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A BRIAN GRAZER PRODUCTION



PRELIMINARY PRODUCTION INFORMATION

While on a pleasure cruise around Cape Cod, a small boy named Alan Bauer suddenly jumps overboard into the icy waters of the Atlantic Ocean. No one understands why he does it.

And while his parents watch frantically from the crowded deck, Alan just lies there, face down...an apparent tragic suicide.

It is, however, the most blissful moment of Alan's brief life. Swimming toward him are a tiny pair of delicate hands, which tentatively stroke his floating limbs.

But just as he reaches out, the vision is shattered... a dutiful sailor has hauled poor Alan out of his dreamy interlude.

Twenty years later, Alan Bauer has matured into a very unhappy man.

It doesn't matter that he's prospered in business, building the modest New York produce stall he inherited

from his father into a successful enterprise.

It is no compensation that his dashing good-looks and self-effacing demeanor are fly-paper to the opposite sex.

Alan Bauer is painfully aware that true love has shoved him aside.

"Something in here is not working," he moans to his flashy, superficial sibling, Freddie, while pointing to his heart. "My life is a shambles." There are worse organs that can fail, his brother chides him, unsympathetically.

But Alan Bauer is about to meet the woman of his dreams. Only he doesn't know she is a lady with a fin.

"Splash" stars Tom Hanks, Daryl Hannah, John Candy and Eugene Levy. The Brian Grazer Production is being directed by Ron Howard and produced by Grazer. The pair last teamed for the comedy, "Night Shift."

Shecky Greene, Bobby DiCicco, Nora Denney and Dody Goodman co-star in the contemporary fantasy comedy about a young man who unwittingly falls in love with a mermaid. John Thomas Lenox is executive producer. The screenplay is by Bruce Jay Friedman, Lowell Ganz and Babaloo Mandel. Don Peterman is the director of photography and Jack T. Collis is the production designer.

"I've always been personally fascinated with mermaids," says producer Grazer, who conceived the story for "Splash" about four years ago.

"I think I'm like most people in that I've often wondered whether they exist. Mermaids have always represented a romantic idea to me. I've always wanted to do a movie about them."

Tom Hanks, who spent three years in classical regional repertory theatre with the Cleveland-based Great Lakes Shakespeare Festival, before his discovery by an ABC talent scout for a starring role in the comedy series, "Bosom Buddies," stars as Alan Bauer.

Daryl Hannah, the acrobatic android companion to Rutger Hauer in "Blade Runner" and an innocent participant in a love triangle in "Summer Lovers," stars as the ethereal Madison, an inhabitant of the deep who risks eternal banishment for her pursuit of mortal love.

John Candy, a member of the legendary Second City's spin-off troupe at Toronto's Old Firehall and a star of NBC's "SCTV" since its debut in 1976, plays Freddie, Alan's Casanova brother whose exploits in love are unencumbered by a lifetime commitment.

Eugene Levy, who has shared an Emmy Award with his long-time Second City and "SCTV" collaborator, John Candy, portrays Walter Kornbluth, a mad, young scientist, whose life is obsessed with proving the existence of mermaids to a mocking world.

Ron Howard directed his first major studio production with last summer's comedy, "Night Shift," which starred Henry Winkler and newcomer Michael Keaton. "Night Shift"

marked the first collaboration between Howard and "Splash" producer Brian Grazer, who met three years ago at the Paramount Studios.

The veteran actor's directorial debut came with the independently-financed boxoffice smash, "Grand Theft Auto," for producer Roger Corman. (Howard also starred in and co-wrote the action feature with his father, Rance Howard.) Three television assignments followed, including the award-winning NBC drama, "Skyward," which starred Bette Davis.

Howard has been a performer since the age of six, when he starred as the freckle-faced Opie in the long-running series, "The Andy Griffith Show." Immediately following his high school graduation, Howard starred with an ensemble of young talent in George Lucas' hit comedy, "American Graffiti." While enrolled in the University of Southern California's cinema studies program, he was cast as Richie Cunningham in ABC's hit comedy series, "Happy Days," which he left after seven seasons to pursue his talents behind the camera.

It was producer Grazer who suggested to Howard that they develop a motion picture comedy about the consequences of two young men caught operating a brothel out of the New York City morgue -- which became "Night Shift."

