

"CADDYSHACK"

Production Information

About the Motion Picture...

It is a typical day at the Bushwood Country Club, an oasis of pine-rimmed fairways, challenging sand traps, lush greens -- and bedlam.

Chevy Chase, as the world's most perfect golfer, is showing a sultry nymphomaniac his putts.

Rodney Dangerfield, as a self-made boor, is ramming a cabin cruiser the size of the Lusitania through the marina next door -- drowning water skiers and the walloo fleet in his wake.

Ted Knight, the club's pompous president, is re-writing his scorecard.

And assistant greenskeeper Bill Murray is getting his instructions for the day. "I want you to kill all the gophers," he is ordered.

"All the golfers?" asks Murray, dressed like Serpico on a bad night. "Won't that cause a little trouble?"

Bushwood Country Club is the mythical setting of "Caddyshack," a wacky salute to the noble sport of St. Andrews, which blends the comic talents of Chase,

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Dangerfield, Knight and Murray, with the youthful antics of Michael O'Keefe, Scott Colomby, Sarah Holcomb and Cindy Morgan.

The producer and director, respectively, are Douglas Kenney and Harold Ramis, who co-authored the fraternal uproar of "Animal House" (with Chris Miller), then concocted "Caddyshack" with Brian Doyle-Murray, chief writer of "Saturday Night Live."

Jon Peters is the executive producer of the Orion Pictures release through Warner Bros. -- the second project in a long-term link between his company (which made "A Star is Born" and "The Main Event") and Orion.

"Doing this picture is like being in a bag of mixed nuts," says Rodney Dangerfield, staring out with the baggy, bassett eyes of a guy who receives no respect. "There isn't anyone here who could pass a Rorschach test."

His remark points up the comic roots of the "Caddyshack" cast -- Chase, the suave fall guy from "Saturday Night Live" by way of "Foul Play"; Knight, the acerbic actor who skewered a generation of anchor men on "The Mary Tyler Moore Show"; Murray, the demented graduate of "The Second City," "Meatballs" and "Saturday Night Live"; and Dangerfield himself, from the stand-up world of smokey night-clubs.

"There is a line, an elegant line, which connects them all," says director Ramis, whose own background includes the Second City and National Lampoon revues, with a few years

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as a Playboy editor thrown in. "Each has a unique comic insight."

The insight which begat "Caddyshack" was Brian Doyle-Murray's. The comedy writer -- who is Bill Murray's brother -- worked his way through high school as a caddy at the Indian Hill Country Club, outside Chicago. "I come from a big family, nine brothers and sisters, and several of us worked there at one time or another," Doyle-Murray recalls. "Bill was a groundskeeper at another local course, the Evanston Country Club, which was the inspiration for his part in the picture."

While he was lugging golf bags, uphill and down, Doyle-Murray had a chance to observe human nature and laugh at it.

"A caddy comes in contact with many different role models -- doctors, lawyers, captains of industry, social climbers, horny young ladies, horny old ladies. A country club isn't just a place to take a ten-mile hike, whacking a ball at a small hole. It's its own subculture."

"When I laid those thoughts on Doug (Kenney) and Harold (Ramis), we decided to look at it through a caddy's eyes."

Specifically, the eyes of Michael O'Keefe as Danny Noonan, a high school senior who has blown a crack at a college scholarship. One of nine children (just like Doyle-Murray), his last chance to further his education is to win a special scholarship as the best caddy at Bushwood.

That requires the support of Judge Smails (TED KNIGHT), the stuffed shirt who runs Bushwood like a feudal fiefdom.

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The judge is arrogant, unctuous, bigoted and treacherous... and those are his good qualities. He is a purist on the subject of golf, which he pronounces "gof," as they did in King Henry VIII's time.

Danny's chief ally is playboy Ty Webb (CHEVY CHASE), a consummate golfer -- blindfolded, backward, between his legs you name it -- who never plays competitively. He just keeps practicing his uncanny shots -- between romantic interludes.

