



The 40 Year-Old Virgin

Production Information

Over the past few years, STEVE CARELL has slyly and hilariously stolen scenes and created lasting impressions in a number of film and television comedies: unleashing a torrent of gobbledy-gook jibberish from behind the news desk in *Bruce Almighty* . . . blinking vacantly and delivering quotable non sequiturs as simple weatherman Brick Tamland in *Anchorman: The Legend of Ron Burgundy* . . . inheriting the comic legacy of the hit British television series *The Office* in the stateside version . . . and branding his trademark mock stoicism on a series of correspondent reports for *The Daily Show with Jon Stewart*.

Now, Carell fulfills his comedic promise by stepping into his first lead role as Andy Stitzer, the title character in the uproarious new film *The 40 Year-Old Virgin*.

JUDD APATOW—whose credits include *Anchorman: The Legend of Ron Burgundy*, *Kicking & Screaming*, *The Cable Guy* and the beloved television series *Freaks and Geeks*—makes his feature film directing debut with *The 40 Year-Old Virgin*, co-writing the script with Carell. To round out the cast, Apatow has assembled a true ensemble, gathering some of his longtime comedic collaborators, including PAUL

RUDD (*Anchorman, P.S.*), ROMANY MALCO (*Churchill: The Hollywood Years, The Tuxedo*) and SETH ROGEN (*Donnie Darko, Freaks and Geeks*) as Andy's co-workers, who make it their mission to end his four-decade dry spell. Joining this funnymen boys' club are ELIZABETH BANKS (*Spider-Man 2, Seabiscuit*) as Beth, the up-for-anything bookstore clerk who might just click Andy's personal love odometer from 0 to 1.

LESLIE MANN (*Orange County, George of the Jungle*) as the inebriated Nicky, who is a sure thing for Andy...until she has to drive him home; and CATHERINE KEENER (*The Interpreter, Being John Malkovich*) as Trish, the quirky and affable woman who works across the way and finally sees Andy as more than just an untouched curiosity.

The 40 Year-Old Virgin charts one sweet guy's odyssey from never-done-it to been-there-done-that as he follows disastrous, but well-meaning advice, endures oh-so-close escapades and almost gives up in search of the one chance that will satisfy his long-delayed gratification.

Producing along with Apatow are CLAYTON TOWNSEND (*The Skeleton Key, Any Given Sunday*) and SHAUNA ROBERTSON (*Elf, Anchorman*). Joining Apatow behind the camera are several longtime associates, as well as first-time collaborators, including director of photography JACK GREEN ASC (*50 First Dates, Unforgiven*), production designer JACKSON DE GOVIA (*The Stepford Wives, Die Hard* and its sequels), editor BRENT WHITE (*Anchorman, television's Desperate Housewives*), costume designer DEBRA McGUIRE (*Just Married, television's Friends*) and recording artist and composer LYLE WORKMAN (*Made, television's Dinner for Five*). Carell executive produces, along with JON POLL (*Meet the Fockers, television's Eerie, Indiana*).

Feels Like the First Time

The idea for a comedic take on a sweet-natured but middle-aged virgin—who, through the well-meaning but misguided efforts of his co-workers, begins an unforgettable educational journey toward the goal of finally “doing it”—came from the artfully twisted mind of Steve Carell. Based in part on a sketch he created years ago while performing with the improvisational comedy troupe Second City, Carell continued to resurrect the idea over the years, trying out different scenarios for the 40 year-old man with a big secret. Perhaps best known for his sidesplitting appearances on Comedy

Central's *The Daily Show* and breakout performances in *Bruce Almighty* and *Anchorman*, the Second City alum knew he had an interesting premise in this unique middle-aged coming-of-age story.

Carell first met Judd Apatow, an award-winning comedy writer and television writer/producer, while filming the box office hit *Anchorman: The Legend of Ron Burgundy*, which Apatow produced. Carell, realizing they possessed similar comic sensibilities, shared his idea of the over-the-hill loner who remains a virgin at 40. At the time, Apatow was actively looking for a film project to direct and was charmed and excited about Carell's pitch.

"I always keep my eyes open for the next funny guy who can carry a movie," recalls Apatow, "and it was very clear that Steve Carell was stealing scenes in *Anchorman*. So I just let him know if he had any ideas to let me know. He told me a few, all of which were very funny, but this one made me laugh the most."

Remarks Carell, "Judd Apatow is no novice. He has a really good eye for what potentially could work and what might not work. I was flattered that he took such an immediate interest in my idea, let alone wanted to team up with me and direct it."

Apatow saw endless comedic potential in the project. In his mind, "40 year-old virgin" said it all. He in turn pitched the idea to Universal Pictures, where he was producing the Will Ferrell comedy *Kicking & Screaming*. The studio was very enthusiastic about the concept and gave the pair the go-ahead on the script.

Apatow and Carell spent several months working effortlessly together fleshing out the idea. They soon had a cohesive, inherently funny story rife with bawdy gems that had readers laughing out loud...before a little self-imposed propriety kicked in.

Remarks Apatow, "I'm a big fan of all the R-rated movies of the late '70s and early '80s like *The Jerk* and *Animal House*. They weren't actually that dirty, but they didn't have the handcuffs on either, and it made for an unrestrained type of comedy. I wanted to set the stage to really have fun and not have any limits to what we could say or do. What that does for this movie is that it makes it feel real...if people can curse the way they do in life. It all feels a little more like life and a little less like a film. I think it served the story well...plus it was fun to write."

Although a film titled *The 40 Year-Old Virgin* screams sex comedy, the pair made a concerted effort to balance the obvious sexual aspects of the material with compelling, grounded (along with some off-the-wall) characters.

“Although *The 40 Year-Old Virgin* seems to be about finding a way to have sex,” observes Apatow, “it’s really all about these people who are looking for the love of their lives and struggling to find happiness during this pursuit.” That formula gave Apatow and Carell more free reign in terms of where they went with the often outlandish bits.

