

# GRANDMA'S BOY

Alex (ALLEN COVERT) has one sweet life. After walking away from his death by accounting job, he's now a video game tester at Brainasium, the company responsible for the worldwide gaming phenom of "Eternal Death Slayer." At 35, he may be the oldest tester in the business (he's called "Gray Bush" by his co-workers), but he's also the best.

But when his roommate fails to pay the rent for six months because he's spent every last cent at Madame Wu's Filipino Palace ("They're not hookers, they're massage therapists!"), Alex unfortunately finds himself on the street. His friendly dealer Dante (PETER DANTE) can't let Alex crash because he has a business to run and besides, the guard lion will be arriving any day. His friend Jeff (NICK SWARDSON) agrees to put him up, until that unfortunate accident involving Alex and the action figure in the bathroom...which Jeff's mom happens to, well, catch.

Alex's last resort is to move in with three hot babes—that's what he tells his friends, at any rate. In actuality, the 35-year-old finds himself living with his sweet and loving 80-year-old grandma Lilly (DORIS ROBERTS), along with her two roommates: the "been there, done that repeatedly" octogenarian Grace (SHIRLEY JONES) and the not-quite-all-there, overly medicated Bea (SHIRLEY KNIGHT). Lilly dotes on Alex and keeps him housed and fed—in exchange for a few simple chores around the place, like taking out the trash and sandblasting the house.

So things are busy for Alex both at his new home and at work. Brainasium's New Age-y honcho Mr. Cheezle (KEVIN NEALON) has brought in hotshot (and *really hot*) gaming exec Samantha (LINDA CARDELLINI) from New York to help whip "Eternal Death Slayer Three" into shape before its street date. Seems the series' creator, über-nerd

wiz kid J.P. (JOEL DAVID MOORE), has been coasting on his rep—he was a millionaire by the time he turned 13—and his newest entry has a few bugs.

The game’s kinks are no prob for Alex and the Brainasium testers (most of whom just started shaving), which leaves time for Alex to help Lilly with the house and to try and bag his new hot boss while continuing to work in secret developing his own game, called “Demonik.”

Things start to get tricky, though, once the cat’s outta the bag about who Alex is really rooming with—that is until the gray ladies warm to Alex’s friends at an after-work party, thanks to that special tea they found in his room. Who knew 80-somethings could be so at home with video geeks, a low-key dealer, an African tribesman and a smattering of strippers, along with their colorful clientele? Amazing what a few tokes and tequila slammers will do to loosen things up.

But when jealous nerdboy J.P. swipes Alex’s “Demonik” and tries to pass it off as his own, it becomes a battle of Gen-Xers versus gin players when Samantha produces a secret weapon: Alex’s grandma (and now master gamer) Lilly.

The latest comedy from ADAM SANDLER’s Happy Madison Productions, GRANDMA’S BOY features gamers and grannies, sex and partying, bong vases and footie pajamas...and even a Tae Kwan Do master chimpanzee (don’t call him a monkey). Sandler has assembled a cast and crew full of longtime collaborators who have worked on such titles as “Anger Management,” “The Waterboy,” “Happy Gilmore” and “Billy Madison”...and now focus their skewed comic sensibilities on GRANDMA’S BOY.

The movie stars Linda Cardellini, Allen Covert, Peter Dante, Shirley Jones, Shirley Knight, Joel David Moore, Kevin Nealon, Doris Roberts and Nick Swardson, along with cameo appearances by Rob Schneider and David Spade. Nicholas Goossen makes his directorial debut in the Happy Madison production, presented by Twentieth Century Fox and Level 1 Entertainment. Adam Sandler, Jack Giarraputo and Glenn S. Gainor serve as executive producers. Allen Covert is also producer, and wrote the script with Barry Wernick and Nick Swardson, who also serves a co-producer. The film is distributed by Twentieth Century Fox.

## **ABOUT THE PRODUCTION**

### **Another Happy Collaboration**

For a majority of the filmmakers, cast and crew who worked on GRANDMA'S BOY—a lot of whom are continuing their association with Adam Sandler and his production company, Happy Madison—the experience was somewhere between an extra-curricular graduate film school project and an all-weekend party out of bounds.

For co-writer, producer and star Allen Covert, this was most certainly the case. Having co-starred in every one of Sandler's movies (with the exception of “Billy Madison”) and worked in various producing capacities on six of those titles, Covert found himself at the center of GRANDMA'S BOY writing, producing and playing the lead role of Alex. “And on Fridays I do craft services, too,” he adds. “But it's fun. Let's face it: we make comedies. Most everyone I know at Happy Madison works there because they never wanted to have a real job. It's kinda like ‘Woo, hoo! Look what we get to do!’ Our days are really long, so we might as well have fun.”

Alex, whom Covert calls “the lord of the geeks,” and his odd housing situation grew out of a real life experience: following his father's surgery, Covert and his dad moved in with his grandmother (in a very small condo) for several weeks.

It seemed like a natural fit for Nicholas Goossen to step up to the role of feature film director, having joined the Happy Madison production team fresh out of high school with an internship on “The Wedding Singer.” Since that time, Goossen had worked his way up through the HM ranks, from production assistant to website director (where his myriad duties included shooting one short film a week to post on the site) to short feature and video director—all in nine years. “Goossen's been training as a director ever since he got here,” explains Covert. “Shooting a film a week for AdamSandler.com was like going to film school...only probably we had better beer.”

Goossen says, “These guys always knew I wanted to be a filmmaker. I've pretty much been working towards that on all of the movies, with Adam giving me more responsibility each time, starting out directing the smaller stuff—basically anything that wasn't a movie. And now he's made the mistake of giving me this thing. I can't believe he did it, the fool.”

The first-time feature director adds, “It didn’t hurt when I first got here that Adam walked up to me and said, ‘Do you play basketball?’ I said, ‘Yeah, sure.’ It was a good thing that I dunked a few when we played. So I guess I pretty much owe my career to basketball. And I think Adam probably felt sorry for me, like, ‘This poor kid. He’s kind of a dork. I should probably help him out a little.’ So when he picked me to do this, I thought it was just to be captain of the basketball team. I’m still convinced that’s right, but somehow, things got mixed up and here I am.”

As can only happen in a place like Happy Madison, the convergence of several comedy roads led to the involvement of stand-up Nick Swardson.

Covert recalls, “Goossen was going to meet with some kid for another project. He’d had been hitting the clubs looking for young comics. And I had seen a tape of this Nick guy that they’d been looking at—‘Hey, this kid’s funny.’ Something like the next day, Adam walks in with a name on a piece of paper. He said, ‘I saw this guy on Comedy Central. He’s really funny. You guys should find him.’ It was Swardson. So we had him in and after one meeting, we thought that he’d be good to bring in as a writer.”