Into the madcap milieu blusters Al Czernik (RODNEY DANGERFIELD), in a sports jacket that makes you suspect there's a horse, somewhere, left shivering in the cold. Al has all of the class of a roller derby and a voice that can cut through chrome. He also has money -- lots of it -- amassed by turning "joints" like Bushwood into cut-rate shopping malls and condos. Judge Smails hates him.

Danny lives on tips from these and other duffers -- like a blaspheming bishop (HENRY WILCOXON) and a dear old couple whose golf score is in the high three figures and who have been known to take days -- weeks mayhaps -- to complete a round.

On the other side of the tee is Bushwood's staff, an oddball assortment led by Bill Murray as Carl, the assistant greenskeeper.

"He's deranged, demented, debauched and dangerous," says Murray with obvious affection for the character. "Somewhere, sometime in the past, Carl went to war and got

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his wits scrambled. But his combat experience comes in handy when it comes to carrying out his mission."

That mission is to rid Bushwood of the gophers who have burrowed under its rolling greens. Doffing his usual costume of a porkdie hat, filthy tee shirt and cruddy jeans, for a soiled Green Beret uniform, he goes after the animals with a fire hose, sniper scope and finally dynamite.

The gophers live -- but the fifteenth hole becomes a crater.

More of a bosom companion for Danny's leisure hours is Sarah Holcomb as Maggie, a spunky Irish waitress who needs a husband to stay in this country. Danny becomes the leading candidate when it appears he has made her pregnant.

Meanwhile, he has been seduced by Lacey Underall (CINDY MORGAN), a visiting debutante from Philadelphia. Going to bed with Lacey is like joining Bushwood. Everybody who is anybody is doing it and they all have the same privileges. Lacey has the heartiest sexual appetite since Forever Amber.

Rounding out the staff are Scott Colomby as Danny's arch rival among the caddies, and writer Doyle-Murray as Bushwood's no-nonsense caddy-master.

In keeping with Doyle-Murray's background, the writers sited the tee party outside Chicago. That created a logistic problem since filming was scheduled for about the

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time of Illinois' first snowfall.

Executive producer Peters suggested moving south to Florida, which meant a new challenge -- finding a golf course in the Sunshine State without palm trees or flamingos.

Fortunately, when golf's renowned architect, William Mitchell, designed the Rolling Hills Country Club, near Fort Lauderdale, twelve years ago, he was bored with sub-tropical flora. Carving the course out of a 140-acre swamp, he planted towering oaks and Australian pines and gave the "19th hole" a rustic motif.

"This was a swamp?" asked Ted Knight on arrival at the location. "Gee, it's so pretty. Too bad we have to destroy it.

Not only did the filmmakers use Rolling Hills' championship course as a set, they added two new floors and a terrace to the low-slung clubhouse. The adjacent Rolling Hills Lodge became a mini-studio, complete with production, editing, wardrobe, make-up and screening facilities. Later, to stage a dinner dance sequence, they moved upshore to the Boca Raton Hotel and Club.

Built in the style of a Moorish castle, wandering to the water's edge, Boca Raton was a "millionaire's club" in the 1920s and remains a winter watering hole for the rich, titled and glamorous. Rodney Dangerfield was impressed

"One of the guests here told me he just bought a new set of golf clubs -- Augusta and Pebble Beach," said the

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comedian. "Rich? The golf carts at this place have mag wheels and overdrive."

Dangerfield does not play golf. "I also don't do windows or movies," he admits, although he decided to make "Caddyshack" an exception,

"This is my second picture. The first one was so bad, they showed it on an airplane and people were walking out of the theatre. The movie business is crazy. They get up when most sane people are going to bed, and stand around all day in the sun.

"Look at me, I'm turning brown. I'm losing my night-club pallor."

That "Caddyshack" is aimed at a relatively youthful audience delights Dangerfield. Having struggled through the comedy ranks, and found success relatively late in life, he is amused by such critical kudos as: "Rodney Dangerfield is so far out, he's in." In 1978, the Harvard graduating class chose him to be its commencement speaker.

"They tell me I've got a big kid following," he admits "I can't explain it. Maybe it's because kids don't get no respect, either."

Others suspect that it is his skill at pinioning pretension which has won him a collegiate fandom. At Harvard he told the graduates:

"I don't know the first thing about existentialism, but it sounds like it could be my bag."

