

DEUCE BIGALOW EUROPEAN GIGOLO

SYNOPSIS

Naïve, good-hearted fish tank cleaner, Deuce Bigalow (ROB SCHNEIDER) thought his career as a gigolo was over.

But just when he thought he was out ... T.J. Hicks (EDDIE GRIFFIN) pulls him back in.

In Columbia Pictures' *Deuce Bigalow: European Gigolo*, Deuce is seduced back to his unlikely pleasure-for-pay profession when Hicks, his former pimp, is implicated in the murders of Europe's greatest gigolos. Now Deuce must go back "undercover" in order to clear the name of his good friend.

Along the way, he must compete against the powerful European Union of prostitutes (The Man-Whore Society) and court yet another bevy of unusual female clients, including the beautiful Eva (HANNA VERBOOM), who suffers from acute obsessive-compulsive disorder.

Columbia Pictures Presents A Happy Madison Production *Deuce Bigalow: European Gigolo* starring Rob Schneider, Eddie Griffin, Jeroen Krabbé, Til Schweiger, Douglas Sills and Hanna Verboom. The film is directed by Mike Bigelow. The screenplay is by Rob Schneider and David Garrett & Jason Ward, a story by Rob Schneider, based on characters created by Harris Goldberg & Rob Schneider. The film is produced by Jack Giarraputo, Adam Sandler and John

Schneider. The executive producer is Glenn S. Gainor. The director of photography is Marc Felperlaan. The production designer is Benedict Schillemans. The film is edited by Peck Prior and Sandy Solowitz. The costume designer is Linda Bogers. The music is by James L. Venable. The music supervisor is Michael Dilbeck.

Deuce Bigalow: European Gigolo has been rated R by the Motion Picture Association of America for Pervasive Strong Crude and Sexual Humor, Language, Nudity and Drug Content.

Deuce Bigalow: European Gigolo will be released nationwide on August 12, 2005.

JUST A GIGOLO — AGAIN

Deuce Bigalow: Male Gigolo originated from a simple premise. Writer and star Rob Schneider thought it would be funny to do a story about a guy who house-sits for a gigolo. The 2001 release was a resounding success, grossing almost \$100 million worldwide.

While *Deuce Bigalow: European Gigolo* starts where the original film left off, its premise is far more complex — as was the task of convincing the star to make the movie. As Schneider tells it, “I never really thought about doing a sequel. But people really liked the character and I just kept hearing it for so long that I thought, ‘Well, you know what? It might be fun.’ Then, I started flirting with the idea that maybe we should revisit these characters. It would be great to be able to write for Eddie Griffin as TJ. And there’s something to be said about the ‘everyman’ — or in this case, the ‘slightly-less-than-everyman.’ People can relate to the character of Deuce, I think.”

With the seed planted, the new project began to blossom when Schneider started thinking about that other classic gigolo film, Paul Schrader’s *American Gigolo*. “It

was ridiculous,” Schneider laughs. “I mean, like Lauren Hutton, supermodel, needs to hire a gigolo? So I thought, ‘Who are the real women that need gigolos?’ And that’s how it started.”

Along with writers David Garrett and Jason Ward, Schneider toiled away at the script for almost a year. The story was fleshed out to include two major new elements – the European continent and the notorious ‘International Man-Whore Society.’ “Wouldn’t it be great if there was a whole bunch of other gigolos that Deuce had to compete with?,” Schneider posits. The writers then asked themselves where this secret Society might be based. “The best gigolos in the world -- this Society of Man-Wores? Why in Amsterdam, of course.”

Schneider didn’t want to forget the original Deuce audience, but also wanted to include newcomers in his further adventures. “I didn’t approach this as a sequel,” he says. “If you never saw the first movie, you won’t miss a step in this one.”

Moving the story to Europe had other advantages, he says. “Deuce has never been there before. So, he’s really like a fish out of water and I think the audience is able to see through Deuce’s eyes how he’s taking everything in.”