Swardson was also invited to write himself into the movie (he becomes Jeff, Alex’s footie pajama-wearing friend); Nick additionally assumed co-producing duties on the production. Covert says, “There’s a reason we write movies—so we can actually get into the movies. It’s not like anyone’s out there writing Allen Covert leading roles.”

Swardson says, “The guys were fans of my stand-up and knew that I was a writer on ‘Malibu’s Most Wanted.’ And Allen and Adam were like, ‘If you want to write yourself in, go ahead.’ It’s kind of this big group, everybody does a little of everything sort of place.”

Swardson’s offbeat character ended up with an equally weird home life. Jeff, in his early 20s, lives with his parents, whom he calls his roommates. And his bedroom and nighttime attire look like an eight-year-old’s idea of paradise...down to the big, one-piece p.j.s. “We were shooting at night, and I’d have to walk around the neighborhood in these pajamas, on my way to the food truck or the bathroom. I must have looked like the biggest pervert...or some guy who was being seriously molested. There was probably

some big neighborhood watch meeting later about it—‘We have to find this boy and save him!’”

Jeff isn’t the only character to undergo a certain amount of humiliation. Covert’s Alex is put through a continuing series of embarrassing situations—which is perfect for the filmmaker/performer. Nick Goossen explains, “Allen grew the crazy beard and hair for “Happy Gilmore”—he was also naked in that. Then he had the weird mustache and hair for “The Wedding Singer.” Then he was bucktoothed and retarded in “The Waterboy.” Then he had to kiss [Peter] Dante in “Big Daddy.” He shaved half of his head and got really fat for “Little Nicky.” He got even fatter and had this permed blonde hair in “Mr. Deeds”—Adam kicked his ass in that and again, he got naked. He was an idiot with no memory in “50 First Dates.” He got a major nut shot from Sandler in “The Longest Yard.” So he pretty much has a long screen history of humiliation and I didn’t see why we should stop now when he’s starring in the movie.”

Goossen and the entire project benefited from the hands-on approach of Sandler from the very beginning. Covert says, “Swardson and I were on about page two, and we stopped and handed it to him, like, ‘Are we on the right direction?’ He’s the best to have around. He gave us a million jokes. He was on-set the first day and was sitting behind a monitor and gave us a joke that became our quote: ‘You’re a little hooker.’ The crew was saying it still five weeks later.”

Swardson also notes, “With Adam behind it and supporting it, that was huge. We could really be open creatively. We wanted to make an original comedy, something different, something fun. Definitely whack, ‘R’ stuff. Strippers, grannies, games, monkeys, weed. You want it, we got it.”

Centering the script around video gaming was a big draw to everyone, especially the director, who describes himself as “hardcore.”

“He is a fanatic,” observes Swardson. “This film was really intriguing for him to get into this world. The whole idea of these guys who test video games for a living, I think that’s probably Goossen’s dream job.”

Goossen sums up how he sees GRANDMA’S BOY: “Video games, grandmas and weed. And I like to hear Swardson drop the F-bomb—I’m not going to lie, it just makes me laugh, hearing him say it.”

### **Over the River and Through the Woods...**

The director continues, “Alex is at a standstill in his life. He’s 35. He’s been testing video games for ten years, basically playing games and getting stoned—which is great, for a while. But in between trips to his dealer’s house, he’s been working on his own game. And that’s when his roommate tells him he’s been giving all the rent to a bunch of hookers...I mean, ‘massage therapists,’ and he ends up out of his apartment. He tries to stay at his dealer, Dante’s, but his home is kinda his office and he’s also about to get a lion to guard the place—you can get around a dog, but no one messes with a lion. Then, after this unbelievably humiliating scene at Jeff’s house—which, by the way, is probably one of the most embarrassing things Allen has had to do onscreen ever, poor guy—he’s living with grandma and her roommates.”

And these aren’t your run-of-the-mill little old biddies, either. In Wernick, Covert and Swardson’s script, these gray ladies are separately called upon to engage in some very un-grandmotherly-like behavior: while Lilly is perhaps the picture-perfect grandma (doting, sweet and always shoveling out food—great for a grandson with occasional munchies), she also gets to cavort with a crowd from a strip club while inadvertently stoned and eventually becomes a video gaming master; Grace is a tart-tongued senior who definitely knows her way around the bedroom (her partners number way into the four-digit zone) and who has a taste for younger guys; and Bea is a harmless loony, inhabitant of her own planet of one, thanks to her unending schedule of meds which she dispenses from a handy tackle box.

And to play these colorful characters, not just any grandmas would do. Covert, Goossen and their team went after some major grannies—some of the most major in the business: multiple Emmy winner Doris Roberts, Oscar<sup>®</sup> winner Shirley Jones and Emmy and Tony winner Shirley Knight. Covert says, “Just sending the script to them was like, ‘Please, don’t be insulted by this...but hey, do you wanna be in it?’ What we got back was basically the same response—they’re great actresses and who are all funny ladies, and they just thought that it was a fun project...maybe just something crazier than they’ve ever done before. They all lived through the ‘60s, right? And they’ve been in the business for a really long time, around actors and producers and agents, and there’s a

fair share of sleazy guys out there. So they sorta said, ‘What, this script? Oh, please. Bring it on.’”

Director Goossen wasn’t sure that his experience making many short films for the Internet would impress the veteran actors. “I was most nervous about working with the ladies because they are so awesome. I didn’t think they would want to be directed by a 26-year-old punk. And this is really an ‘R’-rated film, so to ask these great actresses to do some of this stuff, man...Shirley Jones talking about some kinky sexual stuff, Doris Roberts toking and Shirley Knight meandering around, an incoherent pill freak. But they were amazing. They were willing to do pretty much anything we asked them to do.”

Nick Swardson observes, “It’s incredibly bizarre to have these ladies in these roles—Doris lighting up, Shirley Jones talking about sex acts and Shirley Knight eating pills like candy. It’s funny, it seems like we always tiptoe around older people, like ‘Should we explain the munchies to them?’ They were totally cool, like, ‘Please, we were doing this stuff before you were born.’ They were game for anything and they have a lot of acting experience. Between them, I figured they have something like 3,000 headshots.”

