

DATE MOVIE

The twisted minds of two of the six writers of *Scary Movie* – Aaron Seltzer and Jason Friedberg – skewer the romantic comedy genre in DATE MOVIE, a film for people who love date movies and people who hate them.

The filmmakers' goal, in their own words: "We wanted to create a romance that women will respond to and a balls-out comedy for the men in the audience."

Seltzer and Friedberg tell the story of hopeless romantic Julia Jones, who has finally met the man of her dreams, the very British Grant Funkyerdoder. But before they can have their *Big Fat Greek Wedding*, they'll have to *Meet the Parents*; hook-up with *The Wedding Planner*, and contend with Grant's friend Andy – a spectacularly beautiful woman who wants to put an end to her *Best Friend's Wedding*.

For years, there have been comedies that poked fun at sports films, spy flicks and scary movies. But where, wondered Friedberg and Seltzer, was the romance?

The duo sold their first "spoof" screenplay, *Spy Hard*, just out of college, and a few years later they contributed to the screenplay for the box-office smash *Scary Movie*. Now, they've set their sights on the romantic comedy genre. "We watched a lot of romantic comedies and thought it would be a genre we could have some fun with," says Aaron Seltzer.

Friedberg lays out DATE MOVIE's classic template: "Homely girl next door becomes beautiful, meets a guy, brings him home, parents hate the guy and they go through all the required obstacles."

As Seltzer tells it, "We selected memorable scenes from different romantic comedies and from that we created a story on which we could hang lots of spoofing."

Their central character is Julia Jones. The moniker is a play on the names of superstar Julia Roberts and fictional character Bridget Jones, and it represents a blend of actor and character that audiences love to watch fall in love. Julia is the heart of DATE MOVIE. “The one thing we know about Julia is that no matter how hard you try to keep her down, you can’t crush her spirit,” says Seltzer. “She believes in true love, and that’s the thing you hang your hat on.”

The filmmakers were determined to weave their myriad gags into a believable story. “Part of the challenge was making DATE MOVIE as broad and silly as possible, because that’s where the comedy lives in a project like this,” explains producer Paul Schiff. “But at the same time, Aaron and Jason made the characters real, relatable and grounded so that you grow attached to them. They navigated a tricky balance between broad comedy and playing it straight.”

The filmmakers were careful to create those real moments. Says Friedberg, “We wanted audiences to be invested in the characters and become involved in the love story.”

But, as the filmmakers are quick to admit, the “funny” always came first. “We’re spoofing a laundry list of romantic comedies, movies of all shapes and sizes that are just ripe, fun targets for spoofing,” says Paul Schiff. “DATE MOVIE presents romantic comedy conventions that audiences will really appreciate us skewering.”

The box-office smash *My Big Fat Greek Wedding* provided significant fodder for spoofing. In the 2002 film, Nia Vardalos’ traditional Greek parents insist that she marry a Greek. Similarly, DATE MOVIE’s Julia Jones’ family provides major obstacles to her finding “Mr. Right.” Julia’s parents insist that she marry someone within their culture – no easy task because the Jones family takes multi-culturalism to a new level: Julia’s father is African-American, her mother is Indian, and her sister is Japanese. It’s impossible for Julia to please them all.

While Julia’s father wants her to marry his hand-picked suitor, she holds on to the ideal of true love. She finds it with Grant Funkyerdoder, whom the filmmakers named in honor of real-life actor Hugh Grant and fictional *Meet the Fockers* / *Meet the Parents* protagonist Greg Focker. The filmmakers also drew from *Meet the Fockers* by introducing the very British Grant Funkyerdoder’s American parents, Bernie and Roz – a

riff on the characters played by Dustin Hoffman and Barbra Streisand in *Meet the Fockers*.