A former law student, Grazer began his career in the business affairs department at Warner Bros. He

later became an agent in a top Hollywood firm. He moved into feature film production after producing the NBC-Warner Bros. television features, "Zuma Beach" (written by John Carpenter and starring Suzanne Somers and Timothy Hutton) and "Thou Shalt Not Commit Adultery" (starring Wayne Rogers and Louise Fletcher).

For "Splash," Howard and Grazer again chose to cast talent which would further enhance the comedic possibilities of their script. "Having had a positive experience on 'Night Shift' with Shelley Long and Michael Keaton (who both drew rave reviews), Ron and I believed that we really wanted to cast the best people for the roles -- not necessarily plug in names because they're names," Grazer says.

"On paper, Alan Bauer is a responsible young guy who doesn't have a real comedy edge to him. On the other hand, the characters of Walter Kornbluth and Alan's brother, Freddie, are very, very defined high-comedy roles.

"So we needed someone who had comedy rhythms about him to make Alan funny. We think that Tom Hanks has that feeling for comedy. He doesn't have to try hard to be funny. He just is."

For the role of Madison, Grazer explains that "we really needed somebody with acting experience, talent and athletic abilities, because the character has to have two very diverse qualities. She has to be intelligent -- this mermaid assimilates and learns our language and

customs very, very quickly. She also has to embody a certain naivete and child-like curiosity -- like a kid exploring an amusement park for the first time. We feel that Daryl Hannah is capable of both.

"We thought Daryl was incredibly dynamic in 'Blade Runner.' She had a real electricity, and at the same time a very pure beauty about her."

Both filmmakers had observed John Candy's rare talents for comedy for many years, as he progressed from Second City to television's "SCTV." "We've always thought he was terrific," Grazer says. "In fact, we tried very hard to get him in 'Night Shift,' but his schedule just wouldn't permit it. He has a lot of comic energy, so we've always had our eye on him."

They were equally pleased to secure Eugene Levy for a key role. "The part of Walter needed a young, intense comedian," Grazer explains. "Catching Madison is the most important thing in this obsessed man's mind. He's got to find this woman -- Walter is like the coyote in the 'Roadrunner' cartoons. He's always one step behind Alan and the mermaid."

"Splash" began principal photography on April 4, 1983, on location in New York City. Its 16-day East Coast shooting schedule includes filming of such landmark sites as the Statue of Liberty, the Museum of Natural History and its renown Whale Room, the world-famous

Bloomington's department store, the World Trade Center, Columbus Circle and the Tavern on the Green restaurant in Central Park. When Rockefeller Center's ice skating rink closed a month early for reconstruction, the city generously granted the production company permission to build a rink in Central Park, across the street from the Plaza Hotel. "Splash" will resume filming on sound stages in Los Angeles, then complete production in the Bahamas for its underwater sequences.

"Splash" is a Buena Vista release.

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A BRIAN GRAZER PRODUCTION



"DIRECTOR RON HOWARD AND PRODUCER BRIAN GRAZER:
THE LUMLEY AND BLAZEJOWSKI OF FILMMAKING?"

Ron Howard and Brian Grazer might be described -- by those who know them -- as the Chuck Lumley and Bill Blazejowski of filmmaking.

They are as unlikely a pairing of creative talent as the characters Henry Winkler and Michael Keaton portrayed in the Howard/Grazer comedy hit, "Night Shift."

Not unlike Lumley, Ron Howard is a somewhat shy, very earnest young man. And not unlike the Blaze, Brian Grazer pulsates with boundless energy and innovative ideas (all legal, however).

But who can argue with a match that works. Grazer creates the stories that he then develops with his resources at various Hollywood studios -- and ultimately produces the film. Howard steps in with his input on the screenplay -- and adds direction to the effort.

Their latest collaboration is the romantic comedy, "Splash," which stars Tom Hanks, Daryl Hannah, Eugene Levy and John Candy in the story of a young man who finally meets the woman of his dreams, only to discover that she is a lady with a fin.

The professional marriage of Brian Grazer and Ron Howard might never have occurred without Grazer's enviable tenacity.

say, 'Okay, let's just do it right away.'"

