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"MR. MOM"

Production Information

When rising young executive Jack Butler is handed his pink slip at the office, it's a pass into a strange new world. He swaps his briefcase for his wife Caroline's apron so that she can bring home the bacon while he is introduced to the joys of motherhood. While Caroline is scoring points at the office, Jack is wiping up after three boisterous kids, wrestling with rampaging appliances, dodging a lusty divorcee and slowly becoming addicted to the torrid melodrama of daytime soaps.

To Jack's chagrin, Caroline has become a bigger success than he could have anticipated...while Jack mans the home front as "Mr. Mom."

"Mr. Mom" stars new comic discovery Michael Keaton ("Night Shift") as the unraveled househusband at the mercy of three young children, and Oscar nominated Teri Garr ("Tootsie") as his bread-winning wife. Martin Mull also stars as Ron Richardson, Caroline's pompous boss at the ad agency who's more than just interested in her job performance; Ann Jillian as Joan Hampton, the Butlers' lusty neighbor who senses Jack's distress and makes haste to relieve it; and Christopher Lloyd as Jack's former co-worker, Larry.

Stan Dragoti ("Love at First Bite") directed the Aaron Spelling production, presented by Sherwood Productions for 20th Century-Fox release in the U.S. and Canada. Lynn Loring and Lauren Shuler produced from an original screenplay by John Hughes. Aaron Spelling

was executive producer and Harry Colomby was co-producer.

Stan Dragoti describes "Mr. Mom" as being a "comic look at two people discovering each other's roles in life.

"Basically, the story is seen through the eyes of Jack Butler, who assumes his wife's role at home and finds himself in a foreign culture," Dragoti adds. "Jack has to re-educate himself for staying at home. It's his house and his kids but he really knows nothing about them. In a sense, Jack has his trial under fire just like a young bride.

"Husbands will probably recognize a fear in themselves when it comes to dealing with some of the things that housewives have long overcome. They'll also be able to relate to his being a fish out of water and laugh. And of course I think wives will recognize what Jack is going through and laugh."

"Mr. Mom" is Michael Keaton's second feature film since making his sensational debut in last summer's comedy hit, "Night Shift." That movie had Keaton stealing the show as Bill Blazejowski ("Billy Blaze"), a motor-mouthed idea man who bubbled over with zany schemes for getting rich. While the character of Jack Butler is a bit more restrained and practical than Billy Blaze, the role provides Keaton with ample opportunity to exhibit his considerable comic range.

"The character is very different from Billy Blaze in 'Night Shift,'" Keaton explains, "and I was looking for a change of pace. There's a lot of Michael Keaton in Jack Butler, except you'd never catch me drinking domestic beer or driving a station wagon.

"Jack has a good sense of humor," Keaton deadpans, "but there's also a very strong serious side to him. Blazejowski was

a man who wanted nothing to do with responsibility. Jack Butler wants responsibility. He loves his wife and kids. He's like a modern-day Norman Rockwell painting of the button-down guy - and that's what drew me to the role in the first place."

As Keaton's wife, Teri Garr makes the transition from her Academy Award nominated-performance as Dustin Hoffman's insecure girlfriend in "Tootsie" to her poised and polished wife-turned executive in "Mr. Mom." Garr has starred in a succession of important films, including Francis Ford Coppola's "The Conversation," Steven Speilberg's "Close Encounters of the Third Kind," Carl Reiner's "Oh, God!," Mel Brooks' "Young Frankenstein" and Coppola's "One From the Heart."

Although Garr is one of the most sought after screen come-diennes in the business, her humor is rarely affected, but instead stems from the mirth of contemporary life situations. Her role in "Mr. Mom" is a departure from the neurotic, dizzy characters she has played in her last few films.

"Caroline is like a lot of women I see today," says Garr. "They've chosen the life of a housewife and mother because they're committed to their family. Caroline has a college education but she volunteered to stay at home. And yet when she is faced with the challenge of going out and working, because her husband is out on a limb, she proves that she's very capable. But she also finds the business world to be just as much of a rude awakening as Jack's initiation into domesticity."

This realization prompts Dragoti into characterizing "Mr. Mom" as a tribute to the spouse - male or female - who stays at home with the family: "It's one of the most demanding jobs

in the world as far as I'm concerned. I hope that Jack's struggle to cope with the boredom - and his identity crisis which follows - will make people say, 'I knew it was tough, but I didn't know it was *that* tough.'

Producer Lynn Loring, who several years ago gave up an acting career that dated from childhood, so she could focus her energies on her role as housewife and mother, adds: "'Mr. Mom' reflects what's happening to the American family in the 1980's, in terms of a lot of husbands losing their jobs because of the upheaval in the economy, and wives having or wanting to go back to work."

Having assumed her first motion picture producing chores with "Mr. Mom," Loring has been associated with Aaron Spelling Productions since 1977, and continues to serve as ASP's vice president of motion pictures and television, development and talent. Under the ASP banner, Loring developed and produced the critically acclaimed top Nielsen-rated television feature, "The Best Little Girl in the World," among others.

Executive producer Aaron Spelling makes his entrance into motion picture production with "Mr. Mom," since forming Aaron Spelling Productions (ASP). Spelling was previously an executive producer of Robert Altman's feature film "California Split." The entertainment industry's single largest supplier of network programming, ASP is responsible for the current hit series "The Love Boat," "Dynasty" and "T.J. Hooker."

Among the talent that Spelling, Loring and Dragoti handpicked for "Mr. Mom" were Martin Mull and Ann Jillian.

Martin Mull acquired immediate cult status as a comedian when he became a citizen of Fernwood, with his portrayal of the

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wife-beating Garth Gimbel on Norman Lear's hit series, "Mary Hartman, Mary Hartman." With Gimbel's timely demise (at the business end of an aluminum Christmas tree), Mull created the role of his twin brother, Barth, the silky-smooth, tactless host of 1977's summer hit series, "Fernwood 2Night," Mull then starred in the syndicated series, "America 2Night," a talk show spoof featuring mythical celebrity guests, as well as actual stars. Mull made his feature film debut in "FM," followed by "Serial," "My Bodyguard," "Take This Job and Shove It," "Growing pains" and "Private School."