Working together on GRANDMA’S BOY was a reunion of sorts for the three older inhabitants of Lilly’s house. Roberts and Jones had crossed paths in the New York theater world many times over the years, but had only worked together on an episode of the popular “Murder, She Wrote.” Jones and Knight had appeared together in the sequel “Beyond the Poseidon Adventure” (“The first one was great, right? The second one was terrible!” offers Jones).

Doris Roberts’ popular role of the grandma with the snappy comebacks on “Everybody Loves Raymond” is effectively turned on its ear in her portrayal of Lilly, Alex’s loving (but no pushover) grandma.

“Having Doris Roberts in this movie is really nice,” says Covert. “On ‘Raymond,’ her character could be manipulative and mean. But in this, she’s just so open and sweet. Her timing is unbelievable—she would do these lovely, nice things and still, with this innocence, she’s able to make you laugh hysterically.”

Roberts says her first reaction when she read the script was, “What am I doing?” But she was won over by the character, the script and the cast. She offers, “Lilly, my

character, is quite wonderful. She gets in a little trouble...but not much. The humor does get kind of extreme, sort of raunchy. But also, it always comes back to a very kind place about having a home and a family. That's actually at the center, I think, of most of the films from Adam."

Part of the fun for Roberts was getting to play off of two other skilled actresses, both of whom have characters entirely different from her own. "In my home are two other women, played by Shirley Knight and Shirley Jones. We're very clearly delineated as different characters and it is great fun to play with those two ladies. As actresses, we respect and trust each other, and we ended up working as a unit rather than individuals."

But Lilly isn't all sweetness and light—well, maybe still sweet and light but in an altered way, particularly when she makes a mistake by borrowing a tea tin from her grandson's room and brewing a big pot for her and her roomies.

"Compared to her roommates, my character is very normal. So when she does get kind of wacky—she mistakenly makes tea for the girls and it turns out she's brewing Alex's stash—and we're absolutely stoned out of our gourds. Then Alex comes home and brings his friends, and one of them invites everyone over from a strip club—let's just say it's a party where just about anything can happen...and a lot does. It was one of the most fun times I've ever had working on a movie," offers Roberts.

The fictional Lilly and the real life Doris have one thing in common: a motto for life. "She doesn't give in, she doesn't give up and she doesn't take 'no' for an answer. For anyone who knows me, they'd tell you that pretty much sums up my character as well."

Character is exactly what drew Shirley Jones to the project. Fans of the seminal sitcom "The Partridge Family" will definitely be surprised at the colorful background and racy dialogue of the still sexy Grace, including her reminiscences about her sexual escapades with old movie stars, like the silent film star Charlie Chaplin. ("He wasn't silent anymore," her character fondly recalls in the film.)

Covert comments, "About a week before we started shooting, I was sitting home flipping through channels and 'Oklahoma' was on—you know, Shirley Jones, 18-years-old, 'there's a bright golden haze on the meadow!?' And I was thinking, 'Oh. This poor woman. What am I about to do to her?'"

“Quite frankly, the reason I take on a project now,” explains Jones, “is for the chance to play a character I’ve never played before—a character that’s going to challenge me, a character that’s going to say, ‘Wow!’ And that’s certainly the case with Grace.”

Jones welcomed the opportunity to play counter to her popular image with the sexually active grandma who’s survived four husbands (Alex comments, “Yeah, they probably committed suicide”) and is somewhat cynical in her approach to life. She continues, “It’s a fabulous part. And I’m certainly not Mrs. Partridge in this movie. I guess I’m sort of an alcoholic/sexaholic—and it’s been such great fun. When I first read the script, they asked, ‘Which part would you like to play?’ And I said, ‘If I do anything, I want to play Grace, no doubt.’ It was so different from everything I’ve played—except for “Elmer Gantry,” I was a prostitute in that—but this film is definitely out there, with some risky comedy. I’m not sure of the rating, but you can bet, you get a little bit of everything.”

Another bonus for Jones was working with Sandler and his team. She explains, “To have Adam say, ‘This is a good script’ goes very far with me. On the first day of shooting, he came over and said, ‘We’re so lucky and happy to have you on this film.’ And I said, ‘Thank you. I’m very happy to be here.’ I’m a great fan of his, and I’ve admired his films for quite a while. He’s very talented; he’s incredibly funny, but he’s also a gifted actor and a wonderful writer. I think his being involved is basically the cherry on the cake, as far as I’m concerned.”

Cherries on cakes are just the kind of thing that would fascinate the third roommate in Lilly’s house, Bea—the somewhat dim light bulb who keeps herself powered by a never-ending stream of self-dispensed meds. Bea rarely utters a word relative to the situation surrounding her, but prefers to speak in non-sequiturs (“I’m made of wood” or “Pancakes for sale”).

Shirley Knight was also enthusiastic about playing an offbeat character. “When I read the script I thought this is wild and crazy and naughty. My character Bea is just so dim—she says things that are totally inappropriate and totally off-the-wall. I also eat things, like flowers in the garden, and I drink paint as well. All of this is because I’m totally zoned on out pills, which I pull from my tackle box that goes everywhere with me.”

Knight has fashioned her longstanding career from a string of usually dramatic characters and she has a wry perspective on her recent ventures into comic terrain. She jokingly explains, “In one scene, I get to sing Poison’s ‘Talk Dirty To Me’. I’ll probably never live that down. And I blame Harold Ramis [“Stuart Saves His Family”] and James Brooks [“As Good As It Gets”] for changing the course of my life in this comedy world. I used to be this very serious actress with all these awards...now I’m just a silly woman, and it’s all their fault. And now I get to blame Adam Sandler and all his friends, too!”

### **A Hot Boss, A New Age Boss, A Dealer, A Geek And Others...**

#### **And the Games They All Play**

Alex falls for his new boss, Samantha, who has been imported to oversee the development of the latest Brainasium game. And she has the dubious honor of being the only girl at work—a lone hottie in a sea of virgins. Linda Cardellini, perhaps best known for her work as Velma in the “Scooby-Doo” films and on television’s “E.R.,” explains that her character Samantha is “hired to crack the whip on this game production. All the guys at Brainasium aren’t accustomed to girls being around the office, so they are somewhat enamored with her. But the good thing about Samantha is that she’s one of the guys. There’s not too much that offends her—even in an office full of hormonally out of control geeks.”

If the god of gamers had created woman, her name would be Samantha...which is exactly what the writers had in mind when they wrote her. Nick Swardson explains, “Alex sums it up when he says, ‘I love this girl—I found a girl *who plays video games.*’ What girl does that, you know? We designed her to be the ultimate—she’s hot, she’s smart and she plays video games. She can hang with the guys, she can do a couple shots of tequila, she can puke and then she can make out after that. That’s pretty much a gold medal right there.”