The project’s major appeal hinged on the boyishly handsome Carell, portraying the title character, and his ability to dissolve an audience into laughter with his myriad of facial expressions and innate physicality. This was coupled with his and Apatow’s skill in locating the humor within both the mundane and the outrageous with equal measure and infusing that comedic sensibility throughout the story’s various situations.

Universal’s production team also saw the possibilities and, to Carell’s mild disbelief, green-lit the project a week after it was submitted, placing it firmly on the fast track. Carell, who serves as an executive producer in addition to his writing and acting duties, remarks, “The writing process was fairly easy, but the process of being green-lit so quickly was pretty amazing. It’s kind of unheard of. This was my first screenplay, so I’m a little spoiled at this point. People work on movies for years and sometimes wait another couple of years to get it produced. We were really fortunate.”

Apatow, who had enormous confidence in the material, knew that luck had nothing to do with it.

Producer Shauna Robertson, who has enjoyed a longtime collaboration with Apatow and served as an executive producer on *Anchorman*, agreed and felt that he had indeed found the right project. *The 40 Year-Old Virgin* was a very distinct type of comedy, one that would benefit from Apatow’s finesse at the helm.

Remarks Robertson, “Judd is so organized, meticulous and knows exactly what he wants. Anyone who has produced has a respect for the whole process, and Judd is especially on top of that. He truly is a producer’s dream director.”

Apatow also welcomed Clayton Townsend on board as producer and observes, “When I’m hiring a staff, I just try to hire people who are better at what they do than I am at what I do. I try to get incredibly overqualified people to help me not look bad. So I

hired Clayton, who produced a lot of the great Oliver Stone movies like *Natural Born Killers*, and this is like the easiest movie on earth for him...I mean, he was coming off of movies like *Any Given Sunday* in stadiums. I told him, ‘Well, we walk around the Valley, and we have a stereo store.’ So he could do it in his sleep—that was incredibly helpful to me.”

The character of Andy Stitzer was one that everyone felt should be, at heart, a regular guy...who has had one too many missed opportunities at sex and eventually gives up trying. “*The 40 Year-Old Virgin* is as much about Andy learning about himself as it is about him losing his virginity,” remarks Carell. “He is a very decent person who is a bit on the shy side and he slowly begins to learn who he is and what’s important in his life.”

The filmmakers’ approach to Andy’s situation was further validated when research and conversations with older virgins (via several websites) revealed that the majority of them were indeed nice, normal people, all with interesting, plausible reasons why they hadn’t lost their virginity.

Notes Apatow: “It was valuable information to have because it made us realize that Andy Stitzer didn’t have to be *that* weird. Everybody has some built-in performance anxiety, and for some people, it prevents them from taking risks and they simply stop trying. We all thought that would be great for a romantic comedy, because you’ll always root for that person to prevail and find love.”

Early on during table readings and rehearsals, the filmmakers, actors and multitudes of their friends within the comedy talent pool pitched in scenarios and mined their own experiences—good, bad and humiliating—all in the name of research.

Recalls Robertson, “It was very collaborative. Everyone shared his or her own sexual experiences and ideas. That really punched-up the comedy and helped shape the script. There are bits and pieces of personal stories that have been incorporated into several of the script’s scenarios—as embarrassing as they might be.”

Doin’ It...

Together with their production team, Apatow and Carell began casting as they continued to fine-tune the story. The filmmakers didn’t have to look too far when assembling the motley group of co-workers who decide to remedy Andy’s little problem.

Apatow and Carell always had *Anchorman* alum Paul Rudd and Seth Rogen (who co-starred in and co-wrote Apatow's cult television series *Freaks and Geeks* and *Undeclared*) in mind for the roles of David and Cal, respectively, as they wrote the screenplay.

Apatow admits Andy's buddies are an integral part of his (mis)education: "At first glance, these guys embody every bad, misogynistic attitude toward women...but deep down, they are sweet guys with the best of intentions who cover up their own terror with horrible theories on women."

Carell comments on Rudd, who responded to the role of the lovelorn, self-destructive David: "Paul Rudd is one of the funniest people that I have ever met. He is deceptively good-looking. He is intelligent. He is kind and good-natured. He is, and has always been, a pleasure to work with. The only bad thing that I can say about Paul Rudd is that he seldom appears in a crisply ironed shirt, and for this reason alone, I must say that I detest him."

Adds Apatow, when recalling the addition of Rogen to the team early on as both a co-producer and actor, "All along, I wanted Seth Rogen to play one of the guys at Smart Tech—he improvises better than anybody. He is only in his early 20s and is funnier than any person should be at that age...it's kind of sickening, really." Rudd and Rogen were game to join in on the fun and signed on early in the project.

For Rudd, who came off of his *Anchorman* experience with an enormous amount of respect for both Apatow and Carell, he had no qualms about fully committing to a project in the initial stages of development. "As most people know, my first love is preparing exotic, gourmet delicacies. As a result, I make all my decisions on films based on what kind of dish I feel the movie would be. I also view the people involved as ingredients. Apatow = fine flour. Carell = black currants. You get the idea. When I made the decision to join *The 40 Year-Old Virgin*, I felt the result would be some sort of dessert—a kind of nouveau cherries jubilee. Or at the very least, flan. So I signed up. I was, however, completely drunk on cooking sherry."

Remembers Rogen of his casting process, "I was actually writing something else in Judd's office when he found out the movie was green-lit. And I instantly started convincing him to hire me in some capacity to work on the movie. 'You need me, man.

'You really need me.' I just kept saying that to him every day. 'You really need me, man. I mean, you'll be screwed without me.' And he bought it. And that's it exactly."

The remaining slot of Andy's co-worker buds was to be filled by actor Romany Malco, who had previously worked with Rudd on the independent film *The Château*. It was actually that performance, his chemistry with Rudd and Rudd's praise of his former co-star that brought the actor to the filmmakers' attention.

The role of Jay was originally written as a preppy, fraternity boy character, but Malco's energetic audition impressed the filmmakers enough that it changed the direction Jay would take on the page.