Before long, the writers had developed a layered story revolving around a string of murders and a glimpse into the secret inner sanctum of the sacred and ancient “International Man-Whore Society.” “And pretty soon the whole idea was funnier than the first movie,” according to Schneider. “I didn’t want to just make a movie that was similar to the first one. I wanted it to be an entirely different experience.”

Back in the role of TJ is Eddie Griffin. TJ is now living and pimping in Amsterdam, with his base of operation situated on a canal aboard a decidedly purple houseboat aptly christened *Pimp Of Da Sea*. “I don’t think there’s anybody better than Eddie Griffin honestly. I really think he’s just got it,” says Schneider.

Griffin shared Schneider's enthusiasm for the script of *Deuce Bigalow: European Gigolo*. "Most sequels aren't as good as the first one. This movie, I guarantee you, is definitely better than the first."

The casting of Dutch-born Jeroen Krabbé (*Ocean's Twelve*, *The Fugitive*) as Gaspar Voorsboch proved to be a little more unorthodox. It was the actor's teenage son who convinced him that he had to take the part. Recalls producer John Schneider, "Jeroen went to his son Jakob and said, 'Why do you think I got offered this crazy movie?' And his son responded, 'What do you mean crazy? This is a great movie, Dad.'"

Once his son had finished telling him about Deuce Bigalow, Krabbé grasped the story's charm. "This innocent American guy Deuce Bigalow is confronted all of a sudden with our society, with the coffeeshops, the sex shops and the general openness of my country," he notes. "And that's what makes it so funny — because it's his reflection on our world. He's completely dumbfounded by it."

The producers were thrilled that Jakob Krabbé was able to convince his father to appear in the film. "Jeroen was a real catch," John Schneider says. "He brought so much to the role. He is Gaspar personified."

Another key role is that of actress Hanna Verboom as Eva Voorsboch, Deuce's romantic interest. At the beginning of *Deuce Bigalow: European Gigolo* we learn that Deuce's beloved wife Kate has been killed in a freak accident during their honeymoon. Deuce is still mourning **his her** loss — he keeps Kate's prosthetic leg in a prominent position in his living room — and it is clearly going to take a special woman to help him let go of the past and love again. Eva Voorsboch, as played by Verboom, fits the bill perfectly, says John Schneider, bringing not only beauty and a natural feel for humor to the role, but also a sweet innocence and

the ability to embody the peculiar symptoms of Eva's Obsessive Compulsive Disorder.

Verboom says she was unaware of the nature of the role when she first got a call from her agent. "When I heard that I was going to do an audition, I rented the first film immediately," she recalls. "My roommate came in and we watched it together and we were basically laughing hysterically throughout."

Unlike the first movie, *Deuce Bigalow: European Gigolo* called for a group of hunks to portray the members of the venerable "International Man-Whore Society." John Schneider recalls, "We were looking for an eclectic, international group of guys." The varied male gigolos include German actor Til Schweiger who plays Heinz Hummer. Australian Alex Dimitriades portrays Enzo. Carlos Ponce from Puerto Rico is Rodrigo. Greek Kostas Sommer plays Assapopolous and Taiwanese-born Topper is Lil' Kim.

Taking further advantage of the available local talent, the producers also cast European MTV personalities Alex Zane (from England) and Mouloud (France), as well as British personality Johnny Vaughn to portray the masters of ceremony at the "Man-Whore Awards." The remaining members of the female cast also reflect the film's international scope. Rachel Stevens and Kelly Brook are from England and Elizabeth Canalis is Italian.

Somehow hiring a director with a name so similar to the main character seemed to make perfect sense for the project, though when Mike Bigelow heard he was meeting with the producers of *Deuce Bigalow: European Gigolo*, he suspected it might be a practical joke. "I thought, 'this must be a goof.' They said, 'let's bring in Bigelow 'cause he's got the same name.'"

Bigelow was relieved to find out the producers were serious. And he found himself laughing out loud when he read the script. "It reminded me of one of my

favorite comedies, *Silver Streak*,” says the director, who also saw it was as “a riff on the film *Who is Killing the Great Chefs of Europe?* in the same way *Silver Streak* was a take-off on *North by Northwest*.”