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While Dangerfield was only required to learn enough golf for "Caddyshack" to play it badly, Chevy Chase's role as playboy Ty Webb required more expertise. When the cast arrived at Rolling Hills, golf pro John Cusano was waiting for him.

"Chevy's a good natural golfer, but the part required some astounding trick shots," explains Cusano. "Sinking a putt between your legs, while standing with your back to the flag, isn't easy."

Chase went at it with the intense concentration which has marked his career. He makes no bones about the fact that to perfect his antic pratfalls for "Saturday Night Live," he would practice falling down for hours.

"But I didn't break any bones, either," he points out.

He was particularly pleased by the professional reunion with "Saturday Night" stumblemate, Bill Murray. "Some of the best laughs we had were swapping stories about being jealous of each other and feuding," he says.

In one scene, Chase inadvertently slices a drive through the window of the sleazy hut the assistant greens-keeper calls home.

"Mind if I play through?" asks Chevy.

"No, go right ahead," suggests Murray, wiping a large puddle of slime from a rump-sprung couch. "In fact, why don't you sit down and relax for a few minutes?"

Those moments are taken up with a bizarre cross-purpose conversation during which Murray plies Chase with

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"grass" ("real grass," he points out, "I grow it myself on the fifteenth fairway") and 180-proof tequila. Meanwhile, a stupefied Chase is lining up his next shot -- through Murray's bedroom window.

"They took the script as a departure point," says director Ramis, "then winged it. You'll seldom see more inspired improvisation."

Ted Knight's approach to the character of Judge Smails was more structured -- in keeping with his background as a classically trained actor. While "Caddyshack" is not his first movie, it is one of the rare times in the medium that he has been called on to employ his sense of the absurd.

"When I was young, I was frequently cast in grade B war movies -- as Nazis," he admits. "You know, the uberlieutenant who had ways of making the underground heroine talk. Then the guerillas would attack the gestapo headquarters and beat me to a nordic pulp.

"Ahhh," he says, lowering his voice three registers to achieve the dulcet tones of Ted Baxter, "those were the days. Getting hit, slugged and slapped around."

Producer Doug Kenney, passing by, overhears the conversation -- and can't resist giving Knight a playful poke in the ribs.

"Thanks," he says. "I love playing villains. I'm a masochist. You can't hit me enough."

Knight is the focus for "Caddyshack's" most complex

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scene, which involved a flotilla of boats and a small army of stunt personnel in Biscayne Bay.

As Judge Smails is about to take his pride and joy a sailing sloop with rich teakwood fittings -- on its maiden voyage, he is spotted by Dangerfield, aboard a huge, powerful cabin cruiser. Taking the wheel, Dangerfield speeds full-throttle through the yacht basin, scattering swimmers, water skiers, sailboats, buoys and even a wayward seaplane before he rams and sinks the judge's craft.

Producer Kenney called the sequence "carefully choreographed chaos. If it works, it's hilarious. If it doesn't, they double your insurance."

Both he and director Ramis were admittedly anxious about the stuntwork.

"This is our maiden voyage, too," he pointed out, noting that despite their hefty stage, television and screen-writing credentials, "Caddyshack" marks the first time "we've had this much responsibility on a picture."

Having lived at one time in West Palm Beach, Florida, Kenney was among those who opted for the Rolling Hills Country Club as a location site.

"Its only drawback is that it's on the flight path of a nearby airport, but, I thought we had that problem licked by coming down during the hurricane season when they usually take off in the opposite direction."

They didn't. And one afternoon, after several shots

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had been interrupted to wait for passing jets to fly past, Kenney asked for suggestions.

"We've got a few bucks left over in the budget," said Bill Murray. "Let's buy some surplus anti-aircraft guns and shoot those suckers right out of the sky."

Carl, the insane greenskeeper at Bushwood, couldn't have put it any better.

About the Cast...

As played by CHEVY CHASE, Ty Webb has the easy, protected elegance of a young man with old money. A wizard at golf, he never competes. A smoothie in bed, he lets the women seduce him.