"I definitely took note of Romany when I first saw his reel. We brought him in for an audition and my first thought was, 'How come this guy isn't a huge star?' He has an amazing presence and a dynamic personality. He really blew us away with his ideas and his take on the character," supplies Apatow.

Jay's streetwise, trash-talking womanizer would set the tone for the group's antics as they lead Andy astray; it was that aspect of the role that appealed to Malco. Remarks the actor, "With a title like *The 40 Year-Old Virgin*, you would think that the main character would be a big freak. But, if anything, Jay is probably the biggest one in the entire film. He constantly runs around sleeping with all these women without ever making a real, quality connection with anyone. He's the sexual antithesis of Andy, who turns out to be the normal one of the bunch. I was really drawn to the fact that he actually learns his own life lessons along with Andy."

Set in the den of iniquity that is Los Angeles, Andy's hilarious run-ins with the opposite sex run the gamut from Elizabeth Banks' beautifully sexy bookstore clerk, Beth (who is intrigued by Andy's enigmatic demeanor), to Leslie Mann's party girl, Nicky (who is drunk enough to succumb to Andy's clumsy first attempt at a pickup).

For the role of Beth, Apatow and Robertson already had Banks on their radar based on her performance in *Wet Hot American Summer*, a film that paid homage to the '70s comedy genre. Says Robertson, "Judd and I were huge fans of *Wet Hot American Summer*. Elizabeth is one of the funniest comediennes out there. I think she's sexy and funny and has everything you could possibly want in an actress."

Banks—perhaps most recently known for her role as the sweet, cultured wife of Jeff Bridges’ racehorse owner Charles Howard in the Oscar®-nominated drama *Seabiscuit*—was ready for a different type of role and felt she would also be “in good comedy company” if cast in *Virgin*. She saw the opportunity in the sexually uninhibited role of Beth and gave her all at the audition.

“I basically gave Steve Carell a lap dance,” recalls Banks with a laugh, “which, in the long run, worked out well for me. The character has some outrageous moments, and I realized that I had to prove to them early on in the audition process that I was willing to go that far once filming began.”

For the role of Nicky, Apatow didn’t have to look very far. Leslie Mann (who’s also his real-life wife) plays the drunken woman Andy thinks he’s going to sleep with...until she drives him home.

“Leslie is hilarious, and it was fun letting her really go for it and become completely unhinged,” remarks Apatow. “Leslie wanted to do an original drunk character, so I told her to go get drunk with her friend and bring a video camera. The next day she watched the tape and was really embarrassed. I said, ‘There’s your character.’”

But it is ultimately Trish—the beautiful suburban mother portrayed by Academy Award®-nominated actress Catherine Keener—who captures Andy’s heart and is equally smitten when they agree to a “no sex” policy early in their budding relationship.

Best known for delivering strong dramatic performances leavened with wry comedy, Keener was enthusiastic about taking advantage of the opportunity to do something different when she first heard of the project. The filmmakers had *always* had Keener in mind when looking at the role of the woman who falls for Andy’s innocent charm, but were uncertain whether she would respond to the sweet (yet raunchy) comedy.

Fortunately for Apatow and Carell, Keener—despite her agent’s wary phone call informing her of a script centered around a 40 year-old virgin—was a fan of both Apatow’s and Carell’s work.

Keener remembers, “My agent called and told me about the script and, despite the title, she said it was very funny and had some heart to it. She then told me that it starred Steve Carell, who’s so talented. I then asked about the director, and she told me that it

was the executive producer of *Freaks and Geeks*—a great show that I loved. I read the script that night and was glad they wanted me in it.”

For Apatow, the pairing of Keener and Carell proved to be kismet. “Catherine and Steve just had incredible chemistry; you could tell in two seconds that they were both charmed by each other, and that chemistry has worked like gangbusters. That’s rare in a broad comedy—usually the romantic element is a little forced. Catherine injects such realism in the film. She definitely elevated the level of the material in numerous ways.”

Apatow didn’t have to look far when casting *The 40 Year-Old Virgin*’s additional ensemble supporting roles. Over a decade spent writing and producing within the tight-knit comedy community yielded a plethora of talent, including Jane Lynch (*A Mighty Wind*) and Nancy Walls (*Saturday Night Live*)—both veterans of Chicago’s Second City troupe—as well as actors Gerry Bednob, Shelley Malil, Kat Dennings, *Mad TV*’s Mo Collins...and a host of others.

Filming began in early 2005, shooting on location in Los Angeles. From day one, Apatow set the tone with his actors by utilizing an easy, free-flowing directorial style that had his cast members jumping from scripted dialogue to improvisational bits, riffing on situations he tossed out to this eager and funny bunch of talented actors.

The majority of the cast began their careers in some of the country’s top improv groups, so the ad-libbing Apatow advocated was expected...but it was still a process that kept everyone on their toes from take to take. More importantly, it also provided the director with an abundance of stellar material from which to cull when he shifted into editing mode.

Explains Apatow: “I realized while doing *The Larry Sanders Show* that if we didn’t cut and just returned to the top of the scene again, the second take within that take would always be looser and funnier. I’m a big fan of that approach. It’s an environment in which the actors know that if, in the moment, they think of something that is completely different, I want them to try it. What I think works best about a process in which the actors are allowed to change their lines is that they become more involved with their characters.”

Notes Carell, “Judd was very smart in his approach. He allowed us to improvise and play around with dialogue and discover things. None of us felt locked into any one performance...he kept it fresh.”

For Keener, the method was initially a bit disconcerting, but soon she embraced Apatow’s process and joined in. “I’d never worked like that,” says Keener with a laugh. “Judd and Steve gave us free reign to improvise. It was a great experience. They’re some of the best ad-libbers there are. It was fun to play along, but at times I realized I should just shut up and let them go. I had the time of my life.”