Although nothing concrete had resulted, Grazer called him anyway -- about once every two weeks.

"I pitched him different movie ideas. He liked some, but he never liked any of them very much," Grazer reveals. "Then he pitched me one, which I really wanted to like, because I thought, 'Gee, he's turned down all my ideas and I probably had better like his so we can be in business together.'

"But I didn't like it enough to say, 'Yeah.' I just couldn't identify with it.

"So, instead, I said, 'Let me be really honest here. We're both really young guys and we're going to be talking to each other a lot and I really want to do something with you, but I really can't identify with this idea. As much as I want to, I just don't see it, and probably it's a great idea. You should do it without me.'

"Maybe he respected me for not jumping on his first idea. Because he said, 'Well, I don't know.' And eventually he just didn't want to do it either. He still hasn't done anything with it."

They remained in contact, however. Grazer would call Howard and invite him over to his office. And Howard would find time in his busy schedule to show up. "He was very impressed by my aggressiveness, I guess," Grazer considers.

"My personality was a contrapositive to his and he was attracted to that. I was an enigma to him. I was this little guy with an enormous amount of energy calling him every day saying, 'Come by.'"

Grazer eventually suggested that they do a film about two fiercely-different guys who operate a callgirl ring out of the city morgue, "which I thought he'd never like, because it was about

They met several years ago when both were working at the Paramount Studios lot. Grazer was under contract to create and produce pilots for Paramount Television. Howard had just terminated his contract to star in "Happy Days" for a new commitment with NBC for his services as a producer, writer and director.

Howard had made his directorial debut in 1974 with the independent film, "Grand Theft Auto" (for producer Roger Corman), then directed three top-rated television movies. Grazer had produced two television features, which also scored with audiences. Each was looking for a theatrical opportunity.

"I made it a point to track Ron down. I saw him on the lot and called him and asked him out to lunch," Grazer recalls.

"He said, okay, he'd do it, and I was really shocked. Because he struck me as a very shy person."

Grazer says that he rarely invites strangers to lunch, as both parties are forced to maintain a conversation through the end of the meal, even if they discover they have nothing to discuss.

"So that made my a little uncomfortable -- the idea of lunch," he says. "But I thought that was the only thing Ron really had time for, because he was so darn busy."

"So we went to lunch and he hardly talked at all, and I did a lot of talking and I sort of got nervous."

Grazer made every effort to draw Howard out. "I asked him what he was interested in doing, and he didn't really say much. So I started telling him everything that I wanted to do and what I was doing and how I perceived the direction of my career and that he and I should talk about movie ideas together.

"He said, 'Well, okay,' but he was a little vague. He did not

prostitution.

"I thought, 'Here's this square guy. He's not going to even know what prostitution means,' and he goes, 'Pretty good idea. That's a good idea. Let's do it.'"

And the rest is history.

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"Splash" is a Brian Grazer Production for Buena Vista Distribution Co., Inc. release. Lowell Ganz & Babaloo Mandel and Bruce Jay Friedman wrote the screenplay. The screen story is by Bruce Jay Friedman. John Thomas Lenox was the executive producer.

A BRIAN GRAZER PRODUCTION

Splash

"RON HOWARD KNOWS A LOT ABOUT WHAT'S FUNNY"

"I don't consider myself to be funny," reveals Ron Howard, the television star-turned-filmmaker who directed the upcoming romantic comedy, "Splash," and last year's hit, "Night Shift."

"I don't think of myself as a very entertaining guy to be around. I'm never the life of the party. You can't count on me to liven things up, and I can't really tell anecdotes very well.

"But I'm a great laugher. I really appreciate somebody who really is being funny. And I can understand why it is that they're cracking me up. But I myself am not a fountain of laughter."

If there's one thing that Ron Howard knows an awful lot about, it's comedy. He made his first stage appearance -- as a two-year-old tot -- in a comedy, "The Seven Year Itch," then guest starred on some of television's funniest variety shows (including Red Skelton's and Danny Kaye's shows) while still an adolescent.

Most notable, of course, were his contributions to the American consciousness with his memorable portrayals of the beguiling Opie on "The Andy Griffith Show" and the endearing but truly gullible Richie Cunningham on the still-running series, "Happy Days."