Ann Jillian returns to the screen for the first time in nearly two decades with "Mr. Mom." As a child, Jillian starred in two motion pictures. She was Little Bo Peep at the age of ten in Walt Disney's "Babes in Toyland." A year later, she established her musical talents as Natalie Wood's younger sister and Rosalind Russell's overworked and overwrought daughter in the classic, "Gypsy." Jillian starred with Mickey Rooney and Ann Miller in the Broadway production of "Sugar Babies." She was a recipient of both Emmy and Golden Globe nominations for her sensational performance in the title role in "Mae West," an ABC television feature.

"Mr. Mom" was developed through Aaron Spelling Productions, after screenwriter John Hughes met with executive producer Spelling and producer Loring on another project.

As Loring explains: "John and I started talking about our lives, and I said, 'You know, the kind of film that I've always wanted to do is something that happened to me about seven years ago. My husband (actor Roy Thinnes of "Falcon Crest") stayed

home and didn't work for a while, out of choice. He supervised the kids, did some writing, and that's when I chose - or rather when he threw me out of the house - to go to work.

"John started laughing, and he said, 'I've got seventy pages of it in my trunk.' It turned out he had gone through the same thing after leaving the ad agency business. Also about seven years ago, John had not been able to find the kind of work he wanted, so his wife had gone out to work, while he played house mother to two young children."

Dragoti concludes: "Perhaps the core of the film is really about all those mundane jobs that housewives do that everybody takes for granted - and that in the hands of a man become complicated, treacherous and ultimately comical.

"Just as Jack is lost in the house world, Caroline is lost in the work world and eventually they both experience revelations about each other and a modern compromise is struck between them."

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Sherwood Productions presents Michael Keaton and Teri Garr in "Mr. Mom," an Aaron Spelling Production of a 20th Century-Fox release. The contemporary comedy also stars Martin Mull, Ann Jillian and Christopher Lloyd under the direction of Stan Dragoti. Aaron Spelling is executive producer from an original screenplay by John Hughes. Lynn Loring and Lauren Shuler are producers and Harry Colomby is co-producer. The music is by Lee Holdridge.



"Mr. Mom" Cast Biographies

After his all-stops-out performance as Bill Blazejowski ("Billy Blaze") in last summer's comedy hit "Night Shift," **MICHAEL KEATON** ricochets into the title role of "Mr. Horn" as Jack Butler, a suddenly unemployed auto engineer who tackles his family's domestic chores while his wife becomes the bread winner.

An actor who gives credence to the oft' used description, "overnight sensation," Keaton's career is definitely on the upswing. His screen debut in "Night Shift" established him as a major discovery after having won the role over some 200 other actors vying for the opportunity to play opposite Henry Winkler in the quirky, contemporary comedy. Keaton stole the show as a motor-mouthed "idea man" who bubbled over with schemes for getting rich and who dragged his shy pal (Winkler) into a business venture that was screwball even for Bill Blazejowski: running a call-girl ring out of the New York City morgue.

Keaton was born and raised in Pittsburgh, where his father was a civil engineer and surveyor. He is the youngest of seven children and the only one to enter show business.

He majored in speech for two years at Kent State, where he began acting in plays and writing comedy material. His first job was in a coffee house, where he performed improvisationally with an empty guitar case and a rubber chicken called "Louis, the Incredible Dancing Chicken." At the same time he supported himself driving a cab and working in production at a Pittsburgh PBS station.

Keaton moved to Los Angeles in 1975, at the suggestion of his friend, Charlie Hauck, who was producing for the Pittsburgh television affiliate during Keaton's tenure there.

Hauck's position as producer for the series, "Maude," helped Keaton get an audition for the role of a sports reporter, which he won. He was subsequently cast in a regular role in the series, "All's Fair."

At the same time, Keaton joined the L.A. workshop of Chicago's Second City comedy group and appeared at the renowned Comedy Store. He also appeared as a member of the improvisational group, Jerry Vale, which actually consisted of four comedians.

Two appearances on "The Tony Randall Show" led to Keaton's regular role on the variety series, "The Mary Tyler Moore Show," which later evolved to a situation-comedy format called "Mary."

Keaton was subsequently signed to a CBS development deal and had just finished taping the CBS limited comedy series, "Report to Murphy," in which he starred as an unorthodox parole officer, when his agent informed him of his audition for "Night Shift."

Following his appearance in "Mr. Mom," Keaton is slated to headline the cast of 20th Century-Fox's "Johnny Dangerously," to proceed before the cameras in August. This broad spoof of 1930's gangster films will feature Keaton in a Cagney-like mobster role and will be directed by Amy Heckerling ("Fast Times at Ridgemont High").

After her Oscar nominated role in the comedy blockbuster "Tootsie," **TERI GARR** has moved into the major leagues. As Dustin Hoffman's neurotic, dizzy girlfriend in that film, Garr finally achieved the widespread recognition that she has long deserved as one of Hollywood's funniest comediennes - a distinction that only a handful of actresses share.

There's a bit of an irony in all this since Garr initially gained notices as one of Francis Ford Coppola's chosen repertory players in such dramas as "The Conversation," "The Black Stallion" and the innovative "One From the Heart."

Born and raised in Los Angeles, Garr graduated from North Hollywood High School and attended Cal State University at Northridge, where she majored in speech and dance. At the age of thirteen, she was dancing professionally with a San Francisco ballet company. She was later featured as a dancer on television's "Shindig," and played small parts on soap operas and commercials. She also appeared in beach party films and several Elvis Presley movies.

During the 1970's, Garr's career was boosted by television appearances with "Star Trek," "It Takes A Thief," "Banyon" and "McCloud," and a semi-regular role on "The Sonny and Cher Show" as Cher's girlfriend, Olivia.

She also won praise for her performance opposite Darren McGavin in the television feature, "Law and Order." Shortly after, Jack Nicholson introduced her to producer Fred Ross, who arranged for an audition with Francis Ford Coppola, who cast her in "The Conversation" as Gene Hackman's girlfriend.

Garr appeared next in "Won Ton Ton, the Dog Who Saved

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Hollywood" with Bruce Dern, then starred in three of the most popular films of the decade: as a comic foil for Mel Brooks in "Young Frankenstein" (opposite Gene Wilder); as the wife of supermarket manager John Denver in Carl Reiner's "Oh, God!" and as Richard Dreyfuss' disbelieving suburban wife in Steven Spielberg's "Close Encounters of the Third Kind."