Covert adds, “She’s all that, plus she likes me, which is a bonus...because that usually doesn’t happen.”

On Cardellini’s first day of filming, the actress shot “the make-out scene” between Alex and Samantha. She observes, “We strangely had to keep doing it take after take. I’m not sure what that was about. There’s also another scene where my character is

pretty drunk at the party at Alex's grandma's house, so of course I feel compelled to sing a karaoke version of 'Push It' while dancing and making a total idiot out of myself...and I had a blast." She stops and adds, "Making this movie with all the Happy Madison guys felt like I was working with someone's family...and then pretty soon, I felt like part of that family."

If the filmmakers, cast and crew represented a family, then the father figure would most likely have to be Kevin Nealon playing Brainasium's Mr. Cheezle, a very spiritual man who happens to run a company that produces the most violent video games on the market. The part was specifically tailored for Nealon, "knowing full well that he would make it even funnier," explains Covert. The director interjects, "Kevin's great. Amazing. Brilliant. Weird. And tall, very tall."

Nealon found filming GRANDMA'S BOY akin to going back to school: "It's like Sandler University, you know, it's a film school. A lot of guys start out as assistants, doing PA jobs, then they kind of graduate up, learning about filmmaking along the way. They become more familiar with how to make successful comedy and they get funnier. Then Sandler has the generosity to offer them opportunities to be in the films, or direct them. That's Nick Goossen's story. But you know, there are child labor laws for directors, too. We had to stop shooting at six so he could go to school for an hour, and then come back and shoot more. I think he was studying American presidents, if I'm not mistaken."

Another familiar face at Sandler U is Peter Dante, who stars as the friendly, all accepting, ever joyous neighborhood dealer, who happens to be named Dante.

The actor says, "I think they wrote the part for someone else, but decided to give it to me at the end. You know, they were like, 'All these people were up for it, but since you have the right name, you can have the part.' I thought that was really big of them."

Since Dante had become accustomed to working with Covert and the HM gang, his usual co-stars, the filmmakers wanted to challenge the actor this time around by pitting him against some formidable (and rather furry) talent. When Dante's plan to utilize a guard lion as a home protection system fails, he decides on the next best thing: a chimp trained in martial arts. So chimpanzee Harry was hired and, although named Monkey in the script, his trainers were adamant about educating Harry's fellow actors,

reminding them that monkeys have tails and chimps don't. Whatever his species, Harry bonded with his acting compatriot Dante, and was rather fond of kissing the actor after every scene.

Dante compares Harry to one of his previous, frequent co-stars: "I tell you what, kissing Harry the Chimp was much better than kissing Allen Covert. Yes, much better. Harry actually is much more soft when he kisses. Allen's much more aggressive. Yes, Harry definitely wins out."

Not everyone had the same experience with Harry. Covert remembers, "Our first take together was me, the chimp and Dante. The chimp was wearing diapers, and he pooped himself in the middle of the first take. I'm just sitting there thinking, 'Are you kidding me?' I couldn't even look over. The smell, geez, it was like the jungle; it was horrible. I was just trying to be a professional, and this is what I got. That's what happens when you work with animals. Half of my scenes in 'Little Nicky' were with a dog. You're sitting there, just acting away, having your best take...and the dog just walks away halfway through the scene, or the monkey—I'm sorry, *chimp*—decides he's going to climb over the back of the couch. And you're like, 'Wait a second—I was really good in that!'"

A character with about as much social grace as a monkey (or a chimp, whichever one is less charming), J.P., the resident prodigy of Brainasium, is brought to life by funny man Joel David Moore. Having sold his first self-created video game at age 13, J.P. pretty much left school to devote time to the company where he was now the leading investor. Although probably never in the popular crowd anyway, the gaming wiz nonetheless misses out on whatever socializing normal teens encounter in public education—and ends up a hopeless dork. Moore says, "He's a kid genius, but he has no social skills whatsoever. He thinks dressing like Keanu Reeves in 'The Matrix' is a really cool idea. And he uses a robot voice sometimes, which I guess he thinks is sexy. And don't let them fool you that Covert and those guys wrote this stuff. We didn't really have a script. They pitched the idea to a bunch of children in a kiddie pool and one of them screamed, 'Yippee!'"

The cast also includes other Happy Madison alumni, with Jonathan Loughran as Alex's roommate Josh, whose financial mismanagement lands Alex out on the street.

Regulars Rob Schneider and David Spade also appear in cameos as (respectively) Yuri, Alex and Josh's landlord, and Shyloh, an angry waiter at a vegan restaurant.

One of the newest stars to appear in GRANDMA'S BOY isn't an actor...or a lion or a chimp. It's a video game. The game Alex creates, "Demonik," is a yet-to-be-released entry from leading firm Majesco for the X-Box 2 platform, with a slated early 2006 launch. "Demonik" was created by Brett Russell from Terminal Reality, which is working with Majesco on developing the game.

Executive producer Glenn Gainor explains, "The game the moviegoers will be seeing onscreen is a pre-recorded unreleased version of the game. No one's ever done anything like this before in a film."

This inclusion of a real life game in the film's storyline made the gamers of GRANDMA'S BOY even more stoked about the experience. Nick Swardson says, "One of the greatest things about this movie was working in the video game world—especially for Goossen, who is a giant video game freak. I mean I play, Allen plays, but he's like a fanatic, so he was beyond insane about that part of the story."

In the game, a demon is summoned, who then inhabits a person and uses the body to exact revenge. In the level shown in the film, the widow of a man killed by drug lords summons the demon to take out the meth lab run by the drug cartel—so Lilly learns her video gaming skills by annihilating drug dealers and meth lab scum.

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Virgin gamers, stoned grandmas, amorous chimps, meth lab scum—all in a day's work for Happy Madison. Linda Cardellini describes a regular workday when she says, "We're all laughing and having fun and then it's the end of the day and everyone's exhausted—but no one wants to leave."

When asked to put GRANDMA'S BOY into words, Nick Swardson offers, "It's a great movie that you don't even have to be stoned to enjoy. There's a lot of original stuff, some great games, and hopefully you'll have a good time watching it."

But will he bring his mother to see it?

"Ah, no. I think my mom's gonna have to sit this premiere out."

Allen Covert closes, "Sandler's whole thing about making movies is that he wants the audience to know they're going to a party. And, you know, everyone in the theater is

there for that party. I just want people to go for an hour-and-a-half and have fun and not worry about their bills and their job and their homework—just go laugh at me being an idiot and getting beat up and having fun with my grandma. Man, I’m so lucky. I got a lot of funny people around me in this movie, which is good because hopefully they’ll cover up for me.”

