



Presents

# KEEPING UP WITH THE STEINS

Preliminary Press Notes



WINNER  
US COMEDY ARTS  
FESTIVAL  
AUDIENCE  
AWARD  
BEST FEATURE

The film has a running time of 84 minutes and is rated PG-13.  
Release date: select cities May 12, 2006

## **Director's Statement**

### **KEEPING UP WITH THE STEINS**

I grew up in a school full of Jewish kids in L.A. I went to a lot of fancy, over-the-top Bar- and Bat-Mitzvahs, and felt left out since I never got to have one myself because... I'm not Jewish. This issue came up again when I was sent the script for "Keeping Up With The Steins," a comedy about three generations of a Jewish family. I loved the script and wanted to direct it. I explained to A.D. Oppenheim (producer) and Mark Zakarin (writer/producer) that I married a Jewish woman and therefore, in a way, I have a Jewish mother. Luckily that was close enough.

When it came to casting, I always pictured Jeremy Piven in the role of the father, Adam Fiedler and I was very excited when Jeremy liked the script and signed on to do the film. He's funny, he could give the character the edge that it needed and also, most importantly, I knew that he could pull off the emotional turn at the end of the movie. For the role of Adam's father and Benjamin's grandfather, Irwin, we had problems casting as it seemed no one particularly wanted to do the skinny-dipping scene. In the meantime, we had my dad, Garry Marshall, read as Irwin while we were casting the part of Benjamin, mainly because he was the oldest person I knew. The more he read, the more we realized that he would be perfect for the part. When we asked him to do it, he asked with whom he would be skinny-dipping. We said Daryl Hannah, and he was in.

Everything fell into place to make an extremely talented group that worked really well together including Jami Gertz, Doris Roberts, Cheryl Hines, Daryl Hannah, Richard Benjamin, and Larry Miller. We shot the film in 27 days in L.A. and I achieved exactly what I sent out to make: a funny, warm family comedy about three generations of a Jewish family and the Bar Mitzvah that drove them all crazy. In the end, I had, not one, but three Bar Mitzvahs, all of which were just how I envisioned them. Through this experience, I feel I have finally become a man.

- Scott Marshall

## **STATEMENT FROM CANTOR CHAYIM FRENKEL**

Mark Zakarin, writer-producer of “Keeping Up With The Steins”, is a congregant of mine at Kehillat Israel, our synagogue in Pacific Palisades, California. Almost two years ago he gave me the script and asked my opinion. I loved the characters, the humor, the emotion, the truthfulness and the message of the script. Having been a cantor in Los Angeles my entire professional life, I’ve presided over, literally, thousands of Bar and Bat Mitzvahs, more than a few of which were an awful lot of “Bar” and far too little “Mitzvah”. There is a beautiful meaning to this “coming of age” ceremony for the Jewish people, which too often gets lost in the show-biz glitz of a big impressive party. I appreciated the fact that “Keeping Up With The Steins” put the emphasis on where it should be, on the deeper meanings of the ceremony, and in a loving and respectful way.

I was thrilled when a date was set for the filming of Mark’s script, and he asked me to be Technical Advisor on “all things Jewish”. Not only did I give him my final script notes as he was about to go into production, but I was on the set every day there was any Hebrew spoken or sung. My job, as Mark described it, was to make sure “all the Bars were crossed and all the Mitzvahs were dotted”.

I love the final film, and I am very proud of the role I played in the production. In the future, it will be required viewing for each of my B’nai Mitzvah families as they begin to plan their ceremony and party.

## **KEEPING UP WITH THE STEINS**

Like the young Indian braves of long ago, Benjamin Fiedler (Daryl Sabara) is about to undergo an initiation rite that will take him from boy to man. But rather than face the perils of the hunt, he must endure something far worse--a Bar Mitzvah in Brentwood, California.

It's not enough that Benjamin must stand in front of a Temple full of strangers chanting Hebrew, a language he doesn't understand. He must also cope with the efforts of his parents, Adam (Jeremy Piven) and Joanne (Jami Gertz), to splurge on a party-to-end-all-parties, a mega-bash where the Bar is more important than the Mitzvah and a Jewish Star means Neil Diamond.

Above all, the Fiedlers must surpass the "Titanic"-themed Bar Mitzvah given by Adam's rival agent, Arnie Stein (Larry Miller). With his circus-sized celebration, Arnie has thrown down the gauntlet. For the highly competitive Adam, the war is on!

But when Adam's father Irwin (Garry Marshall), now a gray-haired hippie, and his spacey younger girlfriend (Daryl Hannah) arrive in their broken down camper, the Fiedler's plans are thrown into disarray.

Every family has their own dysfunction and neuroses and the Fiedlers are certainly no exception. Despite this, they ultimately realize that family is the most precious bond that can't be broken (but it can be bent out of shape at times).

Directed by Scott Marshall, "Keeping Up With The Steins" features a talented cast that includes Doris Roberts (as the Grandmother), Garry Marshall (as the Grandfather), Cheryl Hines (as the Party Planner), and Richard Benjamin (as the Rabbi). The film is written by Mark Zakarin and produced by A.D. Oppenheim, Mark Zakarin and David Scharf.

## SYNOPSIS

Like the young Indian braves of long ago, Benjamin Fiedler (Daryl Sabara) is about to undergo an initiation rite that will take him from boy to man. But rather than face the perils of the hunt, he must endure something far worse--a Bar Mitzvah in Brentwood.

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Adam and Joanne meet with ace event planner Casey Nudelman (Cheryl Hines), who proposes a variety of outlandish plans. Adam's mother Rose (Doris Roberts), who lives with them, drops by to listen. Unable to choose between all of Nudelman's wacky concepts, Benjamin's parents ask Benjamin to pick a theme. Feeling pressured, he says the first thing that pops into his head—"baseball." His parents are delighted with his choice and the decision is made. Soon they are planning an elaborate shindig at Dodger Stadium.