There is one fact about Howard's career that never alters. He loves being around comedies, even as a director.

Howard made his directorial debut in 1974 with "Grand Theft Auto" -- "a car chase comedy." Written by Howard and his father, Rance,

the independent feature for producer Roger Corman was patterned after "It's A Mad, Mad, Mad, Mad World."

"The picture played very well with audiences, got surprisingly good reviews and made money. It's not a formula or a genre that I would have chosen for my first film, but it was my first opportunity and it worked out very well," he says.

He has since moved into more sophisticated comedies with "Night Shift" and "Splash." The former was critically-lauded for its fast-moving screwball portrayal of two unlikely characters -- a painfully-shy night shift attendant in a city morgue (Henry Winkler) and a speedball promoter of get-rich-quick schemes (Michael Keaton). "Splash," which stars Tom Hanks, Daryl Hannah, Eugene Levy and John Candy, takes on the comic consequences of a young man's search for the right mate, which unravels when he discovers that the lady of his dreams is actually a lady with a fin.

"I may not sit around and make a lot of jokes. And I don't write comedy. But the thing that I can do is to interpret a joke. I follow my instincts, and if I think something's funny, it usually is," he says of his considerable talent for putting laughs on the screen.

But Howard also insists that many of his film's funniest moments come from the actors themselves. "I encourage a lot of improvisation on the set, because we've always got the script to refer to. I'd say that at least half the time that actors are improvising, they're coming up with something you can add to the script that is an improvement.

"John Candy, Eugene Levy and Tom Hanks, for instance, have all spent a lot of time doing comedy and certainly have a good idea about what's funny."

Although Howard's worked with some of the greatest performers of all time, he's credits "Happy Days" director/producer Jerry Paris and the executive producer and creator of the series, Garry Marshall, with having the biggest influence over his insights into producing a laugh.

"I think I learned the most about physical comedy from Jerry Paris," Howard offers. He acted for years and years and directed most of the 'Dick Van Dyke Shows,' as well as 'The Odd Couple.' He's just done tons and tons of this stuff.

"Jerry's very adept at staging physical comedy. And I think that comes a lot from directing Dick Van Dyke for four years. Garry Marshall's outstanding with verbal comedy. He especially thinks in terms of comedy rhythms.

"I can remember one episode of 'Happy Days,' when we were rehearsing a scene which was kind of amusing, but there was never a punch line to it. You know, there was no joke. And when the dress rehearsal was over, Gary came up to me and said, 'When you get to this point, just say this line.' And he gave me a joke. Frankly, it was a weak joke," Howard recounts.

"I said, 'You really think that's going to be funny? I don't think that's very funny, Garry.' He said, 'It's not a great joke, but the audience really wants to laugh right there, because they've been saving it up. What we've been doing is amusing, but not hilarious and they're ready to really laugh right there.' I said, 'Okay.' And when we came to that point, I said the line and it brought the whole house down."

Howard says that he also learned a lot by working in front of live audiences. "Something very valuable about 'Happy Days' was my getting a chance to do comedy in front of an audience, even though it

was only 350 people. When we taped that show on Friday nights, it never felt like we were doing it for millions of television viewers. It always felt like we were doing it for this 350 people. Those were the ones we didn't want to blow it in front of. And it was real valuable for me to hear the laughs -- actually hear what gets a laugh."

From Andy Griffith, Howard learned "a whole other kind of comedy that I really enjoy. 'The Andy Griffith Show' was pure character comedy. There really weren't that many jokes. There weren't that many punch lines. Not like 'Happy Days' or 'The Odd Couple' or the Mary Tyler Moore shows, where you set up a funny situation and make sure you come in with a really funny line.

"'The Andy Griffith Show' was more about being humorous and less about being funny. And almost everything on the 'Andy Griffith Show' was character-oriented, first and foremost.

"There would be times when I would say, 'I don't think a kid would say this line this way,' or something like that. And Andy would say, 'You have to, because it's a joke.'

"So even as a child, I was understanding that there is a rhythm and a sound to comedy and there is timing involved, and sometimes the words are written in a certain way to achieve all that."