### **ABOUT THE CAST**

Versatile actress **LINDA CARDELLINI** (Samantha) is equally at home in both film and television and is well known for her portrayal of Nurse Samantha Taggart on NBC’s highly rated and critically acclaimed series “ER.” Cardellini is currently reprising the role (which she originated in 2003) this season—the show’s 12<sup>th</sup> on the air.

Also this year, Cardellini was seen as part of an ensemble that includes Donald Sutherland, Forest Whitaker and Marcia Gay Harden in the IFC’s independent feature film “American Gun,” which delivers a powerful series of interwoven storylines that bring to light how the proliferation of guns in America dramatically influence and shape everyday lives. “American Gun”—which had a premiere screening at the 2005 Toronto Film Festival—is the feature debut of director/co-writer Aric Avelino, is co-written by Steven Bagatourian and produced by Ted Kroeber. In addition, Cardellini has a supporting role in the highly anticipated drama by Ang Lee, Focus Features’ “Brokeback Mountain.”

Cardellini has achieved worldwide fame for her portrayal of Velma in Raja Gosnell’s blockbusters “Scooby-Doo” and “Scooby Doo 2: Monsters Unleashed.” She also starred in the popular comedy “Legally Blonde,” starring Reese Witherspoon.

Among her earlier screen credits are Alan Cohn’s “Dead Man on Campus,” Brian Robbins’ “Good Burger,” John Pieplow’s “Strangeland” and Tom McLoughlin’s “The Unsaid.”

Cardellini first came to prominence starring as academic decathlete Lindsay Weir on the cult hit NBC series “Freaks and Geeks,” which won an Emmy Award in the Category of Outstanding Casting for a Comedy Series and has recently enjoyed a renaissance on DVD.

Cardellini has a Bachelor of Arts degree in Theatre from Loyola Marymount University and completed a summer study program at the National Theatre in London. She currently resides in Los Angeles.

**ALLEN COVERT** (Alex / Screenwriter / Producer) has co-starred in every Adam Sandler movie, with the exception of “Billy Madison.” Covert co-wrote (with Adam Sandler and Nick Swardson) the upcoming comedy “The Benchwarmers,” starring Rob Schneider, David Spade and Jon Heder.

Covert served as executive producer on “The Longest Yard,” starring Adam Sandler, Burt Reynolds and Chris Rock, as well as “Anger Management,” starring Sandler and Jack Nicholson. He also produced Sandler’s “Eight Crazy Nights” and served as associate producer on “Big Daddy,” “Little Nicky” and “Mr. Deeds.”

Covert has also collaborated (as co-writer and producer) on five comedy albums with Sandler and Brooks Arthur for Warner Bros. Records.

**PETER DANTE** (Dante) has co-starred in many of his longtime friend Adam Sandler’s films, including “Mr. Deeds,” “Little Nicky,” “Big Daddy” and “The Waterboy.” He also appeared in cameo roles in such films as “50 First Dates” and “The Wedding Singer,” and played Officer Hill in the Farrelly brothers’ film “Stuck On You.” Dante also appeared on the television show “The Larry Sanders Show.” Dante appears on Adam Sandler’s comedy albums “Stan and Judy’s Kid” and “Shhh... Don’t Tell,” performing numerous roles and singing.

When he’s not acting, Dante enjoys singing, songwriting and hanging with his family.

**SHIRLEY JONES’** (Grace) unique and stellar career in show business could be called An American Cinderella Dream.

Jones moved from Smithton, Pennsylvania, to New York to pursue her dream of performing. Her first professional audition was for the chorus of “South Pacific,” where she sang for Rodgers and Hammerstein, who immediately recognized her innate talent. Her first stage appearance was as one of the nurses in the Broadway musical “South

Pacific.” She then went on to a small role in “Me and Juliet,” where she faired so well that she played the lead in the national tour. During that tour, Rodgers and Hammerstein arranged for Shirley to fly to Hollywood for a screen test for the role of Laurey in the movie version of “Oklahoma”; months later, she was given the career altering part.

In 1960, Jones won the Best Supporting Actress Oscar® for her powerful portrayal of Lulu Bains in the American classic “Elmer Gantry,” directed by Richard Brooks and starring Jones and Burt Lancaster. Jones portrayed Marion in the movie version of Meredith Wilson’s “The Music Man,” in which she co-starred with Robert Preston; the film was one of Columbia Picture’s biggest moneymakers and one of Jones’ proudest achievements.

In television, Shirley starred in “The Partridge Family” as the matriarch of the family’s successful rock and roll band. She then had a series of television movie specials, including “Silent Night, Lonely Night,” co-starring Lloyd Bridges, for which she received an Emmy nomination. She also received a nomination for her work in “There Were Times, Dear.” In 1979, she starred in a weekly television series “Shirley.”

Shirley met her husband, TV producer Marty Ingels, in 1974 at an art exhibit on the lawn of the late actor Michael Landon’s house. They married three years later and tell their entire story in the 1989 autobiography, Shirley and Marty, An Unlikely Love Story.

In the past few years, Shirley has been busy performing in concert around the world. She has also made guest appearances on such popular network shows as “The Drew Carey Show,” “Sabrina, The Teenage Witch” and “That ‘70s Show.” She has also starred in several feature films, including “Raising Genius,” the gentle comedy “Ping,” the horror spoof “Shriek If You Know What I Did Last Friday the Thirteenth” and the crime comedy “Manna From Heaven,” which boasts a lineup of Oscar®-winning actresses (Jones, Louise Fletcher and Cloris Leachman).

**SHIRLEY KNIGHT**’s (Bea) extensive work in the cinema, theater and television has earned her numerous honors, including: a Tony Award and two nominations; three Emmy Awards and nine nominations; two Golden Globe awards and three nominations; two Academy Award® nominations; the Venice Film Festival Best

Actress award; the critics prize at the Cannes Film Festival (for producing the film “Dutchman”); the Joseph Jefferson Award; and two Drama Desk nominations.

Knight holds a Doctor of Fine Arts degree from Lake Forrest College. Her work as a political activist includes working on behalf of handgun control, the homeless, Parkinson’s research and abused women. In the past, she also worked tirelessly for civil rights, peace in Vietnam and nuclear disarmament—for 18 months she toured the country in Eve Ensler’s one-woman play “The Depot,” to help educate and organize people to deal with the nuclear threat. During the tour Knight, along with director Joanne Woodward and writer Ensler, spoke and answered questions after the play; the final performance took place at a nuclear test site in Nevada, where she, Woodward and Ensler were arrested.