The Virgin’s Lair

Attention to detail is always important for filmmakers when visualizing, designing and executing the plans for the film’s overall look. Apatow and his team were enthusiastic when veteran cinematographer Jack Green ASC (an Oscar® nominee for his work on Clint Eastwood’s *Unforgiven*) and accomplished production designer Jackson De Govia joined the film’s crew.

When it came to looking for an editor and a costume designer, Apatow again returned to two professionals with whom he had previously collaborated on several occasions: editor Brent White and costume designer Debra McGuire. Each had proven themselves indispensable on *Anchorman* and the television sitcoms *Freaks and Geeks* and *Undeclared* and enjoyed an easy working relationship with the director. Apatow knew that they understood his vision for the film and would be able to illustrate it perfectly.

The bachelor pad for Carell’s middle-aged virgin took imagination and patience for De Govia and his art department when conjuring the interior apartment set...replete with vintage action figures, comic books, video games and other collectibles that pack every square inch of the set.

“Well,” says Carell with a laugh, “Andy has turned his energy—decades of pent-up sexual energy—into his other interests. So he’s amassed a rather large collection of action figures and video games. He’s not exactly a hermit, but he’s an introvert who keeps to himself amidst his collection of *stuff*.”

Set decorator K.C. Fox found herself logging hundreds of hours browsing comic book conventions, flea markets, vintage toy and movie memorabilia stores and scouring eBay for some of the hard-to-find collectibles. Through her diligence, she was able to assemble a collection that would make most aficionados drool at the thought of owning a fraction of her finds...from an original foam cast creature head from the horror film *Creature from the Black Lagoon* (one of her more valuable finds) and the original hand-painted comic book artwork from *The Phantom*, to hundreds of action figures, including a metal antique Wolfman (circa early 1950s) and many of the heroes from Marvel, McFarlane and DC Comics comic books. Fox even pulled a five-foot spaceship poster from the wall of her teenage son's room to hang above Andy's bed and give his bedroom authentic adolescent character.

The other challenge for De Govia and his department was designing the set for Smart Tech, the electronics superstore where much of the film is set. The enormous set was constructed on a converted soundstage in Los Angeles and chock full of name-brand electronics worth hundreds of thousands of dollars.

A large number of practical locations throughout the San Fernando Valley, where the film is set, were used for various scenes, from a mini-mall on Ventura Boulevard in Encino to Studio City's elegantly casual eatery, the Bistro Garden. The restaurant hosted one of the film's more hilarious scenes—a speed-dating sequence in which Andy and his pals each meet a myriad of women via timed, five-minute “dates.” That particular scene, ribald on paper, soon escalated into a no-holds-barred improv of even raunchier bits that had most of the filmmakers simultaneously wincing and laughing...and also realizing they had a wealth of additional footage for what would surely end up becoming the film's *unrated* DVD version!

Notes Apatow, “I’m always amused by the scenes that weren’t intended to be that funny and suddenly become very funny. There were definitely moments when I thought, ‘Oh, that’s just too much’ or ‘Wow, that’s really dirty...I’m going to have to put that on the DVD.’ Particularly with the speed-dating scene, we had such great actors working that I let them go much further. I actually encouraged it.”

Toward the end of filming, as Apatow and Carell looked back on their respective debuts as film director and leading man/writer/film executive producer, they both could happily admit that their “first time” was indeed memorable.

Universal Pictures Presents An Apatow Production: *The 40 Year-Old Virgin*, starring Steve Carell, Catherine Keener, Paul Rudd. The music is by Lyle Workman. The costume designer is Debra McGuire. The editor is Brent White; the production designer, Jackson De Govia; the director of photography, Jack Green ASC. The executive producers are Steve Carell and Jon Poll. *The 40 Year-Old Virgin* is produced by Judd Apatow, Clayton Townsend and Shauna Robertson. It is written by Judd Apatow & Steve Carell and directed by Judd Apatow. ©2005 Universal Studios.
www.the40yearoldvirgin.com

ABOUT THE CAST

STEVE CARELL (Andy Stitzer / Writer / Executive Producer) is well known for his contributions as a correspondent on the Emmy award-winning Comedy Central television program *The Daily Show*, but with back-to-back breakout performances in the hit feature comedies *Anchorman: The Legend of Ron Burgundy*, opposite Will Ferrell, and *Bruce Almighty*, opposite Jim Carrey, he is refreshingly poised for leading-man status.

Carell is next set to star in a slew of upcoming film projects, including most notably starring as secret agent Maxwell Smart in the Warner Bros. feature adaptation of the popular television series *Get Smart*. He is currently filming the black comedy *Little Miss Sunshine* opposite Greg Kinnear and Toni Collette and simultaneously voicing the lead character in the DreamWorks animated feature *Over the Hedge*.

Carell recently co-starred in Woody Allen's *Melinda and Melinda* and was most recently seen reprising the character of Uncle Arthur in Columbia Pictures' feature adaptation of *Bewitched*.

Carell currently stars in the American adaptation of the acclaimed British television series *The Office*, which debuted this past spring on NBC and is slated to continue this fall. Carell's other television credits include co-starring opposite Julia Louis-Dreyfus on the NBC series *Watching Ellie* and *The Dana Carvey Show*, which he co-wrote with Carvey.

Carell began his career in acting at the age of six in his first grade Thanksgiving play. After graduating from Denison University in Ohio, he contemplated a career as an attorney and then quickly chose a career as an actor. A veteran of The Second City Theatre group in Chicago, Carell was twice nominated for a Joseph Jefferson award.

Born in Concord, Massachusetts, and raised in nearby Acton, Carell now resides in Los Angeles with his wife, actress Nancy Walls (NBC's *Saturday Night Live*), whom he met while at Second City and who also frequently appeared on *The Daily Show*. He is the proud father of a four-year-old daughter and a one-year-old son.

CATHERINE KEENER (Trish) is an actress with an innate ability to be both a potent force and a grounded presence in her films, whether comedy or drama. She most recently co-starred in Rebecca Miller's *The Ballad of Jack and Rose*, starring Daniel-Day Lewis, which premiered at the 2005 Sundance Film Festival, and Sydney Pollack's political thriller *The Interpreter*, with Sean Penn and Nicole Kidman.