From "Star Wars" creator/director George Lucas, he learned that it's sometimes the way that film is edited together that makes a situation humorous.

"George is not the funniest guy in the world," he pans, "but I learned something from doing 'American Graffiti,' because none of the actors were thinking about that picture as a comedy.

"I mean, we understood that there were amusing moments in the

script. But we all were just trying to be as honest as we possibly could. And then when the picture was edited together and screened for an audience, we saw how many laughs it got, and I know that it surprised me."

Of course, when a film is in production, the actors and director do not have the benefit of an immediate audience reaction. Sometimes the crew members can be depended upon for the validity of a line.

"If an actor does an ad lib and it gets a big laugh, there's a chance that I'm going to at least film it," he explains. "If it worked for the crew, it may work again. But it might not, there's no guarantee. If the thing doesn't get a laugh from the crew, you don't worry about it. Because they're concentrating on their jobs and not really there to be an audience."

How would Ron Howard characterize the Howard family -- all of whom have been actors at one time or another, with many appearances in comedies?

"Not funny!" he laughs out loud. "When we get around together we laugh a lot. We crack each other up. I don't think we could crack anybody else up!

"It's not like we're a real hilarious bunch."

In fact, Ron and his father share "real different tastes" in what's funny. "My father loves broad, physical comedy. He doesn't really care for the verbal bantering. He's not really a Neil Simon-type at all. And I really appreciate that kind of humor. I like to see scenes really pop along. I loved 'the Goodbye Girl' and 'Annie Hall.'"

"Splash" is a Brian Grazer Production, which was produced by Grazer from a screenplay by Lowell Ganz & Babaloo Mandel and Bruce Jay Friedman and a screen story by Bruce Jay Friedman. John Thomas Lenox was the executive producer of the Buena Vista Distribution Co., Inc.

A BRIAN GRAZER PRODUCTION



PRODUCER BRIAN GRAZER: HIS TENACITY BEGOT SUCCESS

Thirty seems to be that quintessential age when many young people begin thinking about what they want to do with the rest of their lives.

Not so with Brian Grazer. He reached the big 3-0 last year and could have easily retired on his laurels...because Grazer had established himself as one of Hollywood's most talented and prolific producers in a very short time.

It was just five years ago that Grazer was drawing a modest weekly paycheck as a clerk in a studio legal affairs department. Today he has two television features and a hit motion picture comedy, "Night Shift," to his credit.

Furthermore, the romantic comedy, "Splash" -- directed by Ron Howard and starring Tom Hanks, Daryl Hannah, Eugene Levy and John Candy in the story of a young man who finally finds the woman of his dreams, only to discover that she is a mermaid from the deep -- will be released in February bearing his moniker as a producer.

Grazer is also in the rare position of having an active slate of motion picture and television projects in development at nearly every major studio -- all conceived from his own original ideas.

How does he account for his meteoric rise in an industry that is regarded as among the most competitive and difficult to break

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into? "I always wanted to be unique. I always wanted to stand out," he says of the driving force which led him to excel.

Without the benefit of family connections to admit him to the glorified ranks of the entertainment industry, the Los Angeles born-and-bred son of a criminal attorney had no choice but to rely on his own ingenuity.

The irony is that Grazer did not start out wanting a show business career. He had, however, always yearned for success -- and thought he would find it in the legal profession.

So following the receipt of his diploma (in psychology) from the University of Southern California, he enrolled in their graduate law program.

"Law just seemed to be the easiest thing to do, because I was really looking for a way to get some respect -- which sounds like Rodney Dangerfield, but it's true.

"But I was failing," he recalls with unexpected candor. "I didn't know why I was there. I think I was there because I grew up with television, and as a product of that generation I thought that everybody was a doctor or lawyer.

"However, to succeed at anything, you must have an interest in it."

It was during a \$5-an-hour summer internship in the Warner Bros. legal department that Grazer decided to switch career goals.

"When I started to learn a bit about the movie business and what it provided, I, well, liked the idea," he smiles. "See, I had visualized myself as a lawyer sitting behind a naugahyde desk and having like papers all over. At Warner Bros. I was seeing these guys working in offices the size of living-rooms, with marlins on their walls and pictures of their boats and girlfriends all over the

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place."