Coppola subsequently starred Garr in his production of "The Black Stallion" (directed by Carroll Ballard), "One From the Heart," and the upcoming film, "The Escape Artist." In addition to her highly praised performance in "Tootsie," 1983 will have seen Garr playing leads in at least three other features: "Sting II," "The Black Stallion Returns" and of course "Mr. Mom."

MARTIN MULL established himself as a major comic talent as a deranged resident of Fernwood's community of unlikely characters in the hit series, "Mary Hartman, Mary Hartman."

Since making his feature film debut in "FM," as deejay Eric Swan, he has starred in "The Serial," "My Bodyguard" and "Take This Job and Shove It." He recently completed filming "Growing Pains" and "Private School." "Hr. Horn" is Hull's sixth feature role.

Born in Chicago, but raised in several different parts of the country, Mull attended New Canaan High School in Connecticut, where he was a place-kicker for the football team and one of the state's top two high-school pole vaulters. After graduation, he enrolled in the Rhode Island School of Design as a painting major, receiving a masters degree in 1967.

He subsequently went to work as a producer for a small Boston recording studio, then was hired by Warner Bros. to write singles. His best-selling effort was "A Girl Named Johnny Cash" (in response to "A Boy Named Sue"), recorded by Jane Morgan.

In 1971, Mull formed the Hidget Band (comprised entirely of normal-sized adults), and recorded four albums for Capricorn Records: "Martin Mull," "Martin Mull & His Fabulous Furniture In Your Living Room," "Normal" and "Days of Wine and Neuroses."

Mull's first album for ABC Records was "I'm Everyone I've Ever Loved," which concentrated on three compelling themes: perverse sexual activity, alcoholism and money. Mull's next LP, "Sex and Violins," was nominated for a Grammy, and contains

the classic, "I Haven't the Vegas Idea."

In May 1979, "Near Perfect/Perfect," Mull's first album for Elektra/Asylum Records was re-released.

Mull first became a citizen of Fernwood, Ohio, with his portrayal of the wife-beating Garth Gimble on the hit series, "Mary Hartman, Mary Hartman." Upon Garth's untimely demise at the business end of an aluminum Christmas tree, Mull created the role of his twin brother Barth, the silky-smooth, tactless host of 1977's summer hit, "Fernwood 2Night," a talk show spoof featuring "mythical" celebrity guests, as well as a host of real ones, including Charlton Heston, Burt Lancaster, Carol Burnett, Melissa Manchester and Peter Frampton.

The multi-faceted Mull has lately been a frequent guest host on NBC's "The Tonight Show," and has recently guest-starred on several television specials, including "The Johnny Cash Spring Special" and "The Chevy Chase National Humor Test."

Early in his career, Mull performed on three one-hour specials for England's BBC. He also received a New York City Emmy Award for "Best Music on a News Program" for his work on "The Great American Dream Machine."

Mull also continues to paint. His major showings include the 1971 "Flush With The Walls" (or "I'll Be Art In A Minute"), exhibited in the men's room of the Boston Museum of Fine Arts; and the 1972 "Umbrellas of Pitchburg," exhibited at the Boston Institute of Contemporary Art (where works of the great masters were reproduced as hors d'oeuvres and the entire show was eaten, except for the contents of one doggie bag, which remains in the institute's freezer). His artwork has also appeared in *Esquire* and *New West* (now California) magazines.

ANN JILLIAN returns to the screen for the first time in nearly two decades with "Mr. Mom." As the Butler's neighbor, Joan, Jillian plays a lusty brunette who tries to convince a shy Keaton that she is ready and willing to fortify his ego and his libido, while his wife scales the corporate ladder.

As a child, Jillian starred in two motion pictures. She was Little Bo Peep at the age of ten in Walt Disney's "Babes in Toyland." A year later, she established her musical talents as Natalie Wood's younger sister and Rosalind Russell's overworked and overwrought daughter in the classic, "Gypsy."

After years of being called "too young, too old, too tall or too sweet" for the teenage roles of the 1960's, Jillian seemed doomed to eclipse into the obscurity of other child stars. While she held a part-time job in a department store and attended college, she dreamed of returning to show business. Jillian finally found a semi-regular role on the hit series, "Hazel."

In 1971, Jillian reached a turning point. She received a full scholarship to the Los Angeles Civic Light Opera Association. She also began appearing in episodes of "The Partridge Family," toured with Robert Goulet and Johnny Ray, appeared around the country in her own nightclub act, and co-starred in the theatrical productions of Sammy Cahn's "Words and Music," "Anniversary Waltz" and "I Love My Wife."

Two years after settling in Chicago, Jillian was introduced to Mickey Rooney, who recommended her for the third lead in "Sugar Babies." Jillian received the role of the young soubrette and toured with Rooney and Ann Miller to San Francisco, Los Angeles, Chicago, Detroit and Philadelphia, then starred with the production on Broadway.

The late casting agent, Joyce Selznick, recommended that ABC Television sign her to a long-term contract, for which Jillian left "Sugar Babies" several months after her Broadway debut.

ABC first offered her the title role in their feature, "Marilyn," but had also screen-tested Jillian for the new series, "It's A Living." The network chose to use her talents in the latter, and Jillian spent the next two years starring in the series, which became known as "Making A Living." Simultaneously, she guest-starred in numerous hit series and television specials.

The day "Making A Living" was cancelled, Jillian was informed that she had won the title role in "Mae West." It was a performance which caught the attention of the industry and snared her both Emmy and Golden Globe nominations, in competition with such greats as the late Ingrid Bergman, Glenda Jackson, Jean Stapleton and Cicely Tyson.

Jillian has been busier than ever. She starred in her second Bob Hope Special on January 29. She will sing on the upcoming special, "Magic Skates." She also sang and danced in her appearance with Dick Van Dyke on the syndicated special, "Stars in the Fast Lane," an entertainment show on the history of American's love for the automobile.

She was also among the all-star cast in ABC's two-part movie, "Malibu," as a resourceful, sometimes-unscrupulous investigative reporter.