Before Julia finds true love with Grant, she consults a date doctor, Hitch, a nod to the 2005 comedy hit starring Will Smith. Hitch in turn hooks her up with a makeover that melds the popular reality shows “Pimp My Ride” and “Extreme Makeover.” Here, the writers take the standard homely-girl-becomes-attractive plot point, and turn it inside-out. Julia is not someone who needs only to pluck her eyebrows, or lose the hooker get-up to become the swan she really is. At 300 pounds, Julia needs a little bit more than that - and she gets it. “We just took the makeover process beyond the extreme,” explains Friedberg, “creating an exaggeration of the makeover montages from some popular romantic comedies.”

DATE MOVIE mined *My Best Friend’s Wedding*, for the stunning other woman/ex-fiancé character, Andy, played in this film by Sophie Monk. (In *MBFW*, Cameron Diaz played the archetypal ex-fiancé role.)

Friedberg and Seltzer also have fun with some of the genre’s sillier conventions, like the “slow-motion entrance.” Says Seltzer: “There are all those movies that have a scene in which a woman emerges from a pool in slow motion, and no one ever makes reference to the strangeness of that reduced speed. So, in DATE MOVIE, we have our character wield a jack hammer, eat bananas and jump on a trampoline – everything that would be great to see a gorgeous woman do in slow motion. It’s sort of our ode to Phoebe Cates’ slow-motion pool scene in *Fast Times at Ridgemont High*.”

With the script completed, the filmmakers set about casting the eight principal characters and 50 speaking parts. The first step was finding their Julia Jones, a character they wrote with Alyson Hannigan in mind.

“Sometimes it helps writers to think of an actor and write in their voice, whether you end up casting them or not,” says Friedberg. “From the very beginning we saw Alyson Hannigan as Julia Jones, because Alyson is so sweet – women like her and guys want to marry her.”

When Seltzer and Friedberg approached Hannigan, she agreed to join the project. “I had never read a spoof comedy script before,” she notes, “but DATE MOVIE was a

great introduction to the genre. It was outrageous and fun. But it also had a lot of heart to it, which is what really appealed to me.”

With Hannigan on board, the filmmakers said DATE MOVIE really began to come to life. “Alyson is a terrific actress with great comic timing,” says Seltzer. “I don’t think we truly understood the breadth of her talents until we started shooting. She never breaks character and never loses sight of Julia’s emotions.”

The filmmakers then turned their attention to casting Grant Funkyerdoder, the foppish, charming, fumbling British lad who captures Julia’s heart. “We auditioned hundreds of British actors to the point where we were really thinking of changing the part to an American,” Friedberg says. “Fortunately, we fell completely in love with Adam Campbell on his first reading.”

Campbell, who had just relocated to Los Angeles from the U.K., couldn’t believe his good fortune being cast in a major motion picture within months of his arrival stateside.

“I auditioned for the part about six weeks before I was told I got it,” Campbell says. “I remember getting the phone call on a Monday at about 6:20 PM. I genuinely didn’t believe it. I asked Aaron and Jason to call back to ensure that they actually meant to call me and not some other Adam Campbell. My agent assured me that was the case, but I made them phone me again, anyway.”

Sophie Monk portrays Grant’s ex-fiancé, Andy. The role called for an actress who was beautiful enough to intimidate Hannigan’s Julia and was willing to sometimes look completely foolish. Monk, a pop music icon in Australia and New Zealand, was more than up to the task.

“We saw every beautiful girl from here to New York,” says Seltzer. “We wanted someone new to films who would also get the comedy. Sophie walked in and dazzled us on both counts.”

“Sophie is really the villain of the piece,” adds Friedberg. “Without her the movie would fall apart. We wanted to cast a beautiful and intimidating actress. Sophie was all that and more. We tried not to invite our wives to the set.”

Monk’s singing talents came in handy for a scene in which the principal characters were required to sing the Bert Bacharach classic, “Say a Little Prayer” at the

Jones' family restaurant. Says Adam Campbell: "None of us had much singing experience – except for Sophie. That was quite intimidating. So we just tried to ignore her."

With the actors making up the story's love triangle in place, the filmmakers turned their attention to casting the families Jones and Funkyerdoder.