His welcome to the real world -- strewn with banana peels and gopher traps -- is the kind of comic challenge which made Chase a star of "Saturday Night Live" and led to his sparkling film debut opposite Goldie Hawn in the hit, "Foul Play." (His most recent film is "Oh Heavenly Dog," in which he shares the title role with dog star, Benji.)

Born Cornelius Crane Chase to well-to-do New York parents, he learned early that "funny is somehow always better." His satirical outlook focused during his student days at New York's Bard College, when he teamed with Kenny Shapiro and Lane Sarasohn to write and perform material for a New York "underground" revue. (Titled "Channel One,"

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it later became the basis for the film, "The Groove Tube," a mocking cult classic about television at its most venal.)

After college graduation, Chase took his sense of nonsense to public television for its "Great American Dream Machine," then moved on to Broadway to co-author and perform in "Lemmings," National Lampoon's hit spoof of rock concert-goers.

Writing for Mad Magazine and National Lampoon's Radio Hour, Chase soon segued into the medium he'd poked so much fun at -- network television. Winning the 1974 Writers Guild Award for an Alan King comedy special, he went on to write for "The Smothers Brothers Show," where he met Lorne Michaels, the young producer who was about to begin "Saturday Night Live."

Initially hired as a writer, Chase proved such a pungent performer that he joined the cast -- and won Emmys in both categories.

Since his move to films, Chase has returned to television for one comedy special each year, but remains focused on his screen career.

Next up: starring roles in "Under the Rainbow," a nutty comedy for Orion, and "Seems Like Old Times," a Neil Simon play in which Chase reteams with Goldie Hawn; then "Saturday Matinee," which Chase will produce from His own screenplay,

Gate-crashing the Bushwood Country Club as Al Czernik is a fingersnap for RODNEY DANGERFIELD. He learned a good

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fifteen years ago that if he were ever to "get respect," he'd have to take drastic action.

Now past 50, the native Long Islander was at least 40 when -- as the 'new kid on the block' -- he worked the Greenwich Village clubs for free, just for the chance to learn his craft with the likes of Lily Tomlin, Dick Cavett and Richard Pryor.

Dangerfield had decided to come in from the cold after a dozen years of living a 'normal life' as a businessman -- a disguise he assumed when he got married. (As a bachelor, he had been a reasonably successful comic named Jack Roy, playing small clubs and writing his own material.)

To get back into show business, Dangerfield concluded that his best shot lay in crashing the most popular variety show then on television -- Ed Sullivan's. How? By getting booked for the dress rehearsal.

It was an unheard-of ploy ... but it worked. Sullivan liked him, signed him as a regular guest...and Dangerfield was on his way. Guest shots on major talk shows followed, and in 1969, against everyone's advice, he opened his own nightclub in Manhattan.

Originally conceived as a way to avoid going on the road, the club became a favorite with celebrities like Bob Hope, Johnny Carson, Led Zeppelin and sports stars Frank Robinson and Joe Namath.

Now that his kids-are grown, Dangerfield plays clubs in

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Las Vegas, Atlantic City and Miami as well ... and still can't understand his new-found popularity among college kids.

While "Caddyshack" marks his first major film, Dangerfield starred in one earlier, less respectable, picture "The Projectionist." He also makes television commercials, has written two books -- "I Don't Get No Respect" and "I Couldn't Stand My Wife's Cooking So I Opened a Restaurant" -- and recorded two albums. Next up: a third album -- tentatively titled "Rodney Don't Act His Age."

The bubble-brained pomposity he serves up as Judge Smails is TED KNIGHT'S special brew -- first bottled for newscaster Ted Baxter on the Mary Tyler Moore Show. Until then, says Knight, no one knew he could be funny.

Born Tadeus Wladyslaw Konopka in Connecticut, his life got off to a serious start when he went right from high school to World War II. Five Bronze Battle Stars later, he was with the first American troops into Berlin.

Returning home, Knight decided to be an actor and enrolled in Hartford's Randall School of Dramatic Arts.

Moving later to Manhattan, he studied at the American Theatre Wing, where classic dramatic roles in such student productions as "Liliom, " "Grand Hotel" and "Antigone" led to work in New York-based radio and television dramas.