Immediately following the filming of "Mr. Mom," Jillian segues to a starring role on the series pilot, "817 Hollywood Drive," for NBC and Columbia TV, playing a late movie star who returns as an apparition to find her house occupied by a family with a teenage son.

CHRISTOPHER LLOYD, who plays the role of Larry in the Sherwood Productions/20th Century-Fox film, "Mr. Mom," is probably best known for his offbeat characterization of the somewhat befuddled Reverend Jim on the popular hit TV series "Taxi."

The Connecticut-born Lloyd seems to enjoy character roles. "I guess you could say 'The Lone Ranger' put me in the villain market; 'One Flew Over the Cuckoo's Nest' (his first film) put me in the crazy market and 'To Be or Not to Be' (the Mel Brooks remake yet to be released), put me in the Nazi market."

Lloyd's early training was as a stage actor. After graduating from Westport High School he went off to New York to study at The Neighborhood Playhouse, and the next several years were spent working on and off Broadway. His starring role off Broadway in "Kaspar" won him both the Drama Desk and Obie Awards.

Lloyd's feature film credits include the yet-to-be released "To Be or Not to Be," "The Onion Field," "The Early Adventures of Butch Cassidy and The Sundance Kid," "One Flew Over the Cuckoo's Nest" and "The Black Marble."



"Mr. Mom" Filmmakers' Biographies

AARON SPELLING is acknowledged by his peers as one of the most consistently creative and successful production sources in the entertainment industry.

Spelling was an executive producer on two previous feature films, Robert Altman's "California Split" and "Baby Blue Marine."

As president of his production banner, Aaron Spelling Productions, he is responsible for the current hour-long hit series' "The Love Boat," "Dynasty" and "Matt Houston." He also shares responsibility for three more current established hits: "Hart to Hart," "Fantasy Island" and "T. J. Hooker."

Spelling has produced a near-hundred motion pictures for television, including the critically-acclaimed top Nielsen-rated feature, "The Boy in the Plastic Bubble" (which starred John Travolta and marked Randal Kleiser's directorial debut); "The Users" (an adaptation of Joyce Haber's best-seller, starring Jaclyn Smith); and "The Best Little Girl in the World."

Spelling has been credited wholly or in part for a string of past series hits, including "Charlie's Angels." "Vega\$, " "The Mod Squad," "The Rookies," "Starsky and Hutch," "Strike Force" and the award-winning "Family."

He was an undergraduate at Southern Methodist University, when he became the first playwright since Eugene O'Neill to receive the Harvard Award - twice - for the best original one-act play. He was also the only student in the university's history to direct a major production.

Following graduation, Spelling began directing at The

Playhouse, The Margo Jones Theatre and the Dallas Little Theatre.

In 1950 he was honored with the Critic's Award as the Southwest's outstanding director - which he received three times.

In 1953 Spelling moved to Los Angeles and became an actor, appearing in more than fifty television programs and a dozen films.

A career breakthrough came through his writing chores *for* "Dick Powell's Zane Grey Theatre." Spelling sold Powell the teleplay, "The Unrelenting Sky," for the series and subsequently wrote ten of the twenty "Grey" segments in a single season.

He emerged as a prolific writer of television scripts, receiving recognition for many, including the "Playhouse 90" episode of "The Last Man." The critically-acclaimed segment was acquired by 20th Century-Fox *for* a feature film and Spelling was signed to write it.

Four years later, he created and produced his first series, "Johnny Ringo." A year later, Powell made him the producer of "Zane Grey Theater," which led to the same position on "The Dick Powell Show," for which he ultimately received eight Emmy nominations.

The following year, while Spelling continued to produce "The Dick Powell Show," he created and served as executive producer of "Kaiser Presents The Lloyd Bridges Show," and produced a season of both "Burke's Law" and "Honey West."

After ten years with Powell's Four Star Productions, Spelling formed a partnership with Danny Thomas, resulting in "The Danny

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"MR. MOM"...Production Information -3

Thomas Hour," "The Guns of Will Sonnett," "The Mod Squad," and
six television features.

Spelling formed Aaron Spelling Productions in 1969.

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STAN DRAGOTI directs his third motion picture with the contemporary comedy, "Mr. Mom."

His last feature effort, "Love At First Bite," a highly stylized comedy which starred George Hamilton as a matinee-idol version of Count Dracula, scored with \$50 million at the box office. Dragoti made his feature film directorial debut with "Dirty Little Billy," which he also co-wrote.

Dragoti is a member of a select group of filmmakers - including directors Howard Zieff ("Heart of the West," "The Main Event," the upcoming "Unfaithfully Yours") and Alan Parker ("Fame," "Shoot the Moon") and cinematographer Alan Daviau ("E.T. - The Extra-Terrestrial") - to emerge from the advertising industry.

The recipient of every top award in that field, including a special Tony and a Golden Apple for his celebrated adaptation of the "I Love New York" campaign for the then-sagging Broadway theater scene, Dragoti has directed and produced over 150 commercials for television. In recognition of his outstanding contributions to the field, the Museum of Modern Art has included Dragoti's commercial reels in its permanent collection.

Prior to "Dirty Little Billy," Dragoti served the advertising industry exclusively for some 15 years.

He has been a member of the board of directors of Wells, Rich and Greene as well as their vice president/head of the art department. Previously, he held the titles of associate creative director at Young & Rubicam and art director/supervisor with Compton Advertising.

The son of Albanian immigrants, Dragoti was raised in

New York City, on the block where the Lincoln Center now stands. Nine years separate him from the youngest of his three older sisters.

He spent much of his childhood in movie theaters, viewing as many as three films a day. It was a passion that was considered "really abnormal," he says, "because there was no such term as a film buff then. There was no such thing as being a film major in school."

As a result, he could "remember reams of dialogue from movies. When I was about seven years old, I went for a job with a portfolio of stories I had created and drawings of these comic strips. Comic strips were fascinating to me, because they were movies - they were continuity storytelling."

Following high school, he attended Cooper Union and the School of Visual Arts. There he found "a collection of movie nuts and displaced artisans who, like myself, had grown up on a diet of Bogie, Cagney and Looney Tunes."

In 1959 Dragoti became a 'sketch man' at an ad agency and quickly moved up to junior art director.