“The interesting thing for us about Mike, who was one of the first directors we met was that he was not only talented, but he was also the quietest person in the room,” John Schneider recalls. “Everyone else we met with was so busy selling themselves. Ultimately, the flashy people faded away and Mike was left standing. He put a lot of thought into his presentation and was also open to experimenting. The thing about Mike is that he has a great spirit.”

Rob Schneider agrees, adding, “Mike came in incredibly well-prepared which enabled him to be completely flexible on the set. In comedy, you always have to be able to make room for the dynamics taking place at that moment between the actors, the setting and the material, and Mike was right there with us.”

AT HOME — ON LOCATION

Amsterdam was the ideal setting for *Deuce Bigalow: European Gigolo*. Apart from the fact that it’s one of Rob Schneider’s favorite cities in the world, it completely met the demands of the story. “It always got back to where was the best place for legal prostitution and semi-legal drugs?” jokes John Schneider.

The producers traveled to Amsterdam for pre-production, location scouting and to hire the film’s crew. Director of photography, Marc Felperlaan was the production’s first choice, and according to executive producer Glenn S. Gainor, the filmmakers didn’t even have to pursue him. “I was impressed by a film called *Amsterdamed* and how it used the city’s canals and various locations and I thought, ‘If we could find a cinematographer like that, I would be really happy.’” The film’s director of photography Marc Felperlaan, was not only available, but actually approached the producers. “When he got wind of the American

production coming to town, he got in touch with us,” says Gainor. “We met with him and signed him immediately.”

In the end, the production company utilized 45 locations in and around Amsterdam, including five days in Malaga, Spain, which stood in for Malibu, California.

With such an ambitious schedule — on some days the company shot at three separate locations — it was important to have a local crew that understood the various practical elements of shooting in Amsterdam (the light, the water, the traffic patterns), and could work around them.

“It’s very Dutch to use as much sun as possible,” says Gainor. “If you look at the paintings of the Dutch masters, you notice that the sky is always dramatic. The problem, however, is that the sky is constantly changing. We had to push the film every day in order to match the shots. It helped us get through the day without having to unload four trucks full of lights. We were fortunate to have a director of photography who could light in the camera and in the lab.”

Shifting light wasn’t the only challenge. The summer of 2004, when the film was shot, proved to be the Netherlands’ wettest summer in decades.

As Rob Schneider put it: “It rained. Oh, my God it rained.”

The Dutch members of the crew took it in stride, though. “They have no problem shooting in the rain,” observes Gainor. “In Amsterdam, you often have to wait out the rain. You know it’s going to rain, you wait for fifteen minutes and you shoot. Quick, get the bounce board.”

Then there was the additional challenge of working on the canals in the rain. “We built the Venetian canal, but the water level changed and broke our dock,

cracked it in half,” says Gainor. “There’s just no way you can shoot rain for sun when you can see drops of water in the canals. The best we could do was shoot in the rain with the cameras under umbrellas and try to cheat the angles.”

Otherwise, the company took full advantage of the city’s scenic beauty. “It was important if you’re going to fly thousands of miles to be on location, you should absolutely use every location you can,” Gainor continues. “We made a huge point of not using sound stages wherever possible.”

Producer John Schneider agrees. “You couldn’t buy this architecture. You couldn’t build it on sets. We were essentially on the largest back lot in film history, the city of Amsterdam.”

In addition to the scenes that featured the famous canals, several historic buildings were also employed in the film. The opening sequence depicting the first gigolo murder, takes place at The Castle of De Haar, a remarkable historical monument situated outside the city of Utrecht. Historical references date the Castle to as far back as the 13th century, when the Van Zuylen family established title. In 1890, after Baron Etienne van Zuylen van Nijeveld van de Haar inherited the castle he commissioned the famous Dutch architect P.J.H. Cuypers — noted for his neo-Gothic churches and other Amsterdam landmarks like the Central Railway Station and the Rijksmuseum — to design the restoration. Having escaped damage during the bombings of World War II, the family opened the property, the castle and its park, to the general public, reserving one month a year for the exclusive use of the family.