Eddie Griffin might not seem like the obvious choice to portray Julia's father, Frank Jones. But Griffin's casting is all part of DATE MOVIE's off-kilter character design. Says Seltzer: "In early script drafts, Julia's entire family was African-American. Then we changed it to being multi-cultural. Then we thought, What if only the father was African-American?"

"Aaron and I were involved with Eddie in a different project years ago, so we had a good relationship with him," Friedberg adds. "We called him and said, 'We actually want you to play Alyson Hannigan's father.' He said, 'I'm in.'"

"I'm the only black person in the film," Griffin observes. "There's a good chance, I'll stand out." Pointing to his character's lush eyebrows, which look like a squirrel wearing a mink coat, Griffin adds, "With these eyebrows, I'm *really* standing out. I'm in 3-D right here."

"Eddie's eyebrows are definitely something to watch," Hannigan notes. "I wouldn't be shocked if he said he had a puppeteer under his wig or something because they are that impressive."

Fred Willard and Jennifer Coolidge portray Grant's parents, Bernie and Roz Funkyerdoder. Willard and Coolidge, long recognized for their improvisational work in several Christopher Guest films, had never played in a scene together prior to their work in DATE MOVIE.

"We had gold with Fred and Jennifer," Seltzer adds. "All we had to do was let them do what they do. It's like conducting an orchestra with the best musicians on earth."

While playing Roz, Coolidge seemed to manifest Barbra Streisand, whose performance and look in *Meet the Fockers*, inspired the DATE MOVIE character. With the help of a wig made by the same person who provided Streisand's wig for *Meet the Fockers*, Coolidge was able to lock into character. But she didn't stop there. "The first

day that she was in make-up and hair and sort of creating Barbra Streisand, Jennifer said, ‘I have to have a nose, get me a nose,’” relates Friedberg. “Aaron and I hadn’t even considered that – but it was a great idea that really worked for the character.”

Coolidge also came up with several colorful descriptions for what one can only assume are sexual positions, for a scene in which Roz offers advice to Julia’s mother on how to spice up her sex life. “Half of those were just off the top of her head, Jennifer just being brilliant,” Friedberg continues. “When we were shooting the scene, you couldn’t even hear behind the monitor because people were laughing so hard.”

Of all the movies and television shows roasted by DATE MOVE, only “The Bachelor” can claim to have its own host in on the joke. “I’ve seen spoofs of me on ‘Saturday Night Live,’ ‘Letterman,’ ‘Leno,’” says real-life “The Bachelor” host Chris Harrison. “I’ve been spoofed all over the place. So, it’s about time I get to make fun of myself for a change. Maybe the joke’s on me, but I kind of take it as an honor.”

Seltzer and Friedberg insist that this and all the spoofing in DATE MOVIE are done in good fun. “We’re not against romantic comedies,” says Seltzer. “The ones we poke fun at are good movies. But sometimes they take themselves too seriously. And that’s where our work begins.”

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The following conversation with filmmakers Aaron Seltzer and Jason Friedberg didn't make it into the final press notes.

Question: I found the scene where they rolled a drunk oddly satisfying...

Aaron Seltzer: I don't know, it's weird. It's just one of the most unromantic things you could do - roll a drunk.

Jason Friedberg: We gravitate towards probably more sicker stuff, more subversive stuff.

Question: Anything taken from your own personal lives here?

JF: I have actually sought the advice of a date doctor.

AS: And I rolled a drunk. But it was Jason. He never knew.

JF: I never got my wallet back.

Question: How do you explain the fact that Grant Funkyerdoder is British and his parents are American?

JF: I never realized that until now.

AS: He's British?

Question: How do the two of you work creatively?

AS: Not well.

JF: We usually like to farm out our work to our assistant, Kenny.

AS: That frees us up for a lot of other dumb stuff we like to do.

JF: And we take a lot of naps.

Question: When you're running lines, is one of you Julia and the other Grant?

JF: We're both usually Julia Jones.

Question: Who would be the Grant role?

AS: We just like playing Julia.

JF: After a while, it was strange because Aaron really took on Roz more than anything else. His nose barely needs prosthetics as it is.

AS: This isn't a prosthetic, by the way.