During this period of time. television advertising exploded on Madison Avenue. With Dragoti's skills for comic strip sketching, someone suggested that he move into the TV department. "So I started doing these storyboards, and of course they had lots of guys there who were good artists, much better than I. But when it came to continuity the reaction was, 'Wow, where have you been!' Between my film buff training and memory of dialogue, my art background and my love of continuity, this thing just poured right out of me. They were so surprised that

I could deal with this that I was made an art director."

Sometime later, Dragoti announced his desire to become a producer, which was then unprecedented. "I became a producer, so I could simply learn film. I did that for four or five years, and then I went back to the art department and became the head of art and production and I started to learn copy. So I started to fool with all the elements of starting with a blank piece of paper and winding up with a piece of film," he recounts.

In 1976, Dragoti was invited to join the prestigious agency of advertising pioneer Mary Wells Lawrence, who achieved fame as both the highest-paid female in America at the time and a mentor to newly-inspired career women.

During the ten-year period leading up to his feature film debut, Dragoti shot commercials all over the world. It became a complete technical education for me," he says.

It was Wells who helped Dragoti make his break into film making. With the late Jack Warner, she co-financed his directorial debut with the motion picture, "Dirty Little Billy," which starred Michael J. Pollard and was co-written by Dragoti and Charlie Moss (now the vice chairman of Wells, Rich, Greene).

Dragoti's multi-award-winning "I Love New York" campaign with clever updates on all the latest Broadway shows ran an unprecedented five years.

Dragoti continues to direct thirty to forty commercials a year, which leaves him with about six unstructured months annually to develop feature film projects. "Commercials are very lucrative and they are fun," he relates. "They're like little warm-up drills for a director and a cameraman. So when

I'm ready to do a feature, I'm not going to the set and saying, 'Oh, God, I haven't shot in two years!' I don't have to get familiar with the equipment again. There it is, the same old stuff I've been using. Plus, I'm always working with actors."

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"Mr. Mom" marks **LYNN LORING's** entrance into the motion picture field as a producer. She also continues in her role as the Vice President of Development & Talent, Motion Pictures and Television, for Aaron Spelling Productions.

For the ASP banner, Loring has produced three television features: the critically-acclaimed, top Nielsen-rated "The Best Little Girl in the World"; "Return of the Mod Squad" and "Sizzle."

Loring has become one of the entertainment industry's top creative forces - as both a top executive for the single largest independent supplier of network programming, and now as a feature film producer.

The former actress literally grew up before the eyes of the American public. At the age of six, she made her professional debut on the dramatic anthology, "Studio One." At seven, she was featured as the spokeswoman in RCA Victor commercials, an assignment which won her the venerable title of "The Junior Set's Betty Furness." At the same time, she originated the role of Patty on the popular CBS daytime series, "Search for Tomorrow," which kept her busy five days a week for the next eight years.

Despite a hectic production schedule, Loring made guest appearances on such distinguished programs as "Playhouse 90," "Hallmark Hall of Fame," "Omnibus" and "The Defenders," working with such outstanding directors as Paul Bogart, John Frankenheimer, Arthur Hiller, Buzz Kulick, Ralph Nelson, Stuart Rosenberg and Martin Manulis.

At the same time, she graduated with honors from the Calhoun School for Girls, and was accepted at the precocious age of

fifteen to three of this country's most prestigious colleges - Smith, Radcliffe and Sarah Lawrence. Because she wanted to continue to work while pursuing her education, Loring selected Barnard, Columbia's sister institution, and majored in languages and sociology. As part of her college studies, she authored an ambitious sociological study, "The Growth of Television: 1948-1960," using extensive and unusual interview techniques with CBS Board Chairman William Paley and veteran news correspondent/CBS anchor Walter Cronkite. She also edited a regular column for *Sixteen Magazine* for some three years.

Since Loring's marriage in 1967 to actor Roy Thinnes (who is currently starring in the television series, "Falcon's Crest") and the birth of her two children, Loring concluded her career of 24 years as a performer on some 3,500 television and radio shows, and began another behind the camera.

Her first assignment was as a casting executive on two NBC television projects - the pilot for the series, "Supertrain," and the four-hour motion picture, "Raid on Coffeyville."

Long-time acquaintance Aaron Spelling hired her in 1979 to produce his two-hour feature, "Return of the Mod Squad," based on his previous hit series. Impressed with her work, Spelling invited Loring to join the executive staff at Aaron Spelling Productions.

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"MR. MOM"...Production Information

Producer LAUREN SHULER is currently producing the feature film, "Ladyhawk," a Warner Bros/20th Century-Fox co-production which Richard Donner is directing. She is also involved in an executive capacity with "Arthur, the King," which is currently filming.

Shuler began her career as a camerawoman at NBC, then moved to Metromedia. She was the first woman admitted to the male dominated IATSE Electrical and Camera Guild #659.

She has served as an associate producer for ABC's Wide World of Entertainment, as well as the director of creative affairs for Motown and an associate producer on "Thank God It's Friday."

The former vice president of Martin Poll Productions produced the NBC Movie-of-the-Week, "Amateur Night at the Dixie Bar and Grill."

JOHN HUGHES, screenwriter for "Mr. Mom," has been 'zinging' America's funnybone for years.

The Michigan-born Hughes, whose forte is "American family comedy - with a twist," started out as a gag writer. He later broke into advertising - "a job that allowed me to continue writing" and eventually became contributing editor for *National Lampoon*.

Hughes' first short story for the *Lampoon* developed into the hilarious "National Lampoon's Class Reunion" and was followed by "National Lampoon's Vacation," to be released in July of 1983 starring Chevy Chase.

"Mr. Mom" is Hughes' third venture for the big screen. This charming contemporary comedy starring Michael Keaton and Teri Garr, deals with the hilarious consequences that befall the Butler family when dad is suddenly out of work and mom becomes a successful career woman - almost overnight.

Much of what Hughes writes comes from his own Midwestern background (he and his family still live in Chicago). And so the fact that he captures the feeling, flavor, mannerisms and mores of Middle America should come as no surprise. "My work is really Midwestern. It's about normal, everyday people in extraordinary situations - something everyone can understand and like."