Parodying movie award shows, the “Man-Whore Society Awards” required a grand interior and exterior space befitting such a “prestigious” ceremony. The exterior was shot at Artis Zoo, which was founded in 1828, and is comprised of an aquarium (in which interiors were also used,) a zoological museum, formal gardens and a planetarium in addition to the zoo itself. For the interior, the

production utilized Amsterdam's Municipal Theatre, Stadsschouwburg. Located at the Leidseplein, one of the city's most popular squares, Stadsschouwburg is home to Toneelgroep Amsterdam (a theatre group), and is a favorite venue for the city's Ajax football team who gather and greet their fans from the theatre's balcony after an important win. This is the Municipal Theatre's third location in four centuries. The first theatre, built in 1638, burnt to the ground in 1772. The second theatre was completed in 1774, but suffered the same fate in 1890 on the King's Birthday after celebratory fireworks landed on the roof. Architects Springer and Gent designed the current theatre, which boasts a Renaissance façade using brick and soapstone, and is adorned with several small towers. The interior space, which is the setting for the Awards, is highly ornate in the neo-baroque style.

Ironically, Waalse Kerk (The Walloon Church), which dates back to the year 1409, was the location used for the "Man-Whore Society meeting space. Once the chapel of a monastery, it was put at the disposal of the French-speaking Protestant refugees from Southern Netherlands and France after Amsterdam converted to Protestantism in 1578. For the past 400 years the church has been the domain of the Walloon community and still hosts services — in French — every Sunday.

Other buildings of note that were utilized by the production include the Bazel Building, constructed in Neo-Deco design. Completed in 1926, the Bazel Building was home to the Netherlands Trading Company (Nederlandsche Handel-Maatschappij.).

The Kasteel de Keukenhof provided interior and exterior spaces for Gaspar and Eva Voorsboch's house. The Passenger Terminal Amsterdam stood in for the airport. The Oost-Indisch Huis (East India House), established in 1606, once the home to the trade commission Verenigde Oostindische Compagnie and currently the University of Amsterdam, was used for the University of Heidelberg.

But diversified and historic architecture wasn't the only element Amsterdam had to offer. The Dutch filmmaking community, while small by Hollywood standards, consistently produces motion pictures, television shows and commercials, and the production culled two leading actors from its ranks. Krabbé, who is used to shooting Dutch productions in his hometown, had a pleasant reaction to shooting an American film there. "It's so strange for me because I'm used to traveling elsewhere to make an American movie, being lonely and going to my hotel room to phone home. For this I biked to work and back home. I loved it. I wish more American movies would film here."

For newcomer Verboom, *Deuce Bigalow: European Gigolo* marked only her second film role and her first American production. However, she quickly noted the differences between the two projects. "Dutch crews are not only smaller, but home-grown projects offer fewer perks. I think I got a little spoiled," she laughs. "One of the fun things about this movie was that each day I woke up and went to the set knowing it was going to be a completely different, strange day. One day there was a midget flying through a window into a canal. The next day there was a two-meter-tall giant lady sitting next to me. After a while, I just thought, 'Okay, it's just another day on the set of *Deuce Bigalow*.'"

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Interestingly, cameras are forbidden on the streets of Amsterdam's Red Light District. So the production built its own version of the famous area of legalized prostitution on one of the most charming canals in the city, the Brouwersgracht. Gainor recalls, "It was very strange seeing the red light booths go up. It was like, 'Well, there goes the neighborhood.'"

ABOUT THE CAST

ROB SCHNEIDER (Deuce Bigalow) is continuing his collaboration with Happy Madison Productions with *Deuce Bigalow: European Gigolo*. Since meeting Adam Sandler on “Saturday Night Live,” he has worked on nine of the company’s films. He most recently co-starred in *Fifty First Dates* with Adam Sandler and Drew Barrymore and starred in *The Hot Chick*. As with *Deuce Bigalow: Male Gigolo*, Schneider also co-wrote *Deuce Bigalow: European Gigolo*, as well as co-writing and starring in *The Animal*. He narrated the animated comedy *Eight Crazy Nights*, and co-starred with Sandler in *The Waterboy*, *Big Daddy*, *Little Nicky* and *Mr. Deeds*.