Question: Did you guys sing out loud when you were writing?

AS: We had Kenny sing it for us.

Question: This is a very hairy movie. You got Fred Willard's chest hair, Eddie Griffin's eyebrows...

JF: What do you mean, "Eddie's eyebrows?"

AS: Right. What?

JF: There's a lot of years of Aaron and I being pent up and hairy and having to wax ourselves. So we figured we'd make other people suffer.

Question: Does Adam Campbell really wear the same outfit that Julia Roberts wore in "Pretty Woman?"

AS: Yes. It is. We stole it from Disney/Touchstone.

JF: We *borrowed* it from Disney.

AS: Our great wardrobe department...

JF: which is run by one of our sisters...

JF: ...who got it from Disney/Touchstone.

AS: And personally, I think Adam looks better in it. No offense to Julia.

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ABOUT THE CAST

ALYSON HANNIGAN (Julia Jones) stars in the CBS romantic comedy, *How I Met Your Mother*, which debuted last fall.

In motion pictures, Hannigan is best known for her comic performances in the *American Pie* trilogy (*American Pie*, *American Pie 2*, and *American Wedding*).

Hannigan starred in the popular drama “Buffy, The Vampire Slayer” from 1997 to 2003. She portrayed ‘Willow Rosenberg,’ Buffy’s (Sarah Michelle Geller) best friend and confidant, with dry, comedic wit.

Born in Washington, D.C., Hannigan moved to Atlanta at age two. She began her career in Atlanta doing commercials, working steadily in national spots for companies like McDonald’s, Six Flags Amusement Parks and Oreo Cookies. At age 11, she moved to Los Angeles with the hopes of getting into television and film.

Hannigan’s breakthrough role came at age 13 when she was cast as Dan Aykroyd’s misunderstood daughter in the feature film, *My Stepmother is an Alien*. She went on to guest star on a number of popular television shows, including *Picket Fences*, *Roseanne* and *Touched by an Angel*. Hannigan was a recurring star on the series *Almost Home* and a series regular on *Free Spirit*. She also starred in the Paramount film *Dead Man on Campus* opposite Tom Everett Scott.

ADAM CAMPBELL (Grant Funkyerdoder) is a classically trained actor who graduated from the prestigious Royal Academy of Dramatic Arts in London. Before graduation, he was cast as one of the leads in the WB series “Commando Nanny.” That

same year, David E. Kelly handpicked Campbell to star in the WB pilot “Halley’s Comet.” DATE MOVIE is Campbell’s motion picture debut.

JENNIFER COOLIDGE (Roz Funkyerdoder) co-stars in the series *Joey* opposite Matt LeBlanc, where she plays Bobbie, Joey’s blunt-to-a-fault talent agent.

In motion pictures, Coolidge was most recently featured in the Twentieth Century Fox animated film *Robots* as the voice of Aunt Fanny; and was also seen in Brad Silberling’s *Lemony Snicket’s A Series of Unfortunate Events* with Jim Carrey and Meryl Streep.

In 2003, Coolidge reprised roles in two of the largest grossing comedies of that summer, Paulette in *Legally Blonde II: Red, White and Blonde*, and as Stifler’s Mom in the third installment of the *American Pie* trilogy, *American Wedding*.

Probably best known for her breakout performance in Christopher Guest’s critically acclaimed *Best In Show*, Coolidge re-teamed with Guest with equal success in 2003’s *A Mighty Wind*.

Coolidge starred in the Broadway production of Claire Booth Luce’s comedy *The Women* and was nominated for a Drama Desk Award for Best Featured Actress in a Play. Notable television appearances include guest roles on *Sex and the City*, *Friends*, *Frasier* and *Seinfeld*. Coolidge also had recurring roles in Fox’s animated series *King of the Hill*.

TONY COX (Hitch) studied at the Merrick Studio School of Acting. He also became very active in the Little People of America organization. During this time, he also became a table-tennis champion, and developed an interest in martial arts.