She will next appear in United Artists' *Capote*, starring Philip Seymour Hoffman, and in Nicole Holofcener's *Friends with Money*, opposite Jennifer Aniston, Frances McDormand and Joan Cusack. The project marks her third outing with Holofcener; they previously collaborated on *Walking and Talking* and *Lovely & Amazing*, for which Keener received a nomination for a 2003 Independent Spirit Award for Best Actress.

Keener received an Academy Award® nomination for Best Supporting Actress for her performance in Spike Jonze's *Being John Malkovich*. Her diverse roster of film credits include Jonze's *Adaptation*, Andrew Niccol's *SlmOne*, Steven Soderbergh's *Full Frontal* and *Out of Sight*, Danny DeVito's *Death to Smoochy*, Neil LaBute's *Your Friends & Neighbors* and the screen adaptation of Sam Shepard's *Simpatico*. She also appeared in four films by Tom DiCillo: *Johnny Suede*, *Living in Oblivion*, *Box of Moonlight* and *The Real Blonde*.

For television, Keener co-starred in HBO's critically acclaimed anthology *If These Walls Could Talk*, directed by Nancy Savoca, and made a notable guest appearance on *Seinfeld*.

On stage, she starred opposite Edward Norton in the Signature Theatre Company's critically acclaimed off-Broadway revival of Lanford Wilson's *Burn This*.

PAUL RUDD (David) is a talented actor who continues to surprise audiences with his widely diverse performances and effortless charm on stage, screen and television. Rudd recently starred in Adam McKay's *Anchorman: The Legend of Ron Burgundy*, opposite Will Ferrell and Christina Applegate, and Dylan Kidd's romantic comedy *P.S.*, opposite Laura Linney and Topher Grace.

Rudd also starred in Neil LaBute's feature adaptation of the critically acclaimed stage production of *The Shape of Things*, opposite Rachel Weisz. Rudd appeared in that play's New York run at the Promenade Theatre, earning a 2002 Drama League Award

nomination for Outstanding Performance by an Actor. In addition, the play was nominated for a 2002 Drama Desk Award for Best Play.

Rudd's other film credits include Jesse Peretz's semi-improvisational film *The Château*, opposite his *Virgin* co-star Romany Malco; *Wet Hot American Summer*, opposite Janeane Garofalo; Lasse Hallström's Oscar®-nominated *The Cider House Rules*, opposite Tobey Maguire and Charlize Theron; *The Object of My Affection*, opposite Jennifer Aniston; Amy Heckerling's *Clueless*, opposite Alicia Silverstone; and Baz Luhrmann's *William Shakespeare's Romeo + Juliet*.

On television, Rudd guest-starred on NBC's hit series *Friends* for the last two seasons, including the final episode.

On stage, Rudd has starred opposite Paul Newman and Joanne Woodward in *Ancestral Voices* at the Westport Country Playhouse. He made his West End debut in the London production of Eugene O'Neill's *Long Day's Journey into Night*, opposite Jessica Lange. In addition, he starred opposite Calista Flockhart and Ron Eldard in both the New York and Los Angeles productions of Neil LaBute's critically acclaimed *Bash*, which also aired on Showtime. Rudd's other stage credits include starring opposite Helen Hunt and Kyra Sedgwick in Nicholas Hytner's production of *Twelfth Night* at Lincoln Center Theater (with a special performance that aired on PBS' *Great Performances*) and in Alfred Uhry's Tony Award-winning play *The Last Night of Ballyhoo*.

ROMANY MALCO (Jay) most recently co-starred in the independent film *Churchill: The Hollywood Years*, opposite Neve Campbell and Christian Slater, and in the action comedy *The Tuxedo*, opposite Jackie Chan and Jennifer Love Hewitt. His other feature film credits include Jesse Peretz's comedy *The Château*, opposite his *Virgin* cast mate Paul Rudd, and *The Prime Gig*.

Malco began his career at the age of seven, when he picked up a microphone and started rapping, calling himself Kid Nice. As a teen, he formed the rap group R.M.G. and moved to Los Angeles, where they were signed to a record deal by Virgin Records and changed their name to College Boyz. Their first big hit, "Victim of the Ghetto," went to #1 on the rap charts.

Originally from Baytown, Texas, Malco was working as a music producer on feature comedy *The Pest*, starring John Leguizamo, when the actor, impressed by Malco's gift of gab, encouraged him to pursue acting.

Malco's rapping background came in handy when he landed the lead in the VH-1 telepic *Too Legit: The MC Hammer Story*. He is set to co-star in the new Showtime comedy series *Weeds*, opposite Mary-Louise Parker, Elizabeth Perkins and Kevin Nealon.

SETH ROGEN (Cal), who also serves as a co-producer on *The 40 Year-Old Virgin*, is a talented comedic actor who previously worked with the film's director/writer/producer, Judd Apatow, on the critically acclaimed television series *Undeclared* and *Freaks and Geeks*.

Rogen began his career at the age of 13, performing standup comedy in Vancouver, Canada, where he was born and raised. He moved to Los Angeles in 1999 to work on *Freaks and Geeks*.

Rogen's feature film credits include roles in *Donnie Darko*, starring Jake Gyllenhaal, and the Judd Apatow-produced comedy, *Anchorman: The Legend of Ron Burgundy*, starring Will Ferrell, Christina Applegate and Paul Rudd.

Rogen recently received an Emmy nomination for Outstanding Writing for a Variety, Music or Comedy Program for his work on the hit HBO comedy *Da Ali G Show*, on which he has also appeared. He is currently writing projects for Universal, 20th Century Fox and Paramount.