Shirley Knight has starred in over 30 films for the cinema, including “The Dark at the Top of the Stairs,” “Sweet Bird of Youth,” “Petulia,” “The Group,” “Dutchman,” “The Rain People,” “Endless Love,” “Little Boy Blue,” “As Good As It Gets” and “Divine Secrets of the Ya Ya Sisterhood.”

She has appeared in more than 70 plays for the theater, including “The Three Sisters,” “Losing Time,” “Landscape of the Body,” “A Lovely Sunday for Creve Coeur,” “Kennedy’s Children,” “Economic Necessity,” “Absent Forever,” “A Streetcar Named Desire,” “The Cherry Orchard,” “Hamlet,” “The Glass Menagerie,” “Blithe Spirit,” “Necessary Targets,” “The Vagina Monologues,” and “The Importance of Being Earnest.”

Knight has appeared in more than 250 television series and telefeatures, including “Miss Julie,” “The Country Girl,” “The Lie,” “Playing for Time,” “thirtysomething,” “Indictment: The McMartin Trial” and “The Wedding.”

Born and raised in Kansas, she is proud of her heritage and returns often to Independence, Kansas for the William Inge Festival—an annual event she helped to start that honors a playwright every year. In 2000, Ms. Knight was declared “Kansan of the Year”; then Governor Bill Graves and the Native Sons and Daughters of Kansas brought her to Topeka, where she was given a citation and the key to the city by the legislature of Kansas.

After leaving her home state, Knight has spent most of her adult life in New York City, London and Los Angeles. She was married to renowned British writer John R. Hopkins until his death and has two children, Kaitlin Hopkins and Sophie C. Hopkins. She also has a stepdaughter, Justine Hopkins.

**JOEL DAVID MOORE's** (J.P.) numerous television commercial appearances and his work in film and television have made his unique look one of the most recognizable in the industry.

Moore continues to easily segue between the big and small screen. He recently finished shooting "El Muerto" with Wilmer Valderama and "Art School Confidential" with veterans John Malkovich and Anjelica Huston. In addition to his role in the NBC drama "LAX," Moore also appeared as the sweet and loyal geek Owen in Fox's box office hit "Dodgeball: A True Underdog Story," starring Ben Stiller and Vince Vaughn.

A native of Portland, Oregon, Moore studied performing arts in Ashland, where he earned his BFA. He used this training to secure a company spot for two summers at the Oregon Shakespeare Festival, while also appearing in several local advertising campaigns.

In 2000, Joel moved to Los Angeles to pursue a career in entertainment. He immediately began working, securing several national commercials over the ensuing two years. He can be seen in spots for such high profile companies as McDonalds, Best Buy, Kohls and eBay, and is perhaps most recognized for his spot as the outspoken Cingular Minutes guy. Additionally, as the face of the international campaign for Siemens cell phones, Moore helped earn the spot a prestigious Lion Award. Moore has also appeared in guest-starring roles on such television shows as "Boston Public," "The Guardian" and "Six Feet Under."

Passionate about the importance of the arts and creativity in the community, Moore volunteers his time to Dreamcenter, an organization that creates theater and musical programs for people in the inner cities of Los Angeles.

With his unique sense of humor, profound dry wit and likable demeanor, **KEVIN NEALON** (Mr. Cheezle) has established himself as one of the leading television, theatrical and stand-up comedians in the business.

As a cast member of “Saturday Night Live” (1986-1995), Nealon is perhaps most recognized for the characters he created, including The Subliminal Man, Hans (of Hans and Franz) and the anchor of “Weekend Update.” Kevin’s extensive television credits include guest appearances on such award-winning shows as “The Larry Sander’s Show,” “Fat Actress,” “Curb Your Enthusiasm” and “3<sup>rd</sup> Rock From the Sun.” He is currently a series regular on Comedy Central’s “Crank Yankers.”

Nealon—who made his film debut in the 1987 romantic comedy “Roxanne” with Steve Martin—has gone on to star in over two dozen comedies, including “Happy Gilmore” and “The Wedding Singer” (both with Adam Sandler), “Joe Dirt” and “The Master of Disguise.” More recently, Kevin was seen in “Anger Management” with Jack Nicholson, “Daddy Day Care” with Eddie Murphy and “Good Boy!” with Molly Shannon.

Nealon also stays busy performing stand-up comedy around the country and can be seen in his own special on Comedy Central. In addition to his acting credits, Nealon is an established and acclaimed writer, having garnered an Emmy nomination for his work on “Saturday Night Live.”

Raised in Bridgeport, Connecticut, Nealon has a degree in Marketing from Sacred Heart University and currently resides in Lake Tahoe, NV. His hobbies include golf, skiing, the five-string banjo, drawing caricatures and painting.

Acclaimed, award-winning and popular performer **DORIS ROBERTS** (Lilly) continues to win accolades and honors as her long-running career in theater, film and television continues.

Roberts’ decades of superior work has earned her distinctive stature throughout the entertainment profession. In 2001, she was selected by the American Film Institute as one of five actresses of the year. She has received a total of five Emmy Awards—four (with three in a row) for her role as the beloved but meddlesome mother on the popular and long-running CBS series “Everybody Loves Raymond,” along with an Emmy for “St.

Elsewhere.” She also received additional nominations for both dramatic and comedic work on “Remington Steele,” “Full House” and “The Sunset Gang.” Throughout those distinctive television achievements, Roberts has been a three-time winner of the Viewers for Quality Television Award, the 2001 TV Guide Award and the 2000 Beautiful People Award. Also in 2000, she was named Best Actress in a Comedy Role by the American Comedy Awards and the Los Angeles Weekly Awards for her stage performance in “24 Hours.”

To celebrate a lifetime of achievement, on March 10, 2003, the versatile actress was immortalized with her own Star on the Hollywood Walk of Fame, and, in April of that year, St. Martin’s Press published her memoirs, Are You Hungry, Dear. In 2004, she added to these laurels when the Screen Actors Guild selected her as one of the five leading comedy actresses on television.

Roberts’ dreams of a show business career started early when, in 1955, she debuted on Broadway in William Saroyan’s classic “The Time of Your Life.” The following year she was asked to understudy one of the great ladies of the American stage, Shirley Booth, in “Desk Set.” Even with such recognition of her innate acting abilities, she decided she needed professional training and joined the famed Actors Studio, where her peer students included Marilyn Monroe, Kim Stanley and Maureen Stapleton.