Cox’s first commercial was for Burger Chef and his first feature role was as an Ewok in *Star Wars: Episode VI – Return of the Jedi*. Subsequently, Cox amassed over 50 film and television credits, including: *Bad Santa*, *Me, Myself, and Irene*, *Friday*, *Willow* and *Beetlejuice*.

FRED WILLARD (Bernie Funkyerdoder) received three Emmy® nominations for his roles as Martin Mull’s gay lover on *Roseanne* and for his recurring role on *Everybody Loves Raymond*.

Other awards include the Boston Society of Film Critic's Award for Best Supporting Actor for his improvisational performance in *Best in Show*, and an American Comedy Award for Funniest Performance by a Supporting Actor. Willard also received nominations for Best Supporting Actor from the New York Film Critics and The National Film Critic's Society, as well as an Official Selection Award from AFI -- all for the same role as Buck Laughlin in Christopher Guest's satire of rarified world of dog shows and the people and canines who populate them.

Willard appeared in Guest's *Waiting for Guffman*, which earned him a Screen Actor's Guild nomination for Funniest Supporting Actor and an American Comedy Award nomination. Other film credits include *This is Spinal Tap*, *Roxanne*, *The Wedding Planner*, *How High*, *American Wedding*, *A Mighty Wind* and *Anchorman*.

On the small screen, Willard co-starred with Martin Mull in Norman Lear's cult classic *Fernwood 2-Night*, and he had recurring roles on *Ally McBeal*, *The Simpsons* and *Mad About You*. Additionally, Willard appeared on *The Tonight Show with Jay Leno* more than 50 times.

Willard counts among his numerous legit credits roles in *Little Murders*, directed by Alan Arkin, and *Arf*, directed by Richard Benjamin. Among his regional credits are roles in *Call Me Madam* in Chicago and in Los Angeles roles in the *Reprise!* series, and the musicals *Promises Promises* with Jason Alexander and *Anything Goes* with Rachel York. He had a sold-out run of his "one-man show," *Fred Willard: Alone at Last!* (actually a sketch show with a cast of 12), and received two Los Angeles Artistic Director Awards for Best Comedy and Best Production.

EDDIE GRIFFIN (Frank Jones) recently reprised the role of TJ Hicks in *Deuce Bigalow: European Gigolo*, the comedy sequel to *Deuce Bigalow: Male Gigolo*. Before that, Griffin starred in *My Baby's Daddy*, which he also co-wrote and produced; and *Scary Movie 3*.

Griffin's other film work includes roles in *John Q*, with Denzel Washington; Michael Bay's *Armageddon*; *Jason's Lyric*; *Undercover Brother* and *House Party 3*.

DysFunkTional Family, which combines Griffin's stand-up comedy act with a *cinema vérité* look at his personal life, debuted at the Sundance Film Festival. Griffin produced, co-wrote and performed on the soundtrack with Suge Knight.

Griffin is best known to television audiences as the star of UPN's hit comedy series *Malcolm & Eddie*. He was nominated for an NAACP Image Award for Best Actor in a Comedy Series for his work in the series. He also wrote and directed four episodes of the sitcom, one of which starred his mentor, Richard Pryor.

Griffin began his career in Kansas City, Missouri. He was working as a choreographer for a soccer team when a cousin bet him \$50 that Griffin would not go on stage during a visit to a local comedy club. After winning the bet, Griffin purchased a one-way ticket to Los Angeles. One month later he was performing at the renowned Comedy Store, where he was compared with Richard Pryor, Redd Foxx and Lenny Bruce. Those performances led to featured appearances on the HBO specials *Voodoo Child*, the cable ACE-nominated *One Night Stand* and *Def Comedy Jam*.

SOPHIE MONK (Andy) is a platinum-selling Australian recording artist who makes her motion picture debut in DATE MOVIE. Monk was featured in Peter Bogdonavich's ABC docu-drama *The Mystery of Natalie Wood*, in which she portrayed Marilyn Monroe.

She has a co-starring role in the upcoming Adam Sandler comedy, *Click*.

