial Division produced award-winning spots for such leading advertisers as AT&T, IBM, Nike, Apple, McDonald’s and Budweiser. Steve Golin has been involved in developing the careers of some of Hollywood’s best “A-list” directors, including David Fincher, Alex Proyas, Dominick Sena, Spike Jonze, Antoine Fuqua, Gore Verbinski, David Kellogg, Simon West and Michael Bay.

Steve Golin attended NYU, graduated from the American Film Institute with an MFA in Producing, and is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America.

**NANCY JUVONEN** (Producer) founded Flower Films with actress Drew Barrymore in 1995. Their first production, *Never Been Kissed*, went into production in 1998 with Juvonen and Barrymore producing alongside Sandy Isaac. The movie, made as part of their first-look deal with 20<sup>th</sup> Century-Fox/Fox 2000, grossed more than \$80 million worldwide.

For their next project, Flower Films, along with Mandy Films and Tall Trees, produced the hugely successful *Charlie's Angels*, which grossed more than \$250 million worldwide. The sequel, *Charlie's Angels: Full Throttle*, was released in June 2003.

Juvonen and Barrymore also produced, with Matt Groening and Claudia de la Roca, the Emmy-nominated TV program "Olive, The Other Reindeer," now a staple for television holiday season programming.

In 2001, Flower Films, along with Newmarket and Gaylord Films released the independent feature *Donnie Darko* a cult hit that has been met with extremely favorable critical and fan reaction, domestically, as well as overseas. More recently, Flower Films and Ben Stiller's Red Hour Films, produced the dark romantic comedy *Duplex* starring Barrymore and Stiller, directed by Danny DeVito.

Also on the production slate is *A Confederacy of Dunces*, written by Scott Kramer and Steven Soderbergh, based on the Pulitzer Prize-winning novel.

Flower Films has a first-look deal with Sony Pictures through 2005.

DANIEL LUPI (Executive Producer) most recently served as co-executive producer on Steven Spielberg's *Catch Me If You Can* starring Leonardo DiCaprio. Previously he produced Paul Thomas Anderson's critically acclaimed romantic comedy *Punch-Drunk Love*, starring Adam Sandler and Emily Watson. The film marked his fourth teaming with Anderson, for whom he had co-produced *Magnolia*, *Boogie Nights* and *Hard Eight*.

Lupi also served as co-producer on Andrew Nichol's *Simone* starring Al Pacino, and produced the sci-fi thriller *Imposter* starring Gary Sinise. Among his other producing credits are Ole Bornedal's *Nightwatch* and Wes Craven's *Scream 2*.

Lupi's credits also extend to the television arena, where he was the production manager on numerous American Playhouse productions. He has also worked extensively in the commercial and music video realms.

MICHAEL EWING (Executive Producer) is partnered with Peter Segal in Callahan Filmworks and oversees the development of numerous feature film and television projects for the company. Most recently, he co-produced *Anger Management* starring Adam Sandler and Jack Nicholson and directed by Segal.

Ewing began his career in New York studying with Stella Adler and Lee Strasberg at the Actor's Studio. He went on to direct and co-produce John Rechy's off-Broadway play "Tiger Wild" before turning his attention to feature films. Ewing's first feature was *The Naked Gun*, starring Leslie Nielsen and Priscilla Presley. He returned as associate producer on the next two successful sequels, *Naked Gun 2- 1/2* and *Naked Gun 33 1/3*, where he first worked with director Peter Segal. Ewing went on to serve as associate producer and co-producer respectively on the director's next two features, the hit comedy *Tommy Boy* starring Chris Farley and David Spade, and the critically acclaimed *My Fellow Americans* starring Jack Lemmon, James Garner, Dan Aykroyd and Lauren Bacall. Next, Ewing co-produced *Nutty Professor II: The Klumps*.

Last year Callahan Filmworks had the NBC comedy "Hidden Hills," which Ewing produced.

M. JAY ROACH (Executive Producer) made his directorial debut with the box office hit *Austin Powers, International Man of Mystery* starring Mike Myers and followed it with two smash-hit sequels, *Austin Powers, The Spy Who Shagged Me* and *Austin Powers in Goldmember*. He is also the director and producer of the blockbuster comedy *Meet the Parents* and its upcoming sequel *Meet the Fockers*. Roach also directed *Mystery, Alaska* and produced *The Empty Mirror* as well as the upcoming film version of Douglas Adams' *The Hitchhiker's Guide to the Galaxy*.