Born in San Francisco, Schneider began writing jokes as a teenager, appearing at local venues including the Holy City Zoo. After cutting his teeth on the stage as the opening act for comedians such as Jay Leno and Jerry Seinfeld, he made his major network television debut in 1987 on *The David Letterman Show*. In 1990, “SNL” producer Lorne Michaels saw his appearance on HBO’s “13th Annual Young Comedians Special” and hired him to be a regular on the show. He stayed with “SNL” for four seasons.

Schneider’s additional motion picture credits include *Home Alone II* and *Down Periscope*. He was also seen in the recent *Around the World in 80 Days*. Next up for Schneider is the comedy *Benchwarmers*.

In addition to acting and writing, Schneider has been active in a number of charities throughout the years. Schneider founded his own charity: The Rob Schneider Music Foundation to encourage and assist in music education for middle and high school students.

EDDIE GRIFFIN (TJ Hicks) was most recently seen in *Scary Movie 3* as well as *My Baby’s Daddy*, which he also co-wrote and produced.

Griffin's other film work includes roles in *John Q* with Denzel Washington, the big-screen version of the popular '60s television series *The Mod Squad*, Michael Bay's *Armageddon*, *Jason's Lyric*, *Undercover Brother* and *House Party 3*.

The performance documentary *DysFunkTional Family*, combined Griffin's stand-up comedy act with a cinema verite look at his personal life. It debuted at the Sundance Film Festival. Griffin produced, co-wrote and performed on the soundtrack with Suge Knight.

He is best known to television audiences as Eddie on UPN's hit comedy series "Malcolm & Eddie". Griffin was nominated for an NAACP Image Award for "Best Actor in a Comedy Series" for the role. He also wrote and directed four episodes of the sitcom, one of which starred his mentor, Richard Pryor.

Griffin began his career in Kansas City, Missouri. He was working as a choreographer for a soccer team when a cousin bet him \$50 that he would not go on stage during a visit to a local comedy club. After winning the bet, Griffin purchased a one-way ticket to Los Angeles. One month later, he was performing at the renowned Comedy Store, where he was compared with Richard Pryor, Redd Foxx and Lenny Bruce. Those performances led to featured appearances on the HBO specials "Voodoo Child," the cable ACE-nominated "One Night Stand" and "Def Comedy Jam."

JEROEN KRABBÉ (Gaspar Voorsboch) enjoyed an auspicious start in his acting career with roles in two Paul Verhoeven films, the internationally acclaimed *Soldier of Orange* and *The Fourth Man*, for which Krabbé won several international acting awards.

That led Krabbé to work in English-language movies such as John Irving's *Turtle Diary* with Glenda Jackson, *Jumping Jack Flash* and the James Bond thriller *The Living Daylights*.

Krabbé continued to demonstrate his range and diversity with his roles in the romantic comedy *Crossing Delancey* and Chris Menges' award-winning story of South Africa, *A World Apart*.

Other memorable roles include that of Barbra Streisand's unfaithful husband in *The Prince of Tides* and opposite Harrison Ford in *The Fugitive*. Additional film credits include *No Mercy*, *Scandal*, Steven Soderbergh's *Kafka* and *King of the Hill*, *Immortal Beloved* with Gary Oldman and Isabella Rossellini and *The Disappearance of Garcia Lorca*.

Krabbé's work in television includes roles in the HBO movie "Stalin," "The Odyssey" directed by Andrei Konchalovsky and his portrayal of Satan in the CBS movie "Jesus."

The son and grandson of artists, Krabbé is also a painter whose work has been shown in the Netherlands, England and the United States. In 1998, Krabbé made his directorial debut with "Left Luggage," in which he also starred with Isabella Rossellini and Maximilian Schell.

In 1996, Krabbé was presented with the Netherlands' highest honor in motion picture achievement, the Golden Calf. And in 1999 Queen Beatrix Commander bestowed upon him the Order of the Dutch Lion, the highest honor in the Netherlands.