The New York theater continued to beckon the young actress, who subsequently appeared both on and off-Broadway in numerous successful productions, including “It’s Only a Play,” “The American Dream,” “The Death of Bessie Smith,” “The Office,” “Marathon 33,” “The Color of Darkness,” “The Secret Affairs of Mildred Wild,” “The Natural Look,” “Last of the Red Hot Lovers,” “Cheaters” and “Bad Habits” (for which she won the Outer Critics Circle Award).

Lily Tomlin coaxed Doris away from Broadway to join her comedy series, “The Lily Tomlin Comedy Hour,” initiating a new and thriving career in television. Doris became one of the medium’s most recognizable stars as a series regular on “Angie,” “The Boys,” “Ladies on Sweet Street,” “Remington Steele,” “Maggie,” “The Mary Tyler Moore Comedy Hour” and, for the past nine seasons, on “Everybody Loves Raymond.” Roberts also had guest-starring roles on innumerable series such as “The Mary Tyler Moore Show,” “Rhoda,” “Dream On,” “Empty Nest,” “Perfect Strangers,” “Barney

Miller,” “Mary Hartman, Mary Hartman,” “Soap,” “Full House” and “Murder She Wrote.” She also appeared in leading roles in such telefeatures as “A Thousand Men and a Baby,” “A Time To Heal,” “Blind Faith,” “The Diary of Anne Frank,” “It Happened One Christmas,” “Ruby and Oswald,” “A Letter to Three Wives,” “Ordinary Hero,” and “Sons of Mistletoe.”

Moving onto the big screen, Doris drew even more accolades for such films as “A Fish in the Bathtub,” “My Giant,” “Walking to Waldheim,” “The Grass Harp,” “Used People,” “National Lampoon’s Christmas Vacation,” “The Night We Never Met,” “Something Wild,” “Barefoot In the Park,” “No Way to Treat a Lady,” “A Lovely Way To Die,” “Honeymoon Killers,” “A New Leaf,” “Such Good Friends,” “Little Murders,” “Heartbreak Kid,” “Hester Street,” “The Taking of Pelham One Two Three,” “The Rose,” “All Over the Guy” and the recent “Lucky 13,” in which she co-stars with Garry Marshall.

Even with a full-time schedule of completing the final season of “Everybody Loves Raymond,” Roberts managed to star in two movies for television: a dramatic turn as a woman struggling with the onset of Alzheimer’s in the Hallmark Channel’s “A Time To Remember” and in CBS’ “Raising Waylon.” She also banked regular appearances on “Hollywood Squares” and completed a role specially written for her on “Touched By an Angel.”

Roberts is also highly active in community service, serving as a founder and active supporter of the charities Children Affected By AIDS and Puppies Behind Bars. For three years in a row, she has turned producer to create “A Night of Comedy,” gathering the top comedy stars in their field to raise hundreds of thousands of dollars for Children Affected By AIDS. With Puppies Behind Bars, she has helped to create a new sense of humanity and responsibility in prison inmates by providing them with pets.

Roberts was named a Cultural Ambassador by the U.S. Department of State and travels to economically deprived countries to speak to youth about hope; in 2004, she was presented with a humanity award by Secretary of State Colin Powell. She is also a formidable fighter for the rights of fellow actors in the continuing battle against ageism, and testified before U.S. Senator John Breaux’s Special Committee on Ageism in Washington, D. C. in 2002.

**NICK SWARDSON** (Jeff, Screenwriter, Co-Producer) started performing stand-up comedy in 1996 at the age of 19. Within his first year of stand-up, he performed at the U.S. Comedy Arts Festival as one of the top new comedians in the country.

In 2000, at the age of 22, Nick reached his biggest achievement in stand-up when he was given his own half hour comedy special on Comedy Central, which became one of the highest rated specials to air on the channel. He relocated to Los Angeles and soon made appearances on “The Tonight Show,” “Late Night With Conan O’Brien,” “The Late Late Show” and “Jimmy Kimmel Live.”

In the summer of 2003, Swardson hit another milestone when a script he wrote with Jamie Kennedy—“Malibu’s Most Wanted”—was green lit by Warner Bros.; the movie went on to triple its cost at the box office.

Nick is currently developing several projects with Adam Sandler and his Happy Madison Productions. Not only did he co-star and co-produce the upcoming comedy “The Benchwarmers,” starring Rob Schneider, David Spade, Jon Heder and Jon Lovitz, he co-wrote with Sandler and Allen Covert.

Swardson is also developing his own show for Comedy Central called “Gay Robot,” and has signed a deal with Warner Bros. Records to release his own comedy album.

### **ABOUT THE FILMMAKERS**

**NICHOLAUS GOOSSEN** (Director)—a first-time feature film director at the age of 26—met Adam Sandler at the age of 17, when he worked as a camera intern on “The Wedding Singer.” He then worked as a production assistant on “Deuce Bigalow: Male Gigolo” and “Little Nicky.” Once he got to know Sandler, he was hired by his company, Happy Madison, to run AdamSandler.com. His duties included shooting one short film a week to post on the site, filming DVD behind-the-scenes and b-roll and taking photographs on many of Happy Madison’s films, including “50 First Dates,” “Anger Management,” “The Hot Chick,” “Eight Crazy Nights” and “Mr. Deeds,”

His first film directing job was on the short “A Day With Meatball” (Sandler’s dog), which ran on the front of “Eight Crazy Nights” during its theatrical release. While working on “The Longest Yard” in Santa Fe, New Mexico, Goossen directed a music

video for the song “Secret,” off Sandler’s fifth comedy album “Shhh... Don’t Tell,” on which he also served as associate producer.

**BARRY WERNICK** (Screenwriter) has been writing for television for the last 10 years on such shows as “Boston Common,” “Two Guys and a Girl” and “The Stones.” “Grandma’s Boy” serves as his feature film screenwriting debut.

**ALLEN COVERT** (Screenwriter / Producer / Alex)—See “About the Cast” for biography.

**NICK SWARDSON** (Screenwriter / Co-Producer / Jeff)—See “About the Cast” for biography.

**ADAM SANDLER** (Executive Producer) 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.”

His recent film roles include “The Longest Yard,” starring with Chris Rock and Burt Reynolds; James L. Brooks’ “Spanglish,” opposite Tea Leoni; the romantic comedy “50 First Dates” with Drew Barrymore; and “Anger Management” with Jack Nicholson.

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” 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 was nominated for a Golden Globe for his performance in Paul Thomas Anderson’s “Punch-Drunk Love.”