Joanne asks Rose if she wants to invite Irwin (Garry Marshall), Adam's father, to the event. This is a painful topic, as Adam seethes with bitterness about his father, who abandoned the family 26 years ago. Rose holds no anger, but refuses to make the decision for them.

Always curious to meet his grandfather, and hoping to help the two men reconcile, Benjamin devises a plan. Not only will he invite his grandfather, he will invite him two weeks early. Perhaps the time together will soften his father's years of resentment. And if all goes according to plan, it will also deflect his father's attention away from his obsession over the Bar Mitzvah and Benjamin in particular.

Irwin is now an aging hippie who wears his gray hair in a pony tail, lives in a trailer park with his younger girlfriend, "Sacred Feather," aka Sandy Frost (Daryl Hannah). Sweet-natured and spacey, Sandy seems to have blended every new age, bohemian precept into a philosophical stew all her own. When they receive Benjamin's invitation, Irwin is uncertain, but he sees it as an opportunity to finally meet his grandson.

Nothing frightens Benjamin so much as his Bar Mitzvah class. Completely tone-deaf, he pretends to have a sore throat so Cantor Nathan Gold (Jaron Lowenstein) won't call on him to chant his Haftorah, the Bible portion from the week of his ceremony. His friend Zachary Stein

(Carter Jenkins) tells him that the whole Bar Mitzvah experience is bogus—afterwards you can't smoke or drink or drive a car. He also gives Benjamin unconventional advice on how to deal with his stage fright, but it doesn't help. Benjamin also has a hopeless crush on Ashley (Brittany Robertson), a pretty but shallow classmate who rejects him. Worse, brainy Karen (Miranda Cosgrove) reaches out to him as a fellow nerd, a welcome he'd prefer not to have. Certainly Benjamin gets no guidance from the slick Rabbi Schulberg (Richard Benjamin), who drops by the class for a few moments and leaves.

While Benjamin is being filmed by a behind-the-scenes film crew, Irwin and Sandy suddenly turn up in their dilapidated camper. Adam is so stunned and angry that he slams the door in their faces. Joanne intervenes and invites Irwin and Sandy to stay with them until the Bar Mitzvah.

While his parents are out, Benjamin, Zachary and Tim (Marc John Jefferies) experiment with what it means to be a man and sample alcohol from his father's bar. As his parents arrive, Benjamin's friends scatter. Adam and Joanne are distracted by the sight of Irwin and Sandy skinny-dipping in the pool, which Adam claims embarrassed Benjamin in front of his friends. When Irwin goes upstairs to apologize, he covers for Benjamin before Joanne discovers her son has been drinking. Irwin tells Zachary, "Once a philosopher, twice I tell."

When Rose returns from a trip, it's initially awkward for her to see Irwin, but she quickly composes her self. Soon they are both quite comfortable around each other, much to Adam's distress.

After Irwin drives Benjamin to Hebrew School, Benjamin is horrified to discover that his grandfather intends to enter the Temple with him. When the Rabbi enters and plugs his new book, Irwin challenges him to teach the children more. Later on, Irwin sits in the pews as Benjamin clumsily attempts to invite Ashley to his Bar Mitzvah, and freezes up at the podium while trying to chant his Haftorah. Irwin convinces Ashley to come to Benjamin's Bar Mitzvah by bribing her with a pony.

Benjamin's relationship with his grandfather deepens. When they play basketball, Irwin gives him advice about girls and his public speaking. Benjamin says he can't read his Haftorah because he doesn't know what it means. "Why don't you find out what it means before you say it?" says Irwin.

That night, Irwin visits Rose in the kitchen. Soon they are happily talking about old times. Despite their intimacy, Rose does not let him off the hook for what he did. Irwin tells her that he wished he could take back the years. Adam rushes in and says, "You can't take back the years!" Rose defends Irwin and says it wasn't entirely his fault.

When Benjamin and Irwin go fishing, he says he's no longer sure he wants to go through with the Bar Mitzvah. Irwin doesn't pressure him, letting Benjamin know he must make the decision himself.

After Adam catches his father pulling one of his off-the-wall stunts, he declares Irwin a bad influence on his son. He tells Irwin he can't come to the Bar Mitzvah.

Benjamin tells his mother that he wants to change the party. As gently as possible, she tells Adam that Benjamin wants to make a few minor changes. Adam explodes when he discovers what the "little changes" are. They tell Casey Nudleman to cancel everything.

Despite the grim faces in the family pictures taken beforehand, Benjamin's Bar Mitzvah is a big success. With the help of Zachary's advice, he summons the confidence to chant his Haftorah. The meaning of the ceremony is illuminated when the ancient scrolls of the Torah are passed through the generations--from grandfather to father to son. In his speech, Benjamin is honest about his confusion. But it is clear that he has found his own way of appreciating it that is truly meaningful.

Following the service is Benjamin's idea of a party: a simple reception in the Fiedlers' backyard. The low-key affair is a huge success, due to its sincerity and contrast with the usual overwrought affair. Arnie Stein is furious to see that he has been surpassed by this cut-rate event.

Joanne tries to get Adam to let go of his resentment at his father. "The problem isn't Irwin—it's about you," she says. "Get over it!" But Adam is out of control and gets into a fight with his father in the middle of the party. Benjamin tries to mediate, but they both ignore him. Desperate, he goes in the pool and sits at the bottom, until they dive in after him.

Drying off, Adam and his father finally have it out. Adam's lifetime of hurt cannot go away in an instant, but a door is beginning to open.

Benjamin's plan doesn't turn out exactly the way he hoped, and it has some unexpected consequences. But one thing is clear: Benjamin has made his Bar Mitzvah relevant to his life—and he has grown up in the process.