Monk's climb to pop stardom in Australia started in earnest in 1999 when she drove all night to make it to an audition for the first year of the hugely popular Australian series of *Popstars*. She made Australian pop history when she made the final cut and went on to release a string of gold and platinum-selling singles with five fellow reality-TV graduates who were, by then, called Bardot.

Calendar Girl, Monk's first solo effort went gold in 2003. The singer/actress is currently working on her sophomore collection. Monk has also appeared in music videos, print and television advertising campaigns and has graced the covers of Australia's Vogue and FHM magazines.

ABOUT THE FILMMAKERS

AARON SELTZER (Director, Co-Writer) and **JASON FRIEDBERG** (Producer, Co-Writer) are longtime writing partners who have sold more than 20 screenplays over 17 years, including the very successful lampoons *Spy Hard* and *Scary Movie*. (They were two of the six credited writers on *Scary Movie*.)

Both natives of Southern California, Seltzer and Friedberg met at the University of California - Santa Barbara, where the duo developed several businesses together while putting themselves through school. By graduation, they owned two successful shoe stores on trendy Melrose Avenue in West Hollywood and had sold their first screenplay, *Spy Hard*, which was produced by Hollywood Pictures. Before long, they were selling original screenplays as well as adaptations with such frequency that they decided to sell the shoe stores and focus exclusively on their writing career.

PAUL SCHIFF (Producer) began his career as a documentary cameraman in New York City. He segued to directing for MTV, where he was on staff for four years during the groundbreaking early days of the cable channel. Schiff moved to feature films as an associate producer of *Streets of Gold*, beginning a longstanding collaboration with its director, now Revolution Studios founder and head, Joe Roth.

Schiff then spent a successful seven years at Twentieth Century Fox, where he produced such films as *My Cousin Vinny* starring Joe Pesci and Marisa Tomei; *The Vanishing* starring Jeff Bridges and Kiefer Sutherland; *PCU* and *Ghost in the Machine*. Prior to his tenure at Fox, Schiff produced *Coupe de Ville*, directed by Joe Roth; *Renegades*; and *Young Guns* and its sequel *Young Guns II* at Morgan Creek Productions.

Schiff's most recent releases were "*Green Street Hooligans*," starring Elijah Wood; *Maid in Manhattan*, the hit romantic comedy starring Jennifer Lopez and Ralph Fiennes; and *Mona Lisa Smile* starring Julia Roberts and directed by Mike Newell. Schiff also produced Wes Anderson's critically acclaimed *Rushmore* starring Bill Murray and Jason Schwartzman, and served as head of production at Propaganda Films.

ARNON MILCHAN (Executive Producer) is widely renowned as one of the most prolific and successful independent film producers of the past 25 years, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father's modest business into one of his country's largest agro-chemical companies. This early achievement was a harbinger of Milchan's now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him – film, television and theater. Early projects include Roman Polanski's theater production of *Amadeus*, *Dizengoff 99*, *La Menace*, *The Medusa Touch* and the mini-series *Masada*. By the end of the 1980s, Milchan had produced such films as Martin Scorsese's *The King of Comedy*, Sergio Leone's *Once Upon a Time in America* and Terry Gilliam's *Brazil*.

After the huge successes of *Pretty Woman* and *The War of the Roses*, Milchan founded New Regency Productions and went on to produce a string of successful films including *J.F.K.*, *Sommersby*, *A Time to Kill*, *Free Willy*, *The Client*, *Tin Cup*, *Under Siege*, *L.A. Confidential*, *The Devil's Advocate*, *The Negotiator*, *City of Angels*, *Entrapment*, *Fight Club*, *Don't Say a Word*, *Daredevil*, *Man on Fire*, *Guess Who*, and *Mr. and Mrs. Smith*.