Co-producer **HARRY COLOMBY** has managed Michael Keaton's professional career for approximately six years. Born in Berlin, Colomby emigrated to New York several years later. His father had performed as an opera singer (tenor) in Germany. Colomby's brother, Bobby, performed as a drummer and co-founded the band, Blood, Sweat and Tears.

Colomby is a recipient of a Bachelors degree in English and philosophy from New York University and a Masters degree in English from Columbia University.

He simultaneously launched a personal management career in 1955 with jazz legend Thelonious Monk, while teaching high school English for 16 years. Colomby's collaboration with Monk continued until 1967, when he moved to the West Coast to pursue a career producing and writing comedy.

From 1963 to 1979, Colomby managed the career of comedian John Byner and wrote much of his material. In 1972, he participated in the writing and supervision of writers Barry Levinson, Rudy DeLuca and Craig T. Nelson for Byner's summer replacement series on CBS. From there he segued to ABC as story editor on the television series, "When Things Were Rotten," then resumed writing by scripting John Denver's first two specials on the same network.

In 1979 Colomby created and produced "Working Stiffs" at Paramount for CBS which starred Michael Keaton. Keaton also starred in "Report to Murphy," which Colomby executive produced for CBS.

Colomby continues his association with Keaton on the upcoming "Johnny Dangerously," a broad spoof of 1930's gangster films which he co-wrote and will co-executive produce for 20th Century-Fox.

Editor **PATRICK KENNEDY** began his career as an apprentice in 1957. He cut his first motion picture in 1969 with "The Monitors." His other credits include "Five Days Home," "Cinderella Liberty," "Airplane," "Heroes," "The Big Fix" and "Brainstorm."

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Director of Photography **VICTOR KEMPER** is regarded as one of the leading practitioners of his craft. Since making his feature debut as a cinematographer in 1970 with John Cassavetes' "Husbands," Kemper has been responsible for the visual look of the motion pictures, "The Magic Garden of Stanley Sweetheart," "They Might Be Giants," "Who Is Harry Kellerman, And Why Is He Saying Those Terrible Things About Me?", "The Hospital," "Last of the Red Hot Lovers," "The Candidate," "Shamus," "The Hideaways," "The Friends of Eddie Coyle," "Gordon's War," "Mikey and Nicky," "The Gambler," "The Tycoon," "Slapshot," "Audrey Rose," "Oh, God!", "The One and Only," "Coma," "The Eyes of Laura Mars," "Magic," "Night of the Juggler," "...And Justice For All," "The Jerk," "The Final Countdown," "Xanadu," "The Four Seasons," "Chu Chu and the Philly Flash," "Partners," "Author, Author" and "National Lampoon's Vacation."

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Veteran production designer **AL SWEENEY** has art directed such motion pictures as "Romantic Comedy," "Foul Play," "Silver Streak," "Stir Crazy," "Harper," "Bridge at Remagen," "Taps,"

(More)

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"Uptown Saturday Night" and "The Ugly American." Sweeney is the recipient of a Master's degree in Architecture from the Massachusetts Institute of Technology.



MICHAEL KEATON: Blazing his Way to Stardom

After his hyper-kinetic portrayal of Bill "Blaze" Blazejowski in "Night Shift," moviegoers were calling funny man Michael Keaton an overnight success. But like most "overnight successes," Keaton's been paying his dues for a long time. And now his investment seems to be showing a handsome return.

The 30-year-old Pittsburgh born Keaton is currently starring with Teri Garr in the Sherwood Productions/20th Century-Fox feature, "Mr. Mom," also starring Martin Mull, Ann Jillian and Christopher Lloyd. This contemporary comedy, written by John Hughes (of "National Lampoon" fame) and directed by Stan Dragoti ("Love at First Bite"), deals with the sometimes hilarious consequences of a laid-off auto executive (Keaton) who suddenly switches roles with his wife (Garr). While he keeps house, she becomes quite successful in her new career. To complicate matters, comely Ann Jillian plays the curvaceous next door neighbor who's more than anxious to come to the aid of the overwrought house husband, and Martin Mull and Christopher Lloyd ("Taxi") round out the cast in this Aaron Spelling presentation produced by Lynn Loring and Lauren Shuler.

When asked about his new role, Keaton replied, "I wanted to do this film because it's real funny and I'm forced to play someone more restrained and controlled than Billy Blaze. Jack Butler is responsible and practical - he's 180 degrees away from Billy."

Just how many degrees away Keaton is from either Billy or Jack, is anyone's guess. While some of his friends describe him as a "basically shy young man" (who skipped town when "Night Shift" opened), others remember him as the wild man who paraded around in satin trunks and sunglasses as part of "The Flying Zucchini Brothers Daredevil Circus and American All-Star One Man Band with Peaches and Cream." "Quasi acrobatics were our specialty," Keaton remembers.

The youngest of seven children, Keaton (who changed his last name from Douglas, for obvious reasons) learned early how to capture his share of attention. At age five he was doing Elvis impressions to the delight of his family, using Hershey bar wrappers for sideburns. Comedy came naturally to Keaton. "My whole family is hilarious," he says. "The only reason it's me here and not them is that I was the first one to figure out I could make money at it."

Keaton went on to major in Speech for two years at Kent State ("one of the vaguest majors I could find") then landed a job in a coffee house performing with a rubber chicken dubbed "Louis, The Incredible Chicken," who lived inside of his empty guitar case. His comedy was then a cross between the antics of Steve Martin and Albert Brooks. "People ask me what it is that I do and I really don't know. It's not jokes - I guess most of the time I make observations and take them as far as I can take them - sometimes to Portland and back."

In 1975 Keaton moved to the city of angels. "L.A. reminded me of one huge car lot," he mused, and for a while the struggling young performer learned to make ends meet on \$5 a week. "I

got real thin," Keaton admitted. "Yep, lean and mean, as they say."

During his first two years in L.A., Keaton performed at The Comedy Store, studied improvisation at the Second City Workshop with friend Betty Thomas of "Hill Street Blues," and supported himself with odd jobs - before landing his first role (that of a sports reporter) on "Maude." From "Maude" he went to "All's Fair" and then on to "The Mary Tyler Moore Show," where he played the role of a TV studio page. It was on one of these shows that Keaton met actress Caroline McWilliams, who would soon become his wife.