# # #

## ABOUT THE PRODUCTION

While KEEPING UP WITH THE STEINS is set against the outsized materialism of contemporary Hollywood, it's actually inspired by screenwriter Mark Zakarin's modest Long Island childhood in the 60s. "Everyone in my neighborhood was basically in the same socio-economic group," says Zakarin. "So the way people distinguished themselves was through things like a Bar Mitzvah party. You either had Bar Mitzvah party envy or Bar Mitzvah pride." In that era, the hallmarks of "class" meant flaming desserts or a pyramid-stack of champagne glasses filled from the top. "The Viennese table was very tony," says Zakarin. "It set you apart from people who didn't have a Viennese table."

Like Benjamin in KEEPING UP WITH THE STEINS, Zakarin's grandfather also abandoned his family. "My mother's father dropped out and traveled around the country with various shady schemes. He was the black sheep not only because he left the family but also because he was a scammer. He had a certain charisma, and he seemed very bohemian to me as a kid. Every once in a while he'd turn up with a woman in tow, twenty years younger than he was. He was not the most physically imposing guy, but somehow he attracted these women—which was a great mystery to all of us."

After completing his script, Zakarin and fellow producer A.D. Oppenheim raised a small budget and began looking for a young director. A mutual friend gave the script to Scott Marshall. "As soon as I read it, I wanted to do it," says Marshall. "I loved the kid, the coming-of-age story, the conflict—and I thought it had a good message."

Despite not being Jewish, Marshall has always felt like he was living in a Jewish world. Growing up in the valley, surrounded by Jewish friends and culture, Marshall actually felt deprived due to his lack of a Judaic identity. "When I was in seventh grade, everyone got to have a Bar Mitzvah, but I didn't. I felt really left out. I went to Temple, learned the prayers, went to Seders...I felt so at home. In Christianity there aren't as many jokes." Marshall never got to have his Bar Mitzvah, but he did get to take part in another important Jewish rite of passage. "I married a Jewish girl," he says, "So now, I'm living with a Jewish mother."

"Scott's love for Judaism is very sweet and sincere," says Zakarin. "In a way, I see his attitude towards Judaism as similar to that of an immigrant's attitude towards America. He wasn't born

into it, so his appreciation is actually increased.” As the writer, Zakarin takes responsibility for the social critique. “It’s my story, after all,” he says. When needed, Cantor Chayim Frenkel was on set to make sure that the more formal aspects of Judaic tradition were accurately portrayed.

Originally the filmmakers didn’t think to cast Scott’s father, director/actor **Garry Marshall** (PRETTY WOMAN, THE PRINCESS DIARIES), as Irwin, the irresponsible and irrepressible grandfather. “My dad usually plays bosses or gangsters,” says Scott, “so I didn’t think of him at first.” A number of well known comic actors were approached, but, “no one particularly wanted to do the skinny dipping scene.” While Garry Marshall read during the auditions of the young actors, the filmmakers became excited about what he could bring to the role.

Twelve-year-old **Daryl Sabara** (SPY KIDS) won the lead role of nervous and insecure Benjamin the Bar Mitzvah boy. “We forget what it’s like,” says Zakarin, “but when you’re 13, your body is exploding. It changes almost weekly and it’s shocking. Benjamin just wants to survive.” “When Daryl came in and read,” says Marshall, “he brought a real sweetness to it—a *‘God, I just want everyone to leave me alone’* quality. It might not seem like a problem that your family wants to give you a big party, but he showed how it really *could* be a big problem in a 13-year-old’s life.”

**Jeremy Piven**, prior to being cast as agent Ari Gold on HBO’s ENTOURAGE, was cast as agent Adam Fiedler, a man who can’t let go of the resentment he feels for the father who deserted him. “The relationship between Adam and Irwin is where the real conflict is in the story,” says Marshall. “And Jeremy played that so well. Irwin is such a likable character; it’s hard to be mad at him. But Jeremy would never lose the edge—he would not let Irwin get away with what he did.”

While playing the role of Benjamin’s mother, Joanne, in KEEPING UP WITH THE STEINS, **Jami Gertz** happened to be planning one of her (three) sons’ Bar Mitzvahs. “She was definitely in a place to understand this story,” says Marshall. “Her character was the voice of reason for the whole movie.”

**Doris Roberts** (EVERYBODY LOVES RAYMOND) joined the cast as Adam’s mother, Rose, the woman Irwin abandoned long ago. Unlike Adam, she is able to let go of her anger and forgive Irwin. “Doris had a very difficult role,” says Marshall. “She couldn’t appear like a

pushover. But she played it tough and strong. She let him know that what he did was wrong, but at the same time she had such a loving quality to her that you knew why she was able to handle it.”

**Daryl Hannah** brought a lot of herself into her comic role as Sacred Feather, Irwin’s new age, earth-friendly younger girlfriend. Hannah is herself a vegan, drives a car that runs on vegetable oil, and lives on a ranch in Colorado. “She actually said ‘I don’t eat any unborn fetuses,’” says Marshall. “We put it right in the film—it was such a perfect line for Sacred!”

Rounding out the ensemble is CURB YOUR ENTHUSIASM’s **Cheryl Hines** as event-planner-for-the-well-to-do Casey Nudelman; comic actor and frequent Garry Marshall collaborator **Larry Miller** (BEST IN SHOW, RUNAWAY BRIDE) as Arnie Stein, Adam’s arch-rival in business and Bar Mitzvahs; and GOODBYE COLUMBUS and PORTNOY’S COMPLAINT star **Richard Benjamin** as the slick but scholarly Rabbi Schulberg.