ELIZABETH BANKS' (Beth) natural talent, striking presence and undeniable energy are quickly earning her a reputation as one of the most promising young actresses in Hollywood. Banks was most recently seen in *Spider-Man 2*, the sequel to Sam Raimi's live-action action-adventure blockbuster, *Spider-Man*. Banks reprised her role as Betty Brant, which director Sam Raimi created for her in the first installment. She is also slated to reprise the role in *Spider-Man 3*.

In June 2005, Banks was seen in the Merchant Ivory-produced feature *Heights*, opposite Glenn Close and James Marsden. She will next be seen in the dark comedy

Daltry Calhoun, with Juliette Lewis and Johnny Knoxville; the independent feature *Sisters*, an adaptation of Anton Chekhov's drama *The Three Sisters*, with Maria Bello, Mary Stuart Masterson and Erika Christensen; the romantic comedy *The Baxter*, with co-stars Michelle Williams and Justin Theroux; and writer/director James Gunn's sci-fi horror film *Slither*, opposite Nathan Fillion.

Two years ago, Banks was seen in Universal's Oscar®-nominated feature *Seabiscuit*, opposite Tobey Maguire, Chris Cooper and Jeff Bridges, and co-starred in Ken Kwapis' independent feature *Sexual Life*, which premiered at the 2004 IFP/Los Angeles Film Festival. She also appeared in Steven Spielberg's/DreamWorks' critically acclaimed *Catch Me If You Can*, starring Leonardo DiCaprio and Tom Hanks.

Banks' additional feature credits include roles in Guy Ritchie's *Swept Away*, with Madonna, Jeanne Tripplehorn and Bruce Greenwood; John Singleton's *Shaft*, with Samuel L. Jackson; and *Wet Hot American Summer*, starring Janeane Garofalo and David Hyde Pierce. She has also appeared in several independent features, including *The Trade* and *Ordinary Sinner*, which won the Best Film Award at the 2002 Slamdunk Film Festival in Park City, Utah.

On the small screen, Banks has appeared in several guest roles, including a highly acclaimed performance in *Law & Order: Special Victims Unit*, HBO's *Sex and the City* and NBC's *Third Watch*.

Her extensive theater credits include roles in American Conservatory Theater's productions of *Hurly Burly*, *Bethlehem*, *A Midsummer Night's Dream*, *A Woman of No Importance* and *Uncle Vanya*, as well as the Guthrie Theater's production of *Summer and Smoke*, directed by David Esbjornson.

Originally hailing from Massachusetts, Banks received her bachelor's degree from the University of Pennsylvania and her graduate degree from the American Conservatory Theater. Banks currently resides in Los Angeles.

LESLIE MANN (Nicky) has been seen in some of the most successful comedies of the last decade, playing hilarious, memorable characters. Mann will be seen next in Paramount Pictures' adaptation of *Charlotte's Web*, slated for release in 2006. Mann's additional feature credits include roles in *Orange County*, with Jack Black and Colin

Hanks; *Time Code*, for famed director Mike Figgis; *Big Daddy*, with Adam Sandler and Jon Stewart; *George of the Jungle*, with Brendan Fraser; and *The Cable Guy*, with Jim Carrey and Matthew Broderick.

A native of San Francisco, Mann now resides in the Los Angeles area with husband Judd Apatow and their daughters Maude and Iris.

ABOUT THE FILMMAKERS

JUDD APATOW (Director / Writer / Producer) makes his feature directorial debut on *The 40 Year-Old Virgin*. He most recently executive produced the Universal summer comedy *Kicking & Screaming*, starring Will Ferrell, and produced the hit DreamWorks comedy *Anchorman: The Legend of Ron Burgundy*, also starring Ferrell, Christina Applegate and Paul Rudd.

Considered one of the most sought after comedy punch-up writers in the business, Apatow recently co-wrote the screenplay for the remake of *Fun with Dick and Jane*, starring Jim Carrey and Téa Leoni. He made his feature film debut as a co-writer and executive producer on the comedy *Heavyweights*. He also served as a producer on the dark comedy *The Cable Guy*, directed by Ben Stiller and starring Jim Carrey and Matthew Broderick.

Apatow is perhaps best recognized for his work as a producer and a writer on some of the most acclaimed television shows in recent years. He served as an executive producer of the critically praised, award-winning series *Freaks and Geeks*, which debuted in the 1999-2000 season. He also wrote and directed several episodes of the series, which, while no longer on the air, still maintains a following and was recently released on DVD. He also created and executive-produced the series *Undeclared*, which will be released on video August 16th. *Undeclared*, about college freshmen, was named one of *Time* magazine's Ten Best Shows of 2001.

Apatow previously worked as a writer, director and producer on the award-winning and widely acclaimed series *The Larry Sanders Show*, starring Garry Shandling. For his work on the show, he earned an Emmy nomination for Outstanding Writing for a Comedy Series and received five consecutive Emmy Award nominations for Outstanding Comedy Series. In addition, *The Larry Sanders Show* brought Apatow two Cable ACE Awards for Best Comedy Series and a Writers Guild of America Award nomination.

Born in Syosset, New York, Apatow aspired to become a professional comedian at an early age. While still in high school, he created a radio show and began interviewing comedy personalities he admired, including Steve Allen, Howard Stern and John Candy. Some of his interviewees also included such then-unknowns as Jay Leno,

Jerry Seinfeld and Garry Shandling. Inspired, he began performing his own standup routines by the end of his senior year.

Following an appearance on HBO's *Young Comedians* special, Apatow eventually stopped performing in favor of writing. He wrote for the Grammy Awards, as well as cable specials for Roseanne and Jim Carrey, before going on to co-create and executive-produce *The Ben Stiller Show*. Although the critically acclaimed show was canceled after only 12 episodes, it brought Apatow an Emmy Award for Outstanding Individual Achievement in Writing in a Variety or Music Program. Fresh from his Emmy win, Apatow joined *The Larry Sanders Show* in 1993 as a writer and consulting producer, and would later serve as a co-executive producer for the show's final season.

Apatow's television credits also include working as a consulting producer on the animated series *The Critic*.

