

# FEVER PITCH

Drew Barrymore and Jimmy Fallon star in *FEVER PITCH*, a contemporary romantic comedy about a successful woman who thinks she's finally met the perfect guy. Everything seems ideal until baseball season begins, and she has to compete with his first true love: the Boston Red Sox.

It's a love triangle – but with a twist. Instead of revolving around three people, this story involves twenty-eight: a man, a woman...and a Major League baseball team.

High-school teacher Ben Wrightman (Jimmy Fallon) is a good catch. He's charming, funny and great with kids. When he meets Lindsey Meeks (Drew Barrymore), an ambitious business consultant whose spirit is as luminous as her beauty, their attraction is immediate. Sure, they have their differences. She's a workaholic; he loves his summers off. He lives and breathes the Red Sox; she doesn't know Carl Yastrzemski from Johnny Damon.

But true love overcomes all...at least until Red Sox spring training rolls around. As Ben's beloved Bosox launch one of the most incredible seasons in baseball history, Ben and Lindsey must decide if they, as a couple, will strike out or fight to keep love alive through extra innings.

*FEVER PITCH* is based on Nick Hornby's autobiographical book *Fever Pitch*, which recounted the author's obsession with English football (better known to Americans as soccer). But instead of "Americanizing" Hornby's work, screenwriters Lowell Ganz &

Babaloo Mandel took his premise of an obsessive sports fan, and fashioned a contemporary romantic comedy in the classic tradition.

The famed screenwriting duo, whose credits include “Parenthood,” “Splash,” “A League of their Own,” “City Slickers,” and Fox’s animated feature “Robots,” call the process of working on the FEVER PITCH script a true labor of love. “We really embraced the idea of making a classic-style romantic comedy,” says Ganz. “It was a real love affair for us to become immersed in the genre and write a script about which everyone would say, ‘Yeah, that’s the stuff. That’s how I remember romantic comedies.’ So writing FEVER PITCH meant a lot to us.”

“We found that romantic comedies aren’t really romantic comedies anymore,” adds Mandel. “We wanted to write a romantic comedy, with two people in love standing toe to toe.”

Ganz & Mandel’s script drew the attention of producers (and Flower Films partners) Drew Barrymore and Nancy Juvonen. “I just loved the script,” Juvonen recalls. Then our head of development Gwenn Stroman, read it, and she really embraced it. So we gave it to Drew. Now Drew likes to read scripts on airplanes. On rare occasions – only when Drew really loves a script – she’ll call me from an airplane phone. The first thing she said was, ‘We have to make this movie!’”

“What drew me to FEVER PITCH,” says Barrymore, “is that it’s first and foremost a love story. You could remove the baseball component, and the questions it asks would remain the same: How much do you have to change to have a successful relationship? To what degree do you accept a person for who they are and just work with it? I think those are themes that any couple can relate to”

Directors Peter and Bobby Farrelly also found themselves on the phone when they first got the script. “My brother read it first, and he called me,” Peter Farrelly remembers. “So I picked it up, started reading, and by the time I got to page 50, I started making phone calls of my own, saying ‘I’ve got to get in on this.’ The script was that good. I felt like we could have shot it the next day.”

At first – or second – thought the Farrellys wouldn’t seem the obvious choice to helm a romantic comedy. Working in the genre is a departure from their unique brand of

envelope-pushing comedy, as vividly shown in films like “There’s Something About Mary,” “Me, Myself & Irene,” “Shallow Hal” and “Stuck on You.”

“Obviously, we have a history of making movies that are different from FEVER PITCH,” admits Peter Farrelly. “This is a good, old-fashioned love story. It doesn’t call for big, broad gags and outlandish humor. It’s a character-driven comedy, and it’s set in the real world. So we had to lobby hard to be considered. And, fortunately, Flower Films was able to let us onboard.”

The script was in place, and the directors and the leading lady had been chosen. The only thing missing was a leading man.

Barrymore wanted Jimmy Fallon for the role of Ben. “I had worked with Jimmy on ‘Saturday Night Live’ a few times, and I’ve always admired him as a comedian,” she says. “I thought FEVER PITCH would give him an opportunity to do something different.”