Grazer claims that he had already made up his mind to leave law school before taking the clerical position.

"I told them I was going right back to law school in September," he recounts. "Otherwise, they would have simply fired me, because they felt like they were investing in some young man who was going to become a lawyer for the film industry.

"They saw it as an internship, whereas I saw it as permanent employment. So I didn't quite tell anybody what I was up to."

At the end of the summer, he told his boss that he would be taking a year's hiatus from school -- to learn more about the business. "All in all," he says, "I knew that I was never going back."

It was through a little luck that Grazer actually got to observe the way-of-life of a top film executive. He was assigned the only vacant office in the legal department -- one right next to the one occupied by the Chairman of the Board. Normally reserved for a top executive, it came with two veteran secretaries "who had been there about seven or eight years and who were quite a bit smarter than me," Grazer assures.

He soon began spending his time "floating up and down the hall, introducing myself and looking real polite and nice. And they would take me into their living-room offices and I would sit there and watch how they talked on the phone. And that's all they did -- talk on the phone and have these wonderful lunches and go to fancy places.

"It seemed great to me, like something I wanted to do," he laughs at his own innocence.

One of the executives Grazer began pestering was Guy McElwaine, then Warner Bros.' newly-appointed vice president for production who is presently the president and chief executive officer of

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Columbia Pictures.

Grazer saw him entering the studio's front circular drive one day and ran over to introduce himself. "I said, 'You're new here. My name is Brian Grazer and I'd really like to get to know you.'

"He kind of looked at me funny, and I said, 'Can I follow you upstairs and talk to you? I work here.' So he said yes and I followed him into his office and I just kept talking.

"Finally, he said to sit down, and he started talking on the phone. Before I knew it, it was the end of the day," Grazer recalls.

As time passed, Grazer continued to make his presence known to McElwaine. "Anytime his office door was open, I'd try to peek in and get in there. And once I got in, I wouldn't leave. I'd just hang around. I also used to follow him around the lot and call him all the time. He's kind of proud of the fact that I've become something."

Grazer tried a similar tack on Ned Tanen, then the president of Universal Pictures. After many unanswered phone calls, he finally got a meeting. "I told him how smart I was and what good ideas I had for movies. So he said, 'Send me a proposal.' I said, 'For what?' And he said, 'If you want to come to work here as a movie producer, send me a proposal.' So I figured out this whole proposal and sent it to him, and he never called me back."

It's not surprising. Grazer had boldly suggested that the studio pay him something like seven thousand dollars a week to "create" motion picture ideas. "That didn't work, but I tried," he laughs.

Undaunted, Grazer devised a system to ferret out those people in powerful positions. "I used to read the production charts in the trades every week and I would circle the name of every person I didn't know who was a director, producer or executive producer.

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"Then I would call them," he explains. "I wouldn't hit on them for a job. I would just ask to meet with them for five minutes. I'd say, 'I don't want a job. I don't really want anything. I just want to be able to talk to you and learn something.' And they'd usually say fine. And I'd go talk to them. And instead of these meetings lasting five minutes, they would go maybe a half hour."

Among those he contacted were directors Howard Zieff ("Private Benjamin"), Richard Brooks ("Elmer Gantry"), Arthur Hiller ("Love Story"), Mel Brooks ("Young Frankenstein"), and Carl Reiner ("The Jerk"). (In fact, Zieff is scheduled to direct one of those many projects Grazer is currently developing.)

Soon Grazer began noticing that when he frequented certain restaurants, he would see a wave from across the room. "It would be, 'Hello, Brian,' all over the place. Then I started to get some job offers," he recounts.

Grazer's prodigious efforts paid off. While clerking during the day, he moonlighted as a script reader at night for Brut-Faberge Productions and a top talent agency.

Meanwhile, his work for Warner Bros. was suffering from the long absences away from his desk. Yet his boss remained surprisingly tolerant.

"He thought I was a funny guy," Grazer says. "He knew that I was really ambitious and I was real aggressive and that I was using the job as a franchise to get ahead. But he was amused by me."

Even so, Grazer was dismissed after a year. "There were so many complaints about the way I had acted that he had, of course, to fire me," he says.