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 “Deuce Bigalow: Male Gigolo,” “The Animal,” “Joe Dirt,” “The Master of Disguise,” “The Hot Chick,” “Dickie Roberts: Former Child Star,” “Deuce Bigalow: European Gigolo” and the upcoming “The Benchwarmers.”

Sandler has also released several comedy albums on Warner Bros. Records, which 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.

**JACK GIARRAPUTO** (Executive 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 “The Wedding Singer,” “The Waterboy,” “Big Daddy,” “Little Nicky,” “Mr. Deeds,” “Anger Management” and “50 First Dates.” With Happy Madison producing partner Adam Sandler, he executive-produced “Deuce Bigalow: Male Gigolo” and its sequel, “Deuce Bigalow: European Gigolo,” as well as “The Hot Chick,” “The Adventures of Joe Dirt” and “Eight Crazy Nights.” Giarraputo also produced “Dickie Roberts: Former Child Star.”

Most recently, he produced the upcoming “The Benchwarmers,” starring Rob Schneider, David Spade, Jon Heder and Jon Lovitz. He also produced “The Longest Yard,” starring Adam Sandler, Chris Rock and Burt Reynolds.

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

**GLENN S. GAINOR** (Executive Producer) executive-produced “Deuce Bigalow: European Gigolo,” starring Rob Schneider, which was the first studio picture that shot almost entirely in Amsterdam, The Netherlands. He also served as executive producer on “Starship Troopers 2: Hero of the Federation,” a collaboration with producer Jon Davison and two-time Academy Award<sup>®</sup> winner Phil Tippett in the director’s chair; “Who’s Your Daddy?,” produced by Verna Harrah, directed by Andy Fickman and starring newcomer Brandon Davis; and, for Artisan Entertainment, the Wayne Powers’ thriller “Skeletons in the Closet” (the first indie studio feature made on HD), starring Treat Williams, Linda Hamilton and Jonathan Jackson.

Gainor co-executive-produced Gold Circle Films’ “Sonny,” starring Golden Globe winners James Franco and Brenda Blethyn, along with Mena Suvari and Harry Dean Stanton, with Academy Award<sup>®</sup>-winning actor Nicolas Cage directing. He also served as line producer of “A Rumor of Angels,” starring Vanessa Redgrave, Ray Liotta and Catherine McCormack, as well as the critically acclaimed “Panic,” directed by Henry Bromell and starring William H. Macy, Neve Campbell, Tracey Ullmann, Donald Sutherland and John Ritter.

He co-produced George Hickenlooper’s “The Man from Elysian Fields,” starring Andy Garcia, Mick Jagger and James Coburn, and “Happy, Texas,” the highest reported seller at the Sundance Film Festival, starring Jeremy Northam, Steve Zahn, Ally Walker and William H. Macy.

Gainor has also produced for the stage, teaming with Ovation Award-winning director Andy Fickman for the musical “Sneaux.”

Upon graduating from the film program at California State University at Northridge, Gainor launched his career in the film industry when he wrote, produced and acted in an independent pilot. After an offer to write for an ABC series, Gainor turned his attention to producing with the Independent Film Channel’s “One Clean Move,” featuring Harry Hamlin and Gary Busey.

Hailing from Canada, **MARK IRWIN, CSC/ASC** (Director of Photography) began his cinematography career working with director David Cronenberg on such films

as “Scanners,” “The Brood,” “The Fly,” “The Dead Zone” and “Videodrome.” The last three brought Irwin Best Cinematography Awards from the Canadian Society of Cinematographers, and he earned his fourth for his work on the hockey drama “Youngblood.”

Irwin has photographed more than 90 feature film and television projects in his two decades behind the camera, mostly recently completing “The Ringer.” Some of his other feature credits include the comedies “Malibu’s Most Wanted,” “Old School,” “Scary Movie 3,” “Freddie Got Fingered,” “Say It Isn’t So,” “Me, Myself & Irene,” “Road Trip,” “10 Things I Hate About You,” “There’s Something About Mary” and “Dumb and Dumber,” among many others. He has also worked with Wes Craven on “Wes Craven’s New Nightmare,” “A Vampire in Brooklyn” and “Scream.”

Irwin earned a CableAce Award nomination for his work on the TNT production “Heatwave.” His additional television credits include such long form projects as “Not of This World,” “Anna,” “So Proudly We Hail,” “Absolute Strangers,” “Backfield in Motion,” “Keep the Change” and the Disney telefilm “Can of Worms.”

**PERRY ANDELIN BLAKE** (Production Designer) began his design career by 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 sets for commercials, working on 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 films, including “Mr. Deeds,” “Big Daddy” and “The Wedding Singer,” where he met 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 Longest Yard,” starring Sandler, Burt Reynolds and Chris Rock.

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 “Eight Crazy

Nights.” In 2002, he made his directorial debut with the Dana Carvey feature “Master of Disguise.” Blake’s work has been published in numerous magazines and periodicals.

**TOM COSTAIN** (Film Editor) most recently worked as an additional editor on “The Longest Yard,” starring Adam Sandler, Burt Reynolds and Chris Rock. His other films include “White Chicks,” “50 First Dates,” “Anger Management,” “Mr. Deeds” and “The Animal.”

He served as assistant editor on “The Matrix,” “Little Nicky” and “Phoenix.” His television credits include “The Crossing,” “Pronto,” “Weapons of Mass Distraction” and “Gotti.”

Costain worked as an assistant editor on Canadian feature films before moving to Los Angeles in 1996.

**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 “Footloose” and “Top Gun.” He served as 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 operates his own company, Dilbeck Entertainment, and his recent credits include “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.”

**WADDY WACHTEL** (Music) wrote the music for the feature films “Dickie Roberts: Former Child Star” and “Joe Dirt.” He wrote additional music for “The Longest Yard” (2005), and contributed songs to “The Waterboy” and “Cry Baby.”

Colorado native **MAYA LIEBERMAN** (Costume Designer) began her career in 1998 as the assistant costume designer on such films as “Simpatico,” “10 Things I Hate About You” and “Me, Myself & Irene.” In 2004, she worked on her first feature film, “Partners,” as the costume designer for director David Diamond.

Lieberman has been working as a stylist for music videos and commercials for the past six years. Some of the videos include Rancid’s “Fall Back Down,” Interpol’s “Evil” and Lindsay Lohan’s “That Girl.” She has also worked on commercials for McDonald’s, KSwiss, Avon and Budweiser.

Lieberman graduated from UC Santa Barbara with a degree in film studies.

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