TIL SCHWEIGER (Heinz Hummer) has starred in four of the top ten grossing German films of all time including, the comedies *Raumschiff Surprise: Periode One* (*Starship Surprise: Episode One*), which set a box office record as the highest weekend opening and is currently the second highest grossing German film of all time, and *Der Bewegte Mann* (*Maybe, Maybe Not*). His production company, Mr. Brown Entertainment, has created a series of successful projects including *Barfuss* (*Barefoot*), which he directed and starred in and *Knockin' On*

Heaven's Door, for which he received a Best Actor Award at the Moscow Film Festival. Other notable performances include a Best Actor Award from the Polish Film Festival for his work in *Bandyta (Brute)*.

Schweiger's English-language film credits include *King Arthur*, *In Enemy Hands*, *Lara Croft: The Cradle of Life*, *Driven*, *Joe and Max* and cult favorite *SLC Punk!*.

HANNA VERBOOM (Eva Voorsboch) made her motion picture debut in 2004 playing the female lead in the Dutch film *Snowfever*, directed by Pim van Hove and currently hosts the Dutch National TV channel BNN's weekly music show "Top of the Pops."

Born in the Netherlands, Verboom spent her early childhood in Kenya and the Sudan. After returning to the Netherlands she studied philosophy and economics at Amsterdam University, where she joined the student theater group and appeared in several plays with the company.

ABOUT THE FILMMAKERS

MIKE BIGELOW (Director) is making his feature film directorial debut with *Deuce Bigalow: European Gigolo*. After graduating from UCLA Film School in 1982, Bigelow worked as a motion animator at Dream Quest Images where he designed and directed motion animation for dozens of films before becoming technical director on *The Abyss* and *Total Recall*.

Since 1991, Bigelow has directed more than 400 commercials and his advertising work has won top honors as the Cannes and London International Advertising Awards. One of his 1999 spots was nominated for an Emmy Award for best commercial of the year.

ROB SCHNEIDER (Screenplay by, Story by) See bio above in “About the Cast” section.

DAVID GARRETT & JASON WARD (Screenplay by) are, along with Jamie Kennedy, the creators and executive producers of the new WB sit-com “Living With Fran” starring Fran Drescher. Previously, Garrett and Ward wrote the comedy *Corky Romano*. The duo has also written feature scripts for DreamWorks, Universal and Disney for directors Ivan Reitman and Tom Shadyac, among others.

For television, their credits include the 2003 dramatic mini-series “The Hatfields & McCoys” for the USA Network. The team also created, wrote and produced TV series for ABC, NBC, CBS, Fox, UPN, F/X and Showtime.

Garrett, a former attorney, is a graduate of UCLA Law School and Southern Methodist University’s Cox School of Business. Ward is a Boston native.

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 Sandler, he executive produced *Deuce Bigalow: Male Gigolo* starring Rob Schneider, *Joe Dirt* starring David Spade and Sandler's *Eight Crazy Nights*.

Most recently, Giarraputo produced *The Longest Yard* starring Sandler and Chris Rock, *50 First Dates* starring Sandler and Drew Barrymore and *Anger Management* with Sandler and Jack Nicholson.

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

ADAM SANDLER (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." Most recently, he starred in two back-to-back \$100 million plus grossing comedies, Columbia Pictures' *50 First Dates* opposite Drew Barrymore and Revolution Studios' *Anger Management*, in which he co-starred with Jack Nicholson. Sandler recently starred in *The Longest Yard* with Chris Rock.

Sandler was nominated for a Golden Globe for Best Actor for his breakthrough performance in Paul Thomas Anderson's *Punch-Drunk Love*.

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.

JOHN SCHNEIDER (Producer) has managed his brother Rob Schneider for the last decade through such projects as the sitcom "Men Behaving Badly" and the films *Deuce Bigalow: Male Gigolo*, *The Animal* and *The Hot Chick*, which he produced. In 1994, Rob and John Schneider formed From Out of Nowhere Productions.

Before launching a career in film, Schneider managed rock bands in San Francisco and owned the legendary nightclub DNA Lounge.