On the surface, the plot of KEEPING UP THE STEINS is driven by the irony of conspicuous consumption set against a religious ceremony. “It’s fun to poke fun at these over-the-top events,” says Marshall, “but this kind of thing happens in all cultures, not just Judaism.” And it’s clear that the Bar Mitzvah means much more to Adam than outclassing Arnie Stein. “He’s really trying to throw his own Bar Mitzvah,” says Marshall, “the one he never had. So now he wants his son to have it. He’s not just trying to show people how rich he is.”

Adam is so determined to give Benjamin the best party that he forgets to take the time to talk to him about it. Somewhere along the way, he loses the connection with his son that the Bar Mitzvah ceremony is intended to commemorate. And Irwin steps in to fill this vacuum. “The most important thing a father can give is a conversation,” says Marshall. “As busy as my Dad was, he always made time to sit and talk. Being a good father is about always being there. Of course, Irwin made the same mistake—he should have been there for Adam—but now he is trying to be there for Benjamin.”

Marshall also believes that Adam makes another mistake by trying to impose his will on Benjamin. “Giving your son what you didn’t have is not always the best thing. You have to let him find his own way and make his own mistakes.”

Although it centers around a Bar Mitzvah, *KEEPING UP WITH THE STEINS* is not just about what it means to become a man—it's about what it means to be an adult. "It's not gender-specific," says Zakarin. "It's about taking responsibility for your life and your decisions. And you can come of age when you're 13 or you can come of age when you're 72." Nearly all the characters in the film are shown as incapable of making decisions on their own: Rose, about inviting Irwin; Adam and Joanne, about the Bar Mitzvah theme; even Irwin turns to Sandy to tell him whether he should attend the Bar Mitzvah. "I suppose that's a reflection of my family," says Zakarin. "There were very few decisions made in an isolation booth. Everything was discussed. But it was more than a way to solicit opinions—it was a way to make decisions look like they didn't spring from [themselves.]"

The theme of responsibility is underlined when Rabbi Schulman explains the meaning of the Bar Mitzvah to Benjamin: that when you turn 13, your sins belong to you and you are responsible for the Ten Commandments. "To me, that was the most important moment in the movie," says Marshall. "And I thought it was very important that Irwin got the Rabbi to explain this for Benjamin."

Like all rituals, the Bar Mitzvah is ultimately only a symbolic act. It is impossible to journey from boy to man in a single day. But although the event might be somewhat artificial, it raises authentic questions for people. It brings an important question to the table--it provides an occasion for a boy to grapple with what manhood really means. And throughout the film, this is what Benjamin does. He gets drunk. He attempts to flirt with girls. He struggles to build the confidence to recite his Haftorah in front of the congregation. But ultimately he realizes that chanting the Haftorah isn't the most important thing. For Benjamin, to become a man means becoming his own man. "He looks inside himself to see what he wants," says Zakarin. "To have this Bar Mitzvah reflect who he is. But before he can do that, he needs to know what he's feeling. And he wasn't sure. Once he figures out what's important for him, all he has to do is to find the courage to express it."

While Benjamin's path is the heart of the film, everyone—except perhaps Arnie Stein and Casey Nudelman—grow up in their own way. And it's Benjamin who sets this process in motion by inviting Irwin early. Rose goes from someone who sees herself as a bystander, unable or unwilling to make decisions, to someone who can make her peace with Irwin; Joanne, while always the most grounded character, stands up to Adam; Irwin takes responsibility for what he

has done; and Adam takes his first step towards confronting the pain that has stunted his life. One might say that all the characters have their own Bar Mitzvahs.

“One of the things that maturity is about, is taking responsibility for the decisions you make in life,” says Zakarin. “With the acknowledgment that maybe you’re making the right ones, maybe you’re making the wrong ones, but you’re making your own ones, and that’s one of the hallmarks of adulthood.”

# # #

## ABOUT THE CAST

### **JEREMY PIVEN (Adam Fiedler)**

Jeremy Piven has been critically acclaimed for his role as slick, hard talking agent Ari Gold in the hit HBO series "Entourage," a performance that has netted him an Emmy nomination and two Golden Globe nominations.

A veteran actor, Piven has appeared in over forty films, including "Say Anything...", "The Grifters," "Bob Roberts," "Singles," HBO's "Don King: Only in America," "Very Bad Things," "Rush Hour 2," "Serendipity," "The Family Man," "Black Hawk Down," "Old School," "Runaway Jury," "Scary Movie 3," and "Chasing Liberty."

Piven was a series regular on "Cupid" and "Ellen," and his other TV credits include "Chicago Hope," "The Drew Carey Show," "Will & Grace," "Coach," "Grace Under Fire," and "The Larry Sanders Show." and in the telepic "Don King: Only in America." Memorably, he appeared in the famous "Seinfeld" episode "The Pilot" (playing the TV version of the George Costanza character). Born in Manhattan, Piven grew up in Chicago, where his parents ran an acting school (attended by John and Joan Cusack).

### **GARRY MARSHALL (Irwin Fiedler)**

Although he is better known for being a writer/producer of TV shows such as THE ODD COUPLE, HAPPY DAYS, LAVERNE AND SHIRLEY and MORK AND MINDY and director of films such as PRETTY WOMAN and THE PRINCESS DIARIES Marshall has also had quite an illustrious acting career.

He started acting in the 1960's opposite Jack Nicholson and Bruce Dern in PSYCH-OUT and Fabian in MARY JANE and went on to act in Ron Howard's directorial debut GRAND THEFT AUTO. His most famous acting role came when Albert Brooks asked him to play a casino manager in his 1986 comedy LOST IN AMERICA. He went on to play a baseball manager in his sister Penny's A LEAGUE OF THEIR OWN, a television executive in SOAP DISH and the devil in HOCUS POCUS. He had a reoccurring role in the TV series MURPHY BROWN playing the network executive Stan Lansing and had a more serious role in the 1997 Showtime movie TWILIGHT OF THE GOLD'S playing opposite Mia Farrow. More recently he had a hilarious scene with Jack Black in the film ORANGE COUNTY and he can be heard as the voice of Buck Cluck in the animated film CHICKEN LITTLE.