After a few years of working at stations up and down the Atlantic seaboard as a disc jockey, announcer, kiddie show host, newsman and yes, a singer, Knight headed for Hollywood in 1957.

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While he has appeared in more than 300 television and radio shows and hundreds of commercials since then, it was the 1971 debut of his unforgettable Minneapolis anchorman which brought him not only stardom and Emmys -- but also worldwide recognition as a funnyman.

After his seven years with the spectacularly successful "Mary Tyler Moore Show," Knight starred in his own special; returned to the stage -- including a Broadway appearance in "Some of My Best Friends"; -- and had a fling as a stand-up comic in Las Vegas. "Caddyshack" marks his first funny movie.

Not so for BILL MURRAY. It's just the first time he's played a nutty greenskeeper -- Carl - - who's ordered to do something he knows nothing about. In this case, trap gophers.

Not that he lets ignorance stop him. Far from it. Murray is invariably at his most enjoyable when he coolly pretends an expertise he doesn't even know he doesn't have.

His inept camp counselor in "Meatballs" (his motion picture debut) and his stoned Hunter Thompson in "Where the Buffalo Roam" are just a step removed from the characters he developed with such stunning effect on "Saturday Night Live." (Among them: Nick, the third-rate lounge entertainer, silky, off-key and asinine ... and Weekend Update's movie critic, ending his nonsensical reviews with chummy, self-deluding lectures to his movie star "pals.")

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Creating such nerds came easy to Illinois-born Murray once he gave up on pre-med studies and joined his brother, Brian, in Chicago's famed improvisational troupe, The Second City. After touring a few years with the group's road company, Murray moved on to New York and immediately found kindred souls in Off-Broadway's "National Lampoon Show."

Spotted among fellow spoofers John Belushi, Gilda Radner and Harold Ramis by Howard Cosell, Murray was signed first for ABC's Saturday Night show, then by producer Lorne Michaels for "Saturday Night Live" in its second year.

Murray hasn't played anyone sensible since.

Although MICHAEL O'KEEFE's role as caddy Danny Noonan plops him right in the middle of the insane goings-on among his elders, he survives -- as much by talent and grit as by a dogged determination to succeed.

Such self-assertion -- and winning out -- not only marked his film debut as Robert Duvall's son in "The Great Santini," it also, in a way, describes O'Keefe's own quick climb to screen stardom.

Born in posh suburban Larchmont, O'Keefe was still a student at New York University when he was discovered by entrepreneur Joe Papp, and cast in "The Killdeer" at the Public Theatre.

Deciding to make acting his career, O'Keefe then studied with Michael and Arthur Lessac at their Colonnades Theatre Lab, helped build an Off-Broadway theatre out of an old warehouse, and promptly won the Dramatists Guild

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Award for his work in. one of its productions, "Moliere in Spite of Himself."

It led to a role in the original production of "Streamers," Mike Nichols' Pulitzer Prize-winning anti-Vietnam War play, then to "Harvest Home," a television drama with Bette Davis. O'Keefe made his motion picture debut with a small role in "Gray Lady Down," a submarine suspense drama starring Charleton Heston. For "Caddyshack," O'Keefe' a juggler during his free time, learned golf.

New Yorker SARAH HOLCOMB marks her third major film appearance with Maggie, the fertile Irish rose in Danny Noonan's love life. Originally brought to the West Coast to test for television's "Nancy Drew," Holcomb was cast instead as the mayor's nubile daughter in "Animal House," then appeared with Robby Benson in "Walk Proud."

As Tony, Danny's swaggering, darkly-handsome arch-rival among the Caddies, SCOTT COLOMBY makes his film debut. After appearances in a major Los Angeles production of "A Streetcar Named Desire" and a television drama, "Are You in the House, Alone."

Chicago-born CINDY MORGAN also makes her film debut, as Lacey Underall, Judge Smail's provocative niece, whose upper-crust charms pop up to toasty perfection the instant anyone pushes her button.

About the Filmmakers...

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When executive producer JON PETERS once said that "Show business is two words and I like both of them," he wasted no time in proving it.

"Caddyshack" marks the second venture in which the Jon Peters Organization has teamed with Orion Pictures, and his fifth major screen Project.