GLENN S. GAINOR (Executive Producer) has a background in both independent and studio filmmaking.

After the completion of *Deuce Bigalow: European Gigolo*, Gainor executive produced the upcoming *Nana's Boy* starring Allen Covert and Doris Roberts.

In 2003, Gainor produced the world premiere gothic figure skating musical "Sneaux!" at the Matrix Theatre. That same year, he executive produced *Starship Troopers 2, Hero of the Federation* for Sony Pictures and co-executive produced Nicolas Cage's directorial debut, *Sonny*.

Gainor collaborated as executive producer of *Who's Your Daddy?* and co-produced *The Man from Elysian Fields* starring Andy Garcia, Mick Jagger and James Coburn.

Other films include the critically acclaimed *Panic* directed by Henry Bromell and the Sundance Film Festival presentation *Happy, Texas*, which he co-produced.

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

MARC FELPERLAAN (Director of Photography) shot several award-winning films including the Golden Calf (the highest award for motion pictures in The Netherlands) winners *Lang leve de koningin* (Best Film), *De Noorderlingen* (Best Director), *De Lift* (Best Director), and *Abel* (Best Film and Best Director), which also received the Dutch Film Critics Award for Best Film. *De Jurk* garnered the Dutch Film Critics Award for Best Film and the Fipresci Prize at the Venice Film Festival.

Other films of note include *Resistance* starring Bill Paxton and Julia Ormond, *Down* starring Naomi Watts and Eric Thal and *Do Not Disturb* with William Hurt and Jennifer Tilly.

Felperlaan has 37 motion pictures, television movies and documentaries to his credit over the past three decades.

BENEDICT SCHILLEMANS (Production Designer) With more than 30 years of production design experience, Schillemans has worked on more than 30 motion pictures including *Spetters* for Dutch director Paul Verhoeven in 1980.

Schillemans was the recipient of the 2003 Golden Calf Award for best production design on *Pietje Bell*. He also worked with Jeroen Krabbé, who was nominated for a Golden Calf in the best director category for *The Discovery of Heaven*.

Other credits include *Snapshots*, *Amsterdamed* and *The Hollywood Sign*.

PECK PRIOR (Editor) began his career as an apprentice at Universal Studios. He has a strong comedy background, having worked on such projects as *Unchain My Heart*, *The Hot Chick*, *Master of Disguise* and *The Animal* for Happy Madison Productions. He has also worked as an assistant to John Hughes on *Planes, Trains & Automobiles* and was the supervising film editor for *Curly Sue*. He most recently completed work on *Without a Paddle*.

SANDY SOLOWITZ (Editor) has worked with Peck Prior for years on such projects as *Joe Dirt*, *The Master of Disguise*, *I Still Know What You Did Last Summer*, *Universal Soldier: The Return* and *At The Hands of Another*. He also edited *Dating Games People Play*.

LINDA BOGERS (Costume Designer) designed costumes for the 2004 Academy Award® nominated Best Foreign Language Film and Golden Calf winner for Best

Film, *Twin Sisters*. She also designed the wardrobes for *Long Live the Queen* and *Evenings*, both of which received the Golden Calf for best film.

Other notable credits include *Tom & Thomas*, *Down* and *For My Baby*.

JAMES L. VENABLE (Music) has written the scores for such films as *The Year of the Yao*, *Jersey Girl*, *Euro Trip*, *Scary Movie 3*, *The Powerpuff Girls*, *Jay and Silent Bob Strike Back* and *Iron Monkey*. He will soon be starting the original music for the upcoming film *Happily N'Ever After*.

For television, Venable was the composer for the series "Foster's Home for Imaginary Friends," "Star Wars: Clone Wars," "My Life as a Teenage Robot," "3-South," "Samurai Jack," "Imp, Inc.," "Clerks," "The Chimp Channel" and "The Powerpuff Girls."

MICHAEL DILBECK (Music Supervisor) has enjoyed a career in the music and film industries that has spanned more than twenty years beginning 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 *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, Anger Management, Mr. Deeds, Dickie Roberts:
Former Child Star and The Longest Yard.***

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