### **JAMI GERTZ (Joanne Fiedler)**

Jami Gertz has crafted a distinguished reputation in film, television and theater. During her extensive career, she has amassed a variety of impressive credits and has exhibited astonishing versatility with her commanding portrayals of a wide range of characters.

Gertz was discovered at age sixteen in a nationwide talent search for the CBS sit-com "Square Pegs," opposite Sarah Jessica Parker. Since then, she has appeared on several hit television shows including "Seinfeld," "ER" and "Dream On."

For the past four years, Jami has starred in the successful CBS show "Still Standing." She stars opposite Mark Addy ("The Full Monty") as a no-nonsense working mother who often loses

patience with her husband's (Addy) juvenile behavior. The show leads CBS' Wednesday nights airing at 8:00PM.

Gertz stars in Scott Marshall's "Keeping Up With The Steins" opposite Jeremy Piven, Garry Marshall, Darryl Hannah and Doris Roberts. Gertz plays Joanne Feilder, a thoughtful and even-tempered mother who balances out her husband's personality. She gets caught up in the Bar Mitzvah excitement, but really only wants what is best for her son. Gertz was also recently seen in the Lifetime television movie "Fighting the Odds." Gertz portrayed Marilyn Gambrell, a real life parole officer who set up a pioneer program to help children of incarcerated parents. The movie premiered on the Lifetime Channel in July 2005.

Also in 2002, Gertz was nominated for an Emmy for her role on the critically acclaimed television series "Ally McBeal." She guest starred in a four-episode arc as Kimmy Bishop, an old law school classmate of Ally's (Calista Flockhart). She reprised the Emmy nominated role when Kimmy hired the firm to help her sue a match maker for deeming her "unmatchable."

Gertz is widely recognized for her role as a sex therapist in "Twister" in which she co-starred opposite Helen Hunt and Bill Paxton. She also starred in the romantic comedy "Jersey Girl"; in "Less Than Zero" (based on the best selling novel by Bret Easton Ellis) with James Spader and Robert Downey, Jr.; and in "The Lost Boys" with Kiefer Sutherland and Jason Patric.

On stage, Gertz appeared in the Off-Broadway production of Garry Marshall's "Wrong Turn at Lung Fish" with the late George C. Scott and Tony Danza. She also starred in "Come Back Little Sheba" with Tyne Daly and "Out of Gas on Lover's Leap" with Jason Patric.

Gertz, a Chicago native, lives in Los Angeles with her husband and their three sons.

#### **DARYL SABARA (Benjamin Fiedler)**

Daryl can't remember his first foray into show business. He was only seven weeks old and played Murphy Brown's baby on the hit sitcom, "Murphy Brown," alternating the role with his fraternal twin brother, Evan. By the time he was four, he was performing with a professional ballet company, the South Bay Ballet. This did not disrupt his acting career.

At age seven, Daryl Sabara was introduced to the world as "Juni Cortez." After spending close to four years filming "Spy Kids," "Spy Kids 2: Island of Lost Dreams," and "Spy Kids 3D: Game Over," he returned to television to do many guest roles on series including "Friends," "House," and "Weeds." He was also the regular voice of "Hunter" on NBC's animated series, "Father of the Pride." His other voice over credits include, "Finding Nemo," and the Hero Boy (the young Tom Hanks) in "Polar Express."

Daryl's most recent addition to his long list of credits is the TBS pilot, "Boy's Life," where he stars as a 13-year old boy struggling to cope with life in Middle School. His single mom is played by Nancy Travis. He also recently completed Summertime Film's feature, HER BEST MOVE.

Daryl, a winner of several national awards for musical compositions, is currently studying voice, guitar, and dance. He just did his first live musical production, "13" for the Mark Taper Forum.

When he has a moment away from the cameras and the stage, he likes to hang out with his brother Evan and their Jack Russell terrier, Baccus at their home in Southern California.

#### **DARYL HANNAH (Sacred Feather / Sandy)**

Daryl Hannah's career has spanned over a 20-year period appearing in over 40 feature films. From her early start as a teenager in Chicago in Brian De Palma's "The Fury" starring Kirk Douglas, she set a pattern of working with some of the most talented and accomplished actors and directors of our time. Some of those include her turn as a gymnastic punk android in Ridley's Scott's cult classic "Blade Runner" starring Harrison Ford, to playing the innocent mermaid in Ron Howard's "Splash" co-starring Tom Hanks and John Candy. Hannah has also worked with Woody Allen, Neil Jordan, Oliver Stone, Robert Altman and John Sayles to name a few.

Some of her most memorable films, which have stood the test of time, include "Roxanne" with Steve Martin, "Steel Magnolias" with Shirley MacLaine and Dolly Parton, "The Pope of Greenwich Village" with Mickey Rourke, "Grumpy Old Men" and "Grumpier Old Men" with the beloved Walter Matthau and the great Jack Lemmon.

As well as the big studio films, Daryl has become a strong supporter and advocate of independent cinema, not only with her acting, but also by producing many films. She played a sad comic stripper in the fully improvised "Dancing at the Blue Iguana" directed by Michael Radford, a hermaphrodite angel in the Polish Brother's "Northfolk" co-starring Nick Nolte and James Woods and a women struggling with adoption in John Sayles "Casa De Los Babies".

Hannah can be seen in Quentin Tarantino's highly successful "Kill Bill Vol. 1" & "Vol. II," in which she played the one eyed samurai assassin, Elle Driver. She recently completed John Sayles' political satire "Silver City" co-starring Richard Dreyfuss and Chris Cooper.