"I was making long-distance phone calls to Europe, and the secretaries complained about me a lot. Worse yet, I had this

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speaker box in my office that I started using. So the secretaries got real mad and yanked it out of the office and threw it out the window. I just annoyed them to the point where they said they were going to quit unless Warners fired me.

"And some of the young creative vice presidents didn't like me, because the Chairman of the Board did like me. So the young vice presidents were also annoyed."

He add, sympathetically: "Listen, if I were them, I would have hated me."

Through the many associations he had now developed, Grazer quickly found a position as a talent agent, then moved into development and production with the filmmaking team of Edgar J. Sherick and Daniel Blatt. During the next two years, he produced the top-rated NBC-Warner Bros. television features, "Zuma Beach" and "Thou Shalt Not Commit Adultery."

In 1980 he was signed to a development and production contract with Paramount Pictures, where he served as the executive producer on several pilots he had created.

While on the Paramount lot, Grazer met and began the professional association with Ron Howard which resulted in their collaboration on "Night Shift" and "Splash" -- Howard as director and Grazer as a full-fledged movie producer.

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"Splash" stars Tom Hanks, Daryl Hannah, Eugene Levy and John Candy in the story of a young man who finally finds the woman of his dreams, only to discover that she is a lady with a fin. The Brian Grazer Production was directed by Ron Howard and produced by Brian Grazer from a screenplay by Lowell Ganz & Babaloo Mandel and Bruce Jay Friedman and a screen story by Bruce Jay Friedman. John Thomas Lenox was the executive producer of the Buena Vista Distribution Co., Inc. release for February 1984.

A BRIAN GRAZER PRODUCTION



Contact: Dick Delson
Director of Publicity

"SPLASH"

SYNOPSIS

(Not for Publication)

While on a cruise through Cape Cod, eight-year-old Alan Bauer inexplicably jumps overboard into the ocean. Underwater, he gazes blissfully at a beautiful little girl who reaches out and touches his hand. Before he can see her small fin, he is hauled out of the sea.

Twenty years later, Alan (TOM HANKS) is the proprietor of Bauer Produce, a Manhattan wholesale business he and his Casanova older brother, Freddie (JOHN CANDY) have inherited.

In the midst of a particularly hectic day, Alan learns that Freddie has squirmed out of a poker debt by accepting a shipment of rotten cherries, and that his live-in girlfriend has ditched him because he won't make an emotional commitment. Alan finally loses his composure when a prospective client, Mr. Buyrite (SHECKY GREEN) deliberately insults his long-time secretary, Mrs. Stimmler (DODY GOODMAN). Alan assaults him with fruit.

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Later that evening, after attending the wedding of his assistant manager (BOBBY DICICCO), Alan goes to a bar, gets drunk, stumbles out of the bar and hails a cab to take him to Cape Cod, Mass., a 240 mile trip. The next morning, in addition to being hung over, Alan is stunned to learn that while he slept through the ride, the cab driver, Manny (JOE GRIFASI), spent all of his money. The cabby has also abandoned Alan on a Cape Cod beach. There, he encounters a belligerent Walter Kornbluth (EUGENE LEVY), who is supervising the loading of crates onto a cabin cruiser. Obsessively paranoid, Kornbluth accuses Alan of spying on him.

Alan hires Fat Jack () and his tiny boat to take him to a nearby island. When the engine fails, Fat Jack jumps overboard. Alan manages to capsize the boat and is knocked unconscious into the water. He begins sinking, but is rescued when two hands suddenly reach out from nowhere.

Safe on shore, Alan awakens to the sight of an exquisitely beautiful woman, Madison (DARYL HANNAH). She kisses him passionately, then plunges into the water. As she swims away, she suddenly leaps high into the air, like a dolphin, revealing a mermaid's tail.

But Alan does not see it.

Later, she finds Alan's wallet on the bottom of the sea. But she is startled by Kornbluth, who is lurking in the deep, hoping to capture her.

Madison manages to escape to a sunken ship where, while examining Alan's wallet, she is confronted by an old merwoman who warns of the ominous consequences of mortal love.

Alan returns to Bauer Produce to find everything humming smoothly under Freddie's management. The reason being that Freddie has hired a bevy of beauties to distract customers from the company's high prices. When Alan tells Freddie what happened to him in Cape Cod, his brother does not believe him.