Upcoming projects include: *The Sentinel*, a thriller starring Michael Douglas, Kiefer Sutherland, Eva Longoria and Kim Basinger, directed by Clark Johnson; *Just My Luck*, a comedy starring Lindsay Lohan and Chris Pine, directed by Donald Petrie; *My Super Ex-Girlfriend*, A comedy starring Uma Thurman, Luke Wilson, Anna Farris, Eddie Izzard and directed by Ivan Reitman; *The Fountain*, a sci-fi fantasy starring Hugh Jackman and Rachel Wiesz, directed by Darren Aronofsky; *Firehouse Dog*, a family comedy starring Josh Hutcherson, Bruce Greenwood, Dash Mihok, Steven Culp and Bree Turner, directed by Todd Holland; *Dallas*, based on the television phenomenon directed by Robert Luketic; and *Jumper*, a sci-fi action-adventure directed by Doug Liman.

Along the way, Milchan brought on board two powerful investors and partners who share his vision: Australian businessman Kerry Packer's Nine Network and Twentieth Century Fox. Fox distributes Regency movies in all media worldwide (excluding an output arrangement Regency has in Germany), including on U.S. pay television, and international pay and free television.

Milchan also successfully diversified his company's activities within the sphere of entertainment, most specifically in the realm of television through Regency Television (*Malcolm in the Middle*, *The Bernie Mac Show*, *Living with Fran*, *Thief* and *Windfalls*).

SHAWN MAURER (Director of Photography) worked on the recent comedy films *The Honeymooners* and *Johnson Family Vacation*.

Maurer's first feature credit was *Bandwagon*, directed by John Schultz. Maurer re-teamed with Schultz on Twentieth Century Fox's *Like Mike*, and on the independent feature *When Zachary Beaver Came to Town*. Two of Maurer's feature films *The Big Empty* and *Show and Tell* were selected for Kodak's First Look Series, which showcases notable independent films by first-time directors.

Maurer's first feature for a major studio, the cheerleading drama *Bring It On*, was a box-office hit for Universal Pictures.

Born and raised in Eugene, Oregon, Maurer received a BFA in cinema from Loyola Marymount University in Los Angeles. His student film, "Leila," won best documentary at the Student Academy Awards.

PAUL HIRSCH, A.C.E (Editor) has edited over 30 films, including *Star Wars: Episode IV – A New Hope*, for which he received an Academy Award® in 1978, and *Star Wars: Episode V – The Empire Strikes Back*. Hirsch worked on eleven films for Brian De Palma, including *Carrie*, *Blow Out* and *Mission: Impossible*; four for Herbert Ross, including *Footloose*, *The Secret of My Success*, and *Steel Magnolias*; and three for John Hughes, including *Ferris Bueller's Day Off* and *Planes, Trains & Automobiles*.

Additional credits include *Falling Down* and *The Fighting Temptations*. Earlier this year, Hirsch received his second Academy Award nomination for *Ray*, directed by Taylor Hackford.

ALIX FRIEDBERG's (Costume Designer) recent credits include *A Lot Like Love*, *Glory Road*, *Around the Bend* and *Cursed*.

On the small screen Friedberg's credits include the CBS dramas "Without a Trace" and "CSI: Crime Scene Investigation."

Friedberg started her career in commercials after studying design at The Fashion Institute and The Otis Parsons School of Design. Before long, she successfully segued into motion pictures, working on *Calendar Girls*, *Gone in Sixty Seconds*, *Instinct*, *That Thing You Do*, *Home Fries*, *Office Space* and *Father of the Bride II*.

DATE MOVIE is the first time Alix has worked with her brother, Jason Friedberg, one of the film's producers and a co-writer.

JACK MURRAY (Co-Producer) has served in various production capacities on the films *Elektra*, *First Daughter*, *Never Been Kissed*, *Speed 2: Cruise Control*, *Multiplicity*, and *Sister Act 2: Back in the Habit*.

DAVID KITAY's (Music) feature film credits include the hit comedies *Bad Santa* and *Harold and Kumar Go to White Castle*, plus the acclaimed *The Ice Harvest*, directed by Harold Ramis. For director Terry Zwigoff, he scored *Ghost World* and the upcoming *Art School Confidential*. Kitay's previous film credit include *Dude, Where's My Car?* *Scary Movie*, *A Night At the Roxbury*, *Clueless*, and *Look Who's Talking*.

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