In 2001, Hannah made her stage debut in George Axelrod's "Seven Year Itch," directed by Michael Radford at the Queens Theatre in London's famed West End. Hannah wrote, directed, and produced a 12-minute short, entitled "The Last Supper," which received the Berlin International Film Festival's Jury Award for Best Short. Hannah also directed, produced and shot the documentary "Strip Notes" which was inspired while researching her role for "Dancing At The Blue Iguana" that was shown on HBO and UK's Channel 4.

Hannah is an environmental activist who walks the walk, by living on solar power, adopting animals and driving a clean burning vehicle.

### **DORIS ROBERTS (Rose Fiedler)**

Most endearingly recognized as the meddlesome mother, Marie Barone, on the popular CBS series, "Everybody Loves Raymond," four-time Emmy Award winning actress, Doris Roberts, takes another comedic turn as the Grandmother, Rose Feidler, in Miramax Films' "Keeping Up With the Steins."

Doris won three Emmys in a row for "Raymond," and an earlier Emmy for "St. Elsewhere," among nominations for both dramatic and comedic work on "Remington Steele," "Full House" and "The Sunset Gang." To celebrate a lifetime of achievement, on March 10, 2003, the versatile actress was immortalized with her own Star on the Hollywood Walk of Fame, and, in April of that year, St. Martin's Press published her best-selling memoirs, "Are You Hungry, Dear". And, in 2004, she added to these laurels when she was selected as one of the five leading comedy actresses on television by the Screen Actors Guild.

Doris knew she would become a professional actress when she made her debut at the age of six, portraying a potato in a school play, and her dream to be on Broadway came true in 1955 when Doris debuted on Broadway in William Saroyan's classic "The Time of Your Life." The following year was asked to understudy one of the great ladies of the American stage, Shirley

Booth, in “Desk Set.” Even with that impressive recognition of her innate acting abilities, she decided she needed professional training and joined the famed Actors Studio, where her peer students included Marilyn Monroe, Kim Stanley and Maureen Stapleton.

She started her TV career when she joined Lily Tomlin in the “The Lily Tomlin Comedy Hour,” which initiated a full slate of regular TV appearances on shows such as “Remington Steele,” “The Mary Tyler Moore Comedy Hour” and of course, nine seasons on “Everybody Loves Raymond.” Coincidentally, Doris also managed to fit in guest starring roles on “Mary Tyler Moore,” “Rhoda,” “Walker, Texas Ranger,” “Full House” and “Murder She Wrote.” She also played key roles in movies for television.

On the big screen, Doris was most recently in “Grandma’s Boy” for Twentieth Century-Fox, and she plays the dramatic role of a wealthy Los Angeles woman whose focus is changed when her life is saved by a homeless woman in the upcoming Hallmark Channel film “Our House.”

While most performers might begin to rest on their laurels, Doris Roberts continues to shine in her craft. With a hefty weekly schedule on “Everybody Loves Raymond,” she also managed to star in movies for television, and even managed to have some fun with her love for games, appearing as a regular with her friend, Whoopi Goldberg on “Hollywood Squares” and accepting a very special role written for her on the popular “Touched By an Angel.”

She also manages to devote what free time she has to community service as a Founder and active supporter of the charities Children Affected By AIDS and Puppies Behind Bars. For three years in a row she has turned producer to create “A Night of Comedy,” gathering the top comedy stars in their field to raise hundreds of thousands of dollars for Children Affected By AIDS. With Puppies Behind Bars, she has helped to create a new sense of humanity for prison inmates by providing them with pets and a sense of normal responsibility. She is also a formidable fighter for the rights of fellow actors in the continuing battle against ageism. Doris is also a Cultural Ambassador and traveling to underdeveloped countries throughout the world to speak to you about hope, for which she was honored in late 2004 by Secretary of State Colin Powell in ceremonies in Washington, D. C. In 2005, the University of South Carolina announced she was to be presented with an Honorary Doctorate.

#### **LARRY MILLER (Arnie Stein)**

Larry Miller’s film career began with a memorable cameo as the brown-nosing store manager in “Pretty Woman.” Since then, he has appeared in over forty films, including “Best In Show,” the “The Nutty Professor” films, “Waiting For Guffman,” “10 Things I Hate About You,” “Runaway Bride,” “Raising Helen,” “Princess Diaries 2: Royal Engagement,” and “Kiss Kiss Bang Bang,”

His numerous television appearances include “8 Simple Rules,” “Law and Order,” “Seinfeld,” “Boston Legal,” “Monk,” and “Desperate Housewives.” He has also starred in several of his own HBO comedy specials and on Broadway in Neil Simon’s play “The Dinner Party.”

#### **CHERYL HINES (Casey Nudelman)**

Cheryl Hines is best known for her role as Larry David’s wife, Cheryl, in HBO’s critically acclaimed series, “Curb Your Enthusiasm,” which recently finished its fifth season. The show received the Golden Globe in 2003 as Best Comedy Series and has been nominated for twenty Emmys, including two for Hines, as Outstanding Supporting Actress and Outstanding by an Ensemble. In addition, Hines won the Gracie Allen Award for Best Supporting Actress in 2005.

Her film credits include “Along Came Polly,” “Herbie: Fully Loaded,” “Our Very Own,” “Cake,” and upcoming, “Bickford Shmecker’s Cool Ideas,” “R.V.,” and “Waitress.” Hines has also made appearances on such series as “Friends,” “Everybody Loves Raymond,” “Reno 911!” and “Scrubs.” She also voiced the female lead role in the animated series, “Father of the Pride.”