A graduate of Stanford University, Roach received his master's degree in film production from the University of Southern California. While at USC, his short subject film *Asleep at the Wheel* was nominated for a student academy award. Roach served as associate producer and wrote the story for *Blown Away* starring Jeff Bridges and Tommy Lee Jones.

JACK GREEN, ASC (Director of Photography) had three films in release during 2003 - director F. Gary Gray's *A Man Apart* starring Vin Diesel, *Against the Ropes* directed by Charles Dutton and starring Meg Ryan and *Second Hand Lions* directed by Tim McCanlies.

Green is most widely regarded for his longtime creative association with actor and filmmaker Clint Eastwood. Their films together include *Space Cowboys*, *True Crime*, *Midnight in the Garden of Good and Evil*, *Absolute Power*, *The Bridges of Madison County*, for which Green received a nomination from the American Cinematographers Society (ASC) for Outstanding Achievement in Cinematography, *A Perfect World*, *Unforgiven*, for which Green received an Academy Award® nomination and a BAFTA Award nomination, *The Rookie*, *White Hunter*, *Black Heart*, *Pink Cadillac*, *Bird*, *The Dead Pool* and *Heartbreak Ridge*.

Green made his directorial debut in 1997 with *Travellers*, the highly praised story of gypsy life. His many other credits as cinematographer include *Pretty When You Cry*, which Green also directed, *Girl*, *Interrupted* directed by James Mangold, two films directed by Jan De Bont, *Speed 2: Cruise Control* and *Twister*, *The Amazing Panda Adventure* directed by Christopher Cain, *Trapped in Paradise* directed by George Gallo, *The Net* directed by Irwin Winkler, *Deceived*, *Love Crimes*, *Race for Glory*, *Like Father, Like Son* and Agnieszka Holland's documentary *Golden Dreams*.

ALAN AU (Production Designer) most recently designed *Anger Management* for Happy Madison Productions. Previously, he created the look for *Deuce Bigalow: Male Gigolo* and *The Animal* and was the art director of *Joe Dirt*. He also worked on director Perry Andelin Blake's films *The Master of Disguise*, *The Waterboy*, *The Wedding Singer* and *Little Nicky*.

JEFF GOURSON (Film Editor) most recently collaborated with Peter Segal on the comedy *Anger Management*. Prior to that, Gourson edited *Mr. Deeds* starring Adam Sandler and *The Animal* starring Rob Schneider. Gourson 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* 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*, *The Incredible Shrinking Woman*, *Tron*, *Perfect*, *Can't Buy Me Love*, *Big Top Pee Wee*, *Beverly Hills Ninja* and *Shadow of Doubt*.

ELLEN LUTTER (Costume Designer) is a graduate of New Paltz University in New York. She began her career as a wardrobe supervisor with horror movie king Lloyd Kaufman on such films as *Squeeze Play* and *Nocturna*.

After several years of working as a wardrobe supervisor, Lutter attended New York's Fashion Institute of Technology, concentrating on the technical aspects of design.

Lutter most recently designed the costumes for *Anger Management* starring Adam Sandler and Jack Nicholson. Previously she designed the costumes for Sandler's films *Mr. Deeds*, *Little Nicky* and *Big Daddy*.

Among her additional credits are the films *Flirting with Disaster*, *New Jersey Drive*, *Living In Oblivion*, *The Night We Never Met*, *Mississippi Masala* and *Friday the 13th - Part II*. Lutter recently completed work on the film *House of D* directed by David Duchovny.

TEDDY CASTELLUCCI (Music by) has scored such motion pictures as *Anger Management*, *Daddy Day Care*, *Mr. Deeds*, *Adam Sandler's Eight Crazy Nights*, *Big Daddy*, *The Animal*, *The Guest*, *Good Advice*, *Deuce Bigalow*, *Repli-Kate*, *Little Nicky* and *The Wedding Singer*. As a studio musician, his long list of recording and performing credits includes projects with such diverse artists as Michael Jackson, Jackson Browne, Boz Scaggs, Smokey Robinson, Olivia Newton-John, Michael Bolton, Natalie Cole, Brian Wilson, Carole King, Linda Ronstadt, Wynton Marsalis, Dizzy Gillespie and Lionel Hampton.

MICHAEL DILBECK (Music Supervision by) has enjoyed a career in the music and film industries that has spanned more than 20 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 *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 of *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 *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*.



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