To prepare for the role, Fallon traveled to Boston’s historic Fenway Park, where he met fans every bit as obsessive as his character, Ben Wrightman. “I ran into these incredible fans before and after the Red Sox games,” says Fallon. “I got really caught up in their enthusiasm and the whole Fenway Park experience. It’s just an incredible place. And it’s a *park*. It’s not Fenway ‘Stadium.’ It’s intimate. I’ve heard players say they can actually feel the heat of the crowd when they’re down on the field. It’s amazing.”

“Jimmy brought a carefree, fun-loving feeling to the set,” Peter Farrelly says. “And so did Drew. They’re both extremely likable, as performers and as people.” Bobby Farrelly adds that Fallon had a youthful quality that suited his role. “Ben is a man, but he’s still a boy at heart,” says Farrelly. “It’s the boy in him that loves the baseball, who loves all these things that he can’t let go of.”

To depict Ben’s obsession with the game, Production Designer Maher Ahmad stuffed Ben’s with baseball memorabilia, including Red Sox sheets and towels. He replicated the Fenway Park’s famed outfield wall, the Green Monster, on one of Ben’s living room walls, while also adding accents familiar to Sox fans.

“We wanted to avoid overdoing it, making the things in the apartment look too geeky or pedestrian,” Ahmad explains. “Ben is an intelligent person. He’s a teacher and

well educated, so I wanted to give the apartment a touch of sophistication, containing more than run-of-the-mill stadium souvenirs like foam fingers.”

Bobby Farrelly explains that it was critical that they get those kinds of little touches right. “Imagine a dyed-in-the-wool Sox fan who comes to see this movie and thinks, ‘Hmm. That’s not how I remember it...’ So even though this is a love story, we had to get the baseball details right. We have to be true to the people of Boston. And one thing I think my brother and I bring to this movie as directors is that we *know* this stuff. We’re from here [The Farrellys are native New Englanders]. We’ve lived with this team for as long as we can remember. We know every heartbreak and every player who has come down the pike.”

In fact, the Farrellys fulfilled a lifelong dream by shooting sequences at Fenway Park. (Toronto was another principal location.) The FEVER PITCH crew was given 10 days to shoot in Fenway; half of which were game days.

“We didn’t want to abuse the good will of the Red Sox organization and fans,” says Peter Farrelly. “Especially on game days. The fans are there to watch a ballgame. They don’t want their view of the field blocked by a bunch of guys trying to make a movie.”

Perhaps the most anxious moment for the filmmakers came at the end of one game, when the Farrellys had to walk out onto the field and ask 37,000 fans to remain in their seats while the production filmed a scene that had Drew Barrymore running across the field. Fortunately, Bobby Farrelly immediately won over the fans with a good-natured jibe about the Bosox’s opponents, the New York Yankees.

“I don’t know if anything will ever compare to the experience of filming at Fenway,” says Bobby Farrelly. “To be there capturing it all on film was magic.”

Just when it seemed like the magic had reached its crescendo, the unthinkable – what Barrymore calls “the miracle, the absolute phenomenon” -- occurred: The Red Sox started winning, making one of the most incredible comebacks in baseball history. In 2004, the Red Sox won the World Series, finally ending the “Curse of the Bambino.” The Red Sox won fifth World Series in 1918, but then suffered an 86-year losing streak after trading Babe Ruth (“The Bambino”) to the Yankess.

During production, the Farrellys set up two monitors while they worked, one that showed the scene they were filming, the other that televised the games. Red Sox Fever, already a contagious force on the set, became an epidemic. “I got incredibly superstitious,” Barrymore says. “I didn’t want to talk about it with anyone. I was afraid I was going to jinx them.”

And suddenly, the original script that everyone loved so much, the one that no one had wanted to change, had to go into rewrites. The Red Sox, the world’s perennial underdogs, were going to the World Series.

“It was a lot of work for Lowell Ganz & Babaloo Mandell,” Peter Farrelly says. “They had to keep updating all the time. Luckily, though, only the last 10 percent of the movie was affected.”

“Our script had the Red Sox dropping out of the pennant race,” recalls Lowell Ganz. “Of course, with their phenomenal streak, that had to change. We re-timed things, so the story would take place during the pennant series, when the Red Sox were down three games to nothing. But it’s still the same movie.”

When the Red