**RICHARD BENJAMIN (Rabbi Schulberg)**

After extensive work in theatre as an actor and director, Benjamin made his film debut in 1969 with “Goodbye Columbus.” He followed with leading roles in such notable films as “Diary Of A Mad Housewife,” “Catch 22,” “Portnoy’s Complaint,” “Westworld,” “The Last Of Sheila,” “Love At First Bite,” and “Deconstructing Harry.” In 1975, Benjamin won a Golden Globe as Walter Matthau’s nephew in “The Sunshine Boys.”

In the 80’s Benjamin turned mainly to directing, starting with the critically acclaimed “My Favorite Year” in 1982. His other credits include “Racing With The Moon,” “City Heat,” “The Money Pit,” “My Stepmother Is An Alien,” “Little Nikita,” “Mermaids,” “Made In America,” “Milk Money,” “Mrs. Winterbourne,” “The Shrink Is In,” and “Marci X.” For TV, he directed “The Pentagon Wars,” “Tourist Trap,” “The Sports Pages,” “Laughter On The 23<sup>rd</sup> Floor,” and “The Goodbye Girl.”

## ABOUT THE FILMMAKERS

### **SCOTT MARSHALL (Director)**

Scott Marshall makes his feature film directorial debut with “Keeping Up With The Steins,” but he has been at his vocation a long time, having started making films in his backyard at the age eight. These highly realistic Super-8 war movies included firecrackers for explosions and tomato juice for blood. He then studied film at Northwestern University and received a Masters degree in the directing program from the American Film Institute.

He made a few short films, including “Waving, not Drowning” and “Danny Lies” and a tour rockumentary entitled “Chavez: Boys making music, music making men” as well as a slew of music videos for bands such as Smashmouth and Guided by Voices. He then went on to direct the Second Unit for feature films, including “Runaway Bride,” “Raising Helen,” and “The Princess Diaries 2.”

### **MARK ZAKARIN (Writer/Producer)**

“Keeping Up With The Steins” is Mark Zakarin’s first produced theatrical screenplay, after a career as head of original program development at Showtime, and prior to that, as a program developer and marketer at ABC.

Zakarin was a consulting producer and writer on the Showtime series “The L Word” and produced Showtime’s adaptation of Sam Shepard’s “True West,” starring Bruce Willis. During his career at Showtime, Zakarin spearheaded the development of such award-winning series as “Queer as Folk,” “The Chris Isaak Show,” “Resurrection Blvd.,” “Soul Food” and “Beggars and Choosers.” He also oversaw the development of many original films for the network, including “The Baby Dance,” the Oscar-winning film “Gods And Monsters,” “Armistad Maupin’s More Tales Of The City,” “Strange Justice,” Maya Angelou’s directorial debut “Down In The Delta,” the miniseries “On The Beach” and the Golden Globe Award-winning “Dirty Pictures.”

### **A.D. OPPENHEIM (Executive Producer/Producer)**

A.D. Oppenheim heads Winsome Productions, a company he formed over a decade ago. His other recent projects include “Gilda Radner: It’s Always Something,” and Showtime’s “Common Ground,” a three-part film written by acclaimed playwrights Terrence McNally, Paula Vogel and Harvey Fierstein, based on a concept created by Oppenheim.

For television, Oppenheim has also produced, written and directed programs that featured comedy legends Robin Williams, Eddie Murphy, Whoopi Goldberg and Jay Leno. He also produced “CLASS CLOWNS” featuring Bill Cosby, who later asked Oppenheim to write and produce “Bill Cosby Day at Central High School”.

### **DAVID SCHARF (Producer)**

David Scharf began his career as an intern for Garry Marshall on the feature film “Runaway Bride.” After he completed his Business Degree, he returned to California as a Marshall’s production assistant. After completing “The Princess Diaries,” he served as Associate Producer on “Raising Helen” and then as Co-Producer on “The Princess Diaries 2.”

## CAST

*(in order of appearance)*

<i>BENJAMIN FIEDLER</i>	<i>Daryl Sabara</i>
<i>JOANNE FIEDLER</i>	<i>Jami Gertz</i>
<i>ADAM FIEDLER</i>	<i>Jeremy Piven</i>
<i>CASEY NUDELMAN</i>	<i>Cheryl Hines</i>
<i>TIM</i>	<i>Marc John Jeffries</i>
<i>MASTER OF CEREMONIES</i>	<i>Tom Hines</i>
<i>ZACHARY STEIN</i>	<i>Carter Jenkins</i>
<i>RAYLENE STEIN</i>	<i>Sandra Taylor</i>
<i>ARNIE STEIN</i>	<i>Larry Miller</i>
<i>KAREN SUSSMAN</i>	<i>Miranda Cosgrove</i>
<i>ASHLEY GRUNWALD</i>	<i>Brittany Robertson</i>
<i>HIMSELF</i>	<i>DJ Quik</i>
<i>ROSE FIEDLER</i>	<i>Doris Roberts</i>
<i>IRWIN FIEDLER</i>	<i>Garry Marshall</i>
<i>NATIVE AMERICAN BOY</i>	<i>Sky Bear Aguilar</i>
<i>SANDY/SACRED</i>	<i>Daryl Hannah</i>
<i>CANTOR NATHAN</i>	<i>Jaron Lowenstein</i>
<i>RABBI SCHULBERG</i>	<i>Richard Benjamin</i>
<i>BEEFY GUY</i>	<i>Michael P. Walsh</i>
<i>TERRENCE'S CAMERA MAN</i>	<i>Guilford Adams</i>
<i>TERRENCE SMYTHE</i>	<i>Sam Sarpong</i>
<i>TERRENCE'S SOUND MAN</i>	<i>L. DeWayne Cozy</i>
<i>STILL PHOTOGRAPHER</i>	<i>Patrick Richwood</i>
<i>AUNT GLADYS</i>	<i>Bryna Weiss</i>
<i>AUNT RITA</i>	<i>Cynthia Frost</i>
<i>MAN AT PARTY</i>	<i>Walter Gertz</i>
<i>HIMSELF</i>	<i>Neil Diamond</i>
<i>STUNT COORDINATOR</i>	<i>G. Scott Wilder</i>