CLAYTON TOWNSEND (Producer) is one of the film industry's most respected hands-on and creative producers, having shepherded numerous motion pictures in every genre from pre production through post production, and on locations around the world.

Townsend most recently executive-produced Iain Softley's contemporary supernatural thriller *The Skeleton Key*, starring Kate Hudson, Gena Rowlands, Peter Sarsgaard, Joy Bryant and John Hurt.

Among his many other credits, Townsend served as executive producer on the Jerry Bruckheimer-produced, Joel Schumacher-directed *Bad Company*, starring Anthony Hopkins and Chris Rock; and the MGM comedy *Heartbreakers*, starring Sigourney Weaver, Jennifer Love Hewitt and Gene Hackman.

Previously, he continued a longtime collaboration with director Oliver Stone as producer of the hit football epic *Any Given Sunday*. Townsend's longstanding association with the filmmaker has resulted in eight film collaborations over a span of 12 years. He served as associate producer on *Talk Radio*, *Born on the Fourth of July* and *The Doors*; co-producer on *JFK* and *Heaven & Earth*; and producer on *Natural Born Killers*, *Nixon* and *U Turn*. For these films, Townsend utilized his considerable logistical and organizational skills in locations as diverse as Thailand, the Philippines and the

farthest reaches of the Navajo Reservation, assisting Stone in re-creating a wide range of historical and contemporary events.

Townsend's other producer credits include Abel Ferrara's *The Blackout* and *Where's Marlowe?*, directed by Daniel Pyne. In addition to feature films, Townsend has produced several high-profile television pilots for Paramount Television over the years, including the 2003 telefilm *Homeland Security*.

Townsend entered the motion picture business in 1979 when he joined the production team on the Warner Bros./Paul Simon film *One Trick Pony*, segueing into the position of location manager on such features as *The Loveless*, *Beat Street*, *9 1/2 Weeks*, *A Chorus Line* and *Angel Heart*. He served as production manager of *Legal Eagles*, *A New Life*, *Three Men and a Baby*, *Homeboy* and *Jacob's Ladder* before beginning his association with Stone.

SHAUNA ROBERTSON (Producer) most recently executive-produced the box office hit *Anchorman: The Legend of Ron Burgundy*, alongside Judd Apatow. The Will Ferrell comedy, which was produced for under \$25 million, went on to gross over \$85 million domestically.

Robertson is currently working with director Adam McCay on DreamWorks' *CEO*.

Previously, Robertson teamed with Ferrell, producing the surprise smash Christmas hit *Elf*, directed by Jon Favreau and co-starring Zooey Deschanel, James Caan and Bob Newhart.

She also served as a co-producer on Jay Roach's *Meet the Parents*, starring Ben Stiller and Robert De Niro. In 1997, Robertson partnered with Roach to form Everyman Pictures. Under the Everyman banner, she worked on such notable film projects as the mega-hit comedy *Austin Powers: International Man of Mystery* and its blockbuster sequel *Austin Powers: The Spy Who Shagged Me*, as well as *Mystery, Alaska* and the adaptation of Douglas Adams' novel *The Hitchhiker's Guide to the Galaxy*.

A native of Toronto, Canada, Robertson moved to Los Angeles in 1992, where she immediately gravitated to the thriving comedy feature film community. She worked for Mike Binder Productions on *Crossing the Bridge* and *Indian Summer*; Damon

Wayans' production company, Wife and Kids, on *Blankman*; and the Zucker Brothers on *High School High*.

JON POLL (Executive Producer) most recently served as co-producer, second unit director and editor on the record-breaking hit comedy *Meet the Fockers*, starring Ben Stiller, Robert De Niro, Dustin Hoffman and Barbra Streisand. He also served as a producer on the television series *Eerie, Indiana*.

Poll, who is best known for his work as a film editor, has enjoyed a long relationship with director Jay Roach, collaborating on such hit films as *Meet the Parents*, *Austin Powers: The Spy Who Shagged Me*, *Austin Powers in Goldmember* and *Mystery, Alaska*.

His other feature film editing credits include *Scary Movie 3*, *Death to Smoochy*, *Monkeybone*, *Cabin Boy*, *Dunston Checks In*, *Forever Young*, *Weeds* and *Wild Hearts Can't Be Broken*. Poll also served as an additional editor on *Master and Commander: The Far Side of the World*.

JACK GREEN ASC (Director of Photography) received an Oscar® nomination for his work on Clint Eastwood's *Unforgiven*, for which he also earned a BAFTA nomination. He was also nominated for Outstanding Achievement by the American Society of Cinematographers for Eastwood's *The Bridges of Madison County* and given the Cannes Film Festival Technical Award for *Bird*.

Green first worked with Eastwood as a camera assistant on the 1970 film *Play Misty for Me* and later *Dirty Harry* before working with him as a camera operator on 14 films. He later teamed with the actor/director on his first major feature director of photography job on the 1986 military drama *Heartbreak Ridge*. Their other collaborations include: *Bird*, *White Hunter Black Heart*, *The Rookie*, *A Perfect World*, *Absolute Power*, *Midnight in the Garden of Good and Evil*, *True Crime*, *Space Cowboys* and the documentary *Eastwood on Eastwood*.

Among Green's recent credits as a cinematographer are the upcoming sci-fi film *Serenity* for director Joss Whedon, as well as *Against the Ropes*, *50 First Dates*, *Secondhand Lions*, *A Man Apart*, *Golden Dreams* and *Pretty When You Cry*. His other

films include *Girl, Interrupted*, *Speed 2: Cruise Control*, *Twister*, *The Net*, *Bad Company*, *Rookie of the Year*, *Love Crimes*, *Deceived*, *Race for Glory*, *Pink Cadillac*, *The Dead Pool* and *Like Father Like Son*.

Green made his directorial debut in 1997 on *Traveller* (starring Bill Paxton and Mark Wahlberg) about a young man who visits the clan of gypsy-like grifters in rural North Carolina from whom he is descended, which was followed by *Pretty When You Cry*, starring Sam Elliott and Jamie Kennedy, in 2001.