Keaton had just completed taping the limited comedy series, "Report to Murphy" for CBS-TV, when he landed the audition for "Night Shift." Fortunately for Keaton, the series was only picked up for six shows. It was "Night Shift" that gave the zany young comedian a golden opportunity to utilize his skills as both a first rate sitcom actor and stand-up comedian. And the critics loved him. Keaton was hailed as the comic discovery of the year.

Teri Garr, who plays Keaton's wife Caroline, put it this way: "One of the reasons I took this role was because of Michael Keaton. The minute I saw him in 'Night Shift' I called my agent and said, 'I would love to work with this guy someday I think he's great.'" Producer Lynn Loring adds: "I love Michael. I think he's one of the funniest men alive today. And 'Mr. Mom' is going to prove what a major comedy star he really is."

Director Stan Dragoti claims to have based much of his

decision to direct "Mr. Mom" on the fact that Keaton had already been cast. "The surprise of working with Michael," he went on, "is that he's bright and quick, yet has the resources of a deep sensitivity. Most comedians tend to want to focus exclusively on the laughs in the picture...but Michael was also very concerned about what his character was feeling."

Keaton hopes his movie-going public will be as excited about "Mr. Mom" as he is. "A man doing a woman's job is a fascinating subject. Also, I'm playing an entirely different character - sort of a modern-day Norman Rockwell painting of the button-down guy - and that's what drew me to the role in the first place."

Yes, it sounds like the "overnight success" of Michael Keaton, which was 30 years in the making, is finally paying off - in spades.

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Sherwood Productions presents Michael Keaton and Teri Garr in "Mr. Mom," and Aaron Spelling Production of a 20th Century-Fox release. The contemporary comedy also stars Martin Mull, Ann Jillian and Christopher Lloyd under the direction of Stan Dragoti. Aaron Spelling is executive producer from an original screenplay by John Hughes. Lynn Loring and Lauren Shuler are producers and Harry Colomby is co-producer. The music is by Lee Holdridge.



TERI GARR DOES IT HER WAY

It was never easy for Teri Garr. Discouraged by her father - an actor/comedian who performed in vaudeville on Broadway and became a contract player at Universal - from going into show business, Garr nevertheless pursued a dancing career, which became an obsession.

A native Los Angeleno, Garr would commute all over the city to attend the best dancing schools, practicing several hours a day until her feet were bleeding. By the time she was 14, she was dancing with the Ballet Celeste in San Francisco.

"Despite my resolution to become a prima ballerina, I realized early on that I was always going to be a member of corps de ballet, not the star out front, but a corps member."

However, Garr's resignation about her ballet career did not stop her from getting other parts she wanted. After being immediately eliminated from an audition for a production of "West Side Story," Garr attended the call backs anyway. "I thought they'll never know the difference," she smiles. "There was no way I wasn't getting that job. And I was right, they hired me." She was 17 years old.

After years of rejection, Garr continued to hold fast to her dreams, and sure enough, the tables have turned. Even before last February's Academy Award nomination for her role in "Tootsie," she was offered the lead in "Mr. Mom" without an audition and without a script reading; the producers simply wanted her and

wouldn't take no for an answer.

A Sherwood Productions/20th Century-Fox release, "Mr. Mom" is a contemporary comedy about what happens when an automobile executive (Michael Keaton) loses his job and his wife (Teri Garr) takes over the role of the provider, leaving the suddenly unemployed husband at home to handle the domestic chores. Martin Mull, Ann Jillian and Christopher Lloyd also star under the direction of Stan Dragoti. Lynn Loring and Lauren Shuler are producing from an original screenplay by John Hughes. Harry Colomby is co-producer.

Prior to her current status as one of the screen's most engaging comediennes, Garr came close to being typecast as either the flippant, discarded blonde ("The Conversation," "Young Frankenstein" and "Tootsie") or the ruffled suburban housewife ("Close Encounters of the Third Kind" and "Oh, God!"). "Mr. Mom" would have put her in the latter category if its progressive theme of role reversal had not elevated Garr's role above the ordinary.

"I initially had reservations about the role because it seemed to be so similar to parts I've done before: the housewife and mother and all that," Garr admits. "But then I realized that the story transcended that stereotype. The 'housewife' gets to go out and be an executive and be aggressive and stand up for her rights, and I was interested in that.

"I think the roles that are written as the housewife, except for something like 'Diary of a Mad Housewife,' are mostly supporting roles, just like many wives in society. When you describe this character, the first thing that comes out of your mouth is, 'She is a housewife and a mother.' I want people to

not only appreciate those qualities but to also see beyond them and observe her strength and fortitude."

Although the character of Caroline Butler in "Mr. Mom" cannot really be drawn from her own experiences, Garr models much of the role after her sister-in-law Bunny, who's an Orange County decorator with two kids.

"Like Bunny," says Garr, "the character of Caroline gets married as a career woman. She might have decided that getting pregnant wasn't going to hamper her professional aspirations but three kids later, I guess it was just too hard. And most mothers, if they have a man to support them, think that this is naturally how the cards fall and it's simply easier for the wife to take on all of the domestic responsibilities...unless they are forced to work like my mother, or just choose to do both like Bunny."

Garr's father died when she was 11 years old, and to support the children (Teri and her two brothers), Garr's mother Phyllis moved the family into one room and rented out the front of her house to a succession of boarders. Formerly one of the original Rockettes, Phyllis Garr started to teach knitting at a shop in the neighborhood. It was there that one of her co-workers landed her a job for the "Colgate Comedy Hour," in the wardrobe department.

"My mother had a male friend who worked the same job that she did and made more money," Garr remembers, "and I used to grill people about that. The answer I'd usually get was that he's got a wife and son. But then I thought, we have no father and we have three children, and that has since stuck in my mind."

Phyllis Garr never remarried but instead devoted her life to the education of her children. After a budding career on the stage as a dancer, her daughter Teri left home when she started college. Garr has been on her own ever since.

"I started dancing in Shirley MacLaine and Elvis Presley movies," Garr reminisces, "and on a TV show called 'Shindig.' When the work was slow in L.A., I'd take off for New York. I worked this one year like crazy, booking myself into everything to make money."