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### SONGS

*“FREILACH”*

*Traditional*

*Performed and Arranged by Gregori  
Schecter’s Klezmer Festival Band*

*Courtesy of Opus 1 Music Library*

*Under license from ARC Music*

*“DANCE WITH ME”*

*Written by T.Bozung, P. Plath*

*Courtesy of With The Quickness*

*“BEST DAY OF YOUR LIFE”*

*Written and Performed by AntiProduct*

*Courtesy of Sugaroo!*

*o/b/o Alex Kane*

*“SHINY HAPPY PEOPLE”*

*Written by*

*M. Stipe, M. Mills, P. Buck, W. Berry*

*Performed by The Polyphonic Spree*

*Courtesy of Hollywood Records, Inc.*

*“IT’S YOUR PARTY”*

*Written and Performed by The Lashes*

*Courtesy of Lookout! Records*

*By arrangement with  
Ocean Park Music Group*

*“ON THE DANCE FLOOR”*

*Written and Performed by LEVY*

*By arrangement with  
LEVY/MLK Management Group*

*“THE HAVA NAGILA SLIDE”*

*Written by*

*David Blake and Daniel Spitzer*

*Performed by DJ Quik*

*DJ Quik appears courtesy of himself*

*“FEFE SUICIDE”*

*Written by T. Bozung, P. Plath*

*Performed by With The Quickness*

*Courtesy of With The Quickness*

*“FUNKY COLD MEDINA”*

*Written by M. Dike, M. Ross, M. Young*

*Performed by Tone Loc*

*Courtesy of Delicious Vinyl*

*“YOU MUST BE STOPPED”*

*Written by M. Sweeney, C. Tarver, J. Lo*

*Performed by Chavez*

*Courtesy of Matador Records*

*“SHINE”*

*Written by M. Gerrard, A. Stochansky*

*Performed by Andy Stochansky*

*Courtesy of Population 60 Records*

*“CLASS AXE”*

*Written by T. Bozung, P. Plath*

*Courtesy of With The Quickness*

*“DER GLATTER BULGAR”*

*Written by D. Tarras*

*Performed by*

*The Klezmer Conservatory Band*

*Courtesy of Rounder Records*

*By arrangement with  
Ocean Park Music Group*

*“MY BAR MITZVAH  
WILL BE SENSATIONAL”*

*Written and Performed by*

*Dora B. Krakower*

*“NOW MY BROTHER IS A MAN”*

*Written and Performed by M. Blasick*

*Courtesy of Lavish Music*

*“HAVA NAGILA”*

*Traditional*

*Banjo Performance by M. Blasick*

*“HAVE A DAY”*

*Written by T. Delaughter*

*Performed by*

*Tim Delaughter, Mark Pirro & Jennifer  
Jobe*

*of the Polyphonic Spree*

*Courtesy of Hollywood Records, Inc.*

*“KISHENEV NIGN”*

*Arranged by Miamon Miller*

*Performed by Bucovina Klezmer*

*“FREYLEKH”*

*Traditional*

*Arranged by Miamon Miller*

*Performed by Bucovina Klezmer*

*“HAVA NAGILA”*

*Traditonal*

*Arranged by*

*Neil Diamond and Alan Lindgren*

*Performed by Neil Diamond*

*Neil Diamond appears courtesy of  
Sony BMG Music*

*“CLIMB THESE WALLS”*

*Written by T. Bozung and P. Plath*

*Produced by Todd Bozung*

*Performed by Erin Williams*

*Featuring Scott Marshall*

*Courtesy of With The Quickness*

*SPECIAL THANKS*

*Brad Freeman*

*Mario Iscovich*

*Adat Ari El*

*THE FILMMAKERS WOULD LIKE TO  
THANK*

*Screen Actors Guild*

*Perry Anglis*

*Susie Aller*

*Aimee Lynn Barneburg*

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*Karen Borell*

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*Jill Breitzman*

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*Jaguar*  
*Jansport*  
*Lacoste*  
*Lexus*  
*Logitech*  
*LUSH Fresh Handmade Cosmetics*  
*Megalopolis*

<i>Borders</i>	<i>Movieline Magazine</i>
<i>Bosch</i>	<i>Nickelodeon</i>
<i>Hugo Boss</i>	<i>Nokia</i>
<i>Bullfrog Sunscreen</i>	<i>Pacifico Beer</i>
<i>Café Capo</i>	<i>Panasonic</i>
<i>Carnival Cruise Lines</i>	<i>People's Delight</i>
<i>Casio</i>	<i>Philips</i>
<i>Chanel</i>	<i>Planar</i>
<i>Classic Sporting Equipment</i>	<i>Playstation</i>
<i>Coca-Cola</i>	<i>Puma</i>
<i>Corona Beer</i>	<i>Range Rover</i>
<i>Duncan Toy Company</i>	<i>Red Bull</i>
<i>E&amp;J Gallo Winery</i>	<i>Redken</i>
<i>Eagle Creek Backpacks</i>	<i>Robin's Closet</i>
<i>East Pak</i>	<i>Seattle's Best Coffee</i>
<i>Fiji Water</i>	<i>Sprint PCS</i>
<i>Forbes, Inc.</i>	<i>Sunmaid</i>
<i>FoxTelevision</i>	<i>Tapwave</i>
<i>Franciscan Oakville Estates Wine</i>	<i>Texas Hair Care</i>
<i>General Motors</i>	<i>Tupperware</i>
<i>Hansen's Beverages</i>	<i>Ty Nant Spring Water</i>
<i>Hasbro</i>	<i>Xbox</i>

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