JACKSON DE GOVIA (Production Designer) is a talented production designer with well over two decades of experience to his name. He most recently designed the look for Frank Oz's *The Stepford Wives*, starring Nicole Kidman.

De Govia has numerous motion picture credits, including *The Score*, starring Robert De Niro and Edward Norton; *Bowfinger*, starring Eddie Murphy; *Die Hard*, as well as its sequels; *Roxanne*; *Punchline*; *Hudson Hawk*; *Sister Act*; *Speed*; *Multiplicity*; *My Giant*; and *Joe Somebody*, among others.

Born in Oklahoma City, De Govia attended the University of San Francisco, where he became involved in their campus theater group. While living in the city, he continued designing for such local theater companies as The Magic Theater and The American Conservatory Theater, but got his break in motion pictures when he was hired by Francis Ford Coppola's American Zoetrope to work on the telepic *The People*, directed by John Korty.

Following a move to Los Angeles, he worked as a scenic artist and began working at Universal Studios in the 1970s, while also serving as the art director on the television series *The Six Million Dollar Man*. He transitioned into feature films in the 1980s, working on such films as *It's My Turn* and *My Bodyguard*; he also spent extensive time working on ABC's epic miniseries *The Winds of War*.

De Govia served as President of the Art Directors Guild for three years, from 1999-2002.

BRENT WHITE (Editor) previously worked with Judd Apatow on the hit film *Anchorman: The Legend of Ron Burgundy*, which Apatow produced, and on the television series *Freak and Geeks* and *Undeclared*.

Currently White serves as editor on the hit ABC series *Desperate Housewives*. He received an Emmy award nomination for his work as part of the editing team for the 2002 Academy Awards®. His other television credits as an editor include such long form projects as *Having Our Say: The Delaney Sisters' First 100 Years*, *Dean Koontz's Mr. Murder*, *The Patron Saint of Liars* and *Critical Choices*.

DEBRA McGUIRE (Costume Designer) most recently served as costume designer on Mike Judge's futuristic comedy *Idiocracy*, starring Luke Wilson and Maya Rudolph. She also designed the '70s-themed costumes for Adam McKay's *Anchorman: The Legend of Ron Burgundy*. *The 40 Year-Old Virgin* marks her fifth collaboration with Apatow, which began on the television series *Freaks and Geeks*, followed by *Undeclared*.

McGuire recently completed a 10-year run as the trend-making costume designer on the hit sitcom *Friends*. McGuire earned an Emmy nomination for Outstanding Costume Design for a Series for her work on the popular show. She currently designs for numerous television shows, including *Crossing Jordan*, *Quintuplets* and *Life As We Know It*.

In 2001, the Costume Designers Guild nominated McGuire for Excellence in Costume Design for Television – Period/Fantasy for her work on *Freaks and Geeks*.

For the big screen, McGuire designed the costumes for the romantic comedy *Just Married*, starring Ashton Kutcher and Brittany Murphy. Her other film credits include Jake Kasdan's *Orange County*, Larry David's *Sour Grapes* and the independent film *S.F.W.*, starring Reese Witherspoon.

In addition to her on-screen work, McGuire has her own line of upper-end handbags, shoes and clothing and also designs her own jewelry line and apparel on the Home Shopping Network; she also owns Debra McGuire Atelier, a private couturier in Santa Monica, California.

LYLE WORKMAN (Music by) was born and raised in San Jose, California. Largely self-taught, Workman began playing guitar as a child, copying Beatles songs and popular music from the radio. By emulating such greats as Hendrix, Alvin Lee and Pete Townsend, he further developed his proficiency and later delved into progressive rock and fusion jazz; while at college he studied music theory and composition. Committed to a career in music, he began playing in a variety of local bands.

Workman's break into professional music came when he joined Bourgeois Tagg, who recorded two records for Island Records in '86 and '87, including *Yo-Yo*, produced by Todd Rundgren. Reflecting Lyle's earliest influences were the Beatlesque pop strains of "I Don't Mind at All," Bourgeois Tagg's hit single co-written by Workman and band co-founder Brent Bourgeois. This propelled the group into the international spotlight with concerts throughout North America and Europe. Television appearances and music videos followed on such programs as *The Tonight Show*, *American Bandstand*, *Top of the Pops*, MTV and Much Music.

After Bourgeois Tagg disbanded in 1989, Workman (along with fellow Tagg members) recorded and toured as part of Todd Rundgren's band. This lineup yielded the recording of "Nearly Human" and "Second Wind." During this period Workman began to write instrumental music and assumed the title of musician, composer, arranger, engineer and producer for his premiere solo project, *Purple Passages*, released by Immune Records, which was dubbed "possibly the best guitar album of the year" by *Guitar Shop Magazine*. Back to pursuing new musical adventures in the pop field, Workman hooked up with the group Jellyfish, who brought his guitar work onboard for the recording of *Spilt Milk*, released in '93. Shortly afterwards, Workman hooked up with ex-Pixies frontman Frank Black for the recording of *Teenager of the Year* and, as a member of Frank Black and the Catholics, toured and recorded through the summer of '98. In the midst of recording with Frank Black and the Catholics, jazz great Tony Williams brought Workman in the studio and recorded one of Workman's pieces for his record *Wilderness*. After temporarily leaving the road to concentrate on composing and working at home in Los Angeles, Workman finished his second instrumental project *Tabula Rasa* and in late '99, his love for live performing brought him back onstage, playing guitar with pop artist Beck.

After playing guitar on numerous recording sessions for television commercials, Workman began composing music for TV spots for Nike, Reebok, Miller, Sears, Hanes, FX and A&E, to name a few. He co-composed the score of *Made*—written by, directed by and starring Jon Favreau—and composed the music for *Dinner for Five*, a show created by Favreau for the Independent Film Channel. His work has been recognized by *Shoot* magazine's Top 10 Spot Tracks.

—*The 40 Year-Old Virgin*—