It was during this period that Garr made regular appearances on such television shows as "Star Trek," "It Takes a Thief," "Banyon" and "McCloud." She was also a semi-regular on "The Sonny and Cher Show" as Cher's girlfriend Olivia. Despite her hectic work schedule, Garr still had time to hone her acting skills through training.

"I was in an acting class with Jack Nicholson," says Garr, "and ended up with a bit part in the first movie he ever wrote. It was called 'Head' and the Monkees were in it. Jack told me that he liked my stuff, and later when he became this big star, he introduced me to a man named Fred Roos, who turned out to be the casting director for Francis Ford Coppola."

Coppola not only cast Garr as Gene Hackman's girlfriend in "The Conversation," but subsequently starred her in his productions of "The Black Stallion," "One From the Heart" and "The Escape Artist."

"You know, it's funny, you start out in this business wanting to please everybody and you're subjected to a lot of rejection. But I was living in dreams," Garr says. "And if I

wasn't living in dreams I would have dropped out. It was the only way to erase the rejection and go on to the next thing. And then somewhere along the lines the tables turn. And you want control; you want to do it your way" - not that Garr hasn't been doing it her way from the beginning.

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MARTIN MULL: A COMEDIAN WITH A PAINTER'S TOUCH

If audiences are wondering whatever happened to one of America's funniest people, Martin Mull, he's simply been hiding out in his garage, painting.

The recipient of a master's degree in 1967, from the Rhode Island School of Design, Mull's humorous paintings were the subject of a major gallery exhibit in Los Angeles last fall. He is currently working six to seven hours a day for his next opening...in several years.

Martin Mull resurfaces as Ron Richardson, Teri Garr's pompous boss in "Mr. Mom," 20th Century-Fox's contemporary comedy about what happens when an auto executive (Michael Keaton) suddenly finds himself unemployed and his wife (Garr) becomes the breadwinner. Martin Mull, Ann Jillian and Christopher Lloyd also star in the Sherwood Productions presentation under the direction of Stan Dragoti. Lynn Loring and Lauren Shuler produced from a screenplay by John Hughes. Aaron Spelling is the executive producer.

Mull has previously exhibited his paintings in both traditional and unorthodox settings. His 1971 show, of "Flush With the Walls" (or "I'll Be Art In A Minute"), was hung in the men's room of the Boston Museum of Fine Arts. And although Mull's show, "Umbrellas of Pitchburg," appeared at the Boston Institute of Contemporary Art, it was a tribute: the works of great masters were reproduced as hors d'oeuvres. The entire

collection was eaten, except for the contents of one doggie bag, which remains in the institute's freezer.

Mull feels fortunate that he has film and television roles to turn to as a means of support while he pursues his first love. "The chances of supporting yourself on just your paintings are really nil," he explains. "An awful lot of painters and composers have to take a day gig, unless they were born a Rockefeller or Dupont. And the day gig is usually driving a cab, working as a bank teller, whatever."

Mull's fame, however, has made it difficult for him to be regarded seriously in the art world. "I would like ultimately to be accepted as a serious artist," he confesses. "I'm selling work, but there is a real chauvinism against being successful in another arena. In other words, 'Well, I know how Martin got the show at Molly Barnes (one of this country's top galleries), because he was on television,' says the suffering painter downtown. I would like to think I could change my name to John Doe and still get the same show."

Mull's current role in "Mr. Mom" is one of the largest roles he's had in recent memory. Since making his feature film debut in "FM," he has starred in "The Serial," "My Bodyguard," "Take This Job and Shove It," "Growing pains" and "Private School."

Mull first met Teri Garr about eight years ago on "The Sonny and Cher Show." She was a regular; he was appearing on four episodes. They subsequently co-starred in the HBO production, "Here Comes Summer." "I like Teri a lot," he claims. "She's one of the most likeable people I know - there's not a mean bone in her body. And she's very talented. I was really

pleased that she got the Oscar nomination" (for her role in "Tootsie").

When Mull is asked why he gave up a full-time struggle to make art for a serious effort to make laughs, he freely admits: "Rent is an awful good motivator for getting into any business. I would have to say that in my case, acting has something to do with that. Also I was going to school at a time when art was getting more performance-oriented."

"My Bodyguard," which marked Oscar-winning producer Tony Bill's directorial debut, was Mull's first dramatic role. He'd like to do more. I'd love to give it another shot," he says. "But then that's the grass-is-greener thing. I think every dramatic actor I know would give anything to have a comedy. And most comedians I know ask why they can't get a dramatic role. "

Although painting has become the major passion of Mull's creative life, he is currently involved (with Steve Martin) in developing a comedy series for television, as well as making guest-host appearances on "The Tonight Show."

"All that is kind of slipping through my fingers as the painting gets more important. I reached a point in my life when I said, 'You're trying to be an actor, you're trying to be a singer, and you want to play the guitar, you're trying to be a writer and a novelist and a painter.' I should probably throw in juggler and candlestick maker as well. And I felt like such a jerk-of-all-trades. I thought, 'What am I going to focus on?' Not that I was failing at any of these things miserably. But I certainly wasn't succeeding extraordinarily, either," he says.

(More)

Mull zoomed into prominence in the 1970s when he became a citizen of Fernwood, Ohio, with his portrayal of the wife beating Garth Gimble on the hit series, "Mary Hartman, Mary Hartman" (which was recently re-released for syndication). He subsequently created the role of Garth's twin brother, Barth, for the summer hit, "Fernwood 2Night," and starred in "America 2Night."

For a long while, the comings and goings of Martin Mull occupied the interest of the American public. Headlines and high expectations accompanied his move into feature films, but the films never seemed to give him a vehicle to equal his unique, comedic success.

"There were some realizations, but they weren't letdowns," Mull says of the aftermath when magazines and gossip columnists were no longer busting down his door. "In other words, I found myself living a lifestyle that wasn't really my lifestyle, as I had become part of the Hollywood scene. I found myself doing things like playing tennis, when I'd much rather stay at home and draw. Then I started going to fewer and fewer parties. I probably wasn't disappointed because the success I'd had in the entertainment industry had been all accidental. And if something is a windfall, anyway, you can't curse the lack of wind."