The unconventional young executive became a filmmaker after he'd already built a multi-million-dollar empire of high-style hair salons in California before he was 30.

The half-American Indian, half-Italian-American from LA's suburban San Fernando Valley hit the jackpot on his first try -- the blockbuster "A Star is Born."

Peters not only formulated the picture's marketing and promotion strategies, he also produced it with Barbra Streisand, who co-starred with Kris Kristofferson.

While a strong personal and professional relationship links Peters and Streisand, they frequently work on separate projects. Peters' second film -- the stylish thriller "Eyes of Laura Mars" -- starred Faye Dunaway, and brought Peters an industry award for designing the best ad campaign of the year. (The haunting graphic of Dunaway's eyes.)

"The Main Event," his third film, reunited Peters and Streisand. They co-produced the prize fight comedy in which she also starred.

His fourth film -- "Die Laughing," starring Robby Benson -- began Peters' long-term association with Orion

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Pictures, and was followed directly on his production slate by "Caddyshack."

While the Jon Peters Organization is involved in a wide range of entertainment ventures, including records and television, feature films remain his prime interest.

Peters gives the credit to legendary film giant C.B. De Mille. It was his biblical epic, "The Ten Commandments," which gave Peters his first taste of filmmaking -- as a ten-year-old extra walking through the miraculously-parted Red Sea.

Next up for Peters and company. "The Hand," a horror film; and a dramatic musical starring Streisand, based on Isaac Bashevi Singer's "Yentl." Both films will be produced for Orion Pictures.,

"Caddyshack" marks the directing debut of HAROLD RAMIS, who co-wrote the screenplay (with Douglas Kenney and Brian Doyle-Murray) fresh from his triumphant script for "National Lampoon's Animal House."

"I'm still enough of a novice," he confesses, "that when the film went off to Technicolor for processing, I felt the same as when I sent Brownie films to Walgreen's ... that it was never going to come back."

Chicago-born Ramis began his career as a member of The Second City improvisational group. After a stint as associate editor of Playboy, he segued to television as head writer for the Second City's series, in which he also performed.

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He directed as well as co-wrote the "Supervisions" segments of the PBS series, "Visions," then moved on to New York and his association with the National Lampoon. Writing as well as performing in its stage revue, "The National Lampoon Show," and its "National Lampoon Radio Hour," Ramis found himself surrounded by the fresh young comedians who later burst into stardom on national television (largely on "Saturday Night Live")...and ultimately films.

Producer and co-writer DOUGLAS KENNEY began putting on the world as soon as he left his native West Palm Beach, Florida, for Harvard and the editorship of its sprightly magazine, The Harvard Lampoon.

After co-writing the publication's Time and Life parodies -- which drew national praise and attention -- Kenney became founding editor of the National Lampoon (1970).

During his six years in the post, Kenney contributed to the magazine's enormous success by also co-writing such parodies as "Bored of the Rings" (which sold over 2-million copies) and the "High School Yearbook" issue, which helped launch National Lampoon into films.

Of his debut as a producer, Kenney says, "I discovered the only thing a producer has to do is stand in back of a gaffer with his hands in his pockets and find new ways to say no."

Well, not quite. And even Kenney admits he was sufficiently intrigued that he now wants to direct.

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Co-writer BRIAN DOYLE-MURRAY, another alumnus of Chicago's fertile Second City troupe, followed the Lampoon trail to "Saturday Night Live," where he became one of its top writers.

Although his kid brother is one of the stars of "Caddyshack," Doyle-Murray doesn't give a damn about sibling rivalry. He makes his screen acting debut as caddymaster Lou Loomis because he "felt like it."

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"Caddyshack," a Jon Peters production for Orion Pictures release through Warner Bros., stars Chevy Chase, Rodney Dangerfield, Ted Knight, Michael O'Keefe and Bill Murray as Carl. Produced by Douglas Kenney with Jon Peters serving as executive producer, the film was directed by Harold Ramis and written by Brian Doyle-Murray & Harold Ramis & Douglas Kenney. Original songs are by Kenny Loggins, with music composed by Johnny Mandel.