Madison, meanwhile, follows her heart to New York harbor and swims up to the Statue of Liberty. Her fin turns into legs and she walks naked toward a group of tourists. She is arrested immediately.

The police try to question Madison, but she does not respond. She does, however, have Alan's wallet in her possession and they call him. He obtains her release and takes her to his apartment. He returns to Bauer Produce, elated.

Madison turns on the television set in Alan's apartment and begins to learn the English language and our mortal culture. When she sees a commercial for Bloomingdale's, she dresses in one of Alan's suits, cabs to the store and charges a new wardrobe. When Alan gets home and finds her missing, he begins a frantic search. He finds her in the department store's television department continuing her education. While there, she speaks to him for the first time.

On their way back to his apartment, Alan pumps Madison about her personal life. She, however, is too enthralled with this new world to respond. Alan assumes she has a simple immigration problem.

When he mentions that it might rain, she suddenly sprints home, leaving him to think that she can't wait for them to be alone.

After Alan falls asleep that night, Madison immerses her tired body into a tub of water. Her legs immediately convert back to a fin. Alan wakes up and tries to get into the bathroom. But Madison refuses to allow him in. While he tries to break down the door, she frantically dries her fin with a hairdryer. She succeeds in getting her land legs back only seconds before Alan bursts in.

Meanwhile, at a meeting of some of the world's top scientists, Walter is berated for interrupting their serious work with his announcement that there are mermaids in the world. Angrily, he vows to prove it to everyone.

Walter, carrying two buckets of water, pursues Alan and Madison with a vengeance. But he accidentally douses the wrong lady. Her husband is not amused.

Alan takes Madison to an elegant restaurant where she coyly ignores his marriage proposal. Later that night, despite an overcast sky, they go ice skating in Central Park. Alan again asks about her personal life. She responds by running off, afraid of the imminent rain.

While Alan searches the city for her, Madison hides in a playground barrel, trying to avoid the downpour. When it stops raining, she makes her way to the Brooklyn Bridge and prepares to return to the deep.

Alan shows up at work the next morning in a foul mood and fires everyone. But his mood changes immediately when Madison appears suddenly. They retreat happily to his apartment. Madison agrees to marry Alan, but only after she reveals a secret to him. He must, however, wait just a little while to learn what it is.

Alan suggests they get married in Maryland because there are no blood test requirements. But first they have to attend a political fund raising dinner at a hotel for the President of the United States.

Walter, who is still pursuing Alan and Madison, crashes the dinner carrying tanks of water. He is immediately arrested by the Secret Service who suspect a conspiracy to drown the President. As hordes of press people watch, Walter is dragged out of the hotel to a waiting car. Alan and Madison, unaware of what Walter's trying to do, exit the hotel. When Walter spots them, he breaks loose of the Secret Service agents, grabs one of the water tanks and sprays Madison. He watches with satisfaction as Madison's legs revert to a fin. Alan nearly goes into shock.

Once satisfied that Alan is human, the scientists free him. But they sequester Madison in a special holding tank.

Back at Bauer Produce, Alan moans to his brother that he's waited all his life to fall in love - then it's with a fish. When Freddie tells him that love is not always perfect, Alan responds that at least it's usually human.

Meanwhile, Walter proves to have a conscience. He is shocked to learn that the scientific community is planning to cut Madison open so they can see what makes her tick. He and Alan agree that she must be rescued.

Walter sneaks Alan and Freddie into the laboratory where Madison is being held captive. Leaving Freddie behind as a decoy, they maneuver her out of the facility.

Pursued by the military in trucks and helicopters, Walter, Madison and Alan flee in a car through the streets of Manhattan. They drop Walter off to divert the military, but the trick fails.

Madison and Alan drive to a pier near the Brooklyn Bridge and kiss for one last time. She says he can follow her, if he wants, but that he will never be able to return. Then she escapes into the water. Moments later, after some hesitation, Alan follows and seemingly drowns. But he is alive and with her. Frogmen jump into the water and surround them, but Madison and Alan disappear before they can be captured.

Later they arrive at her underwater home to live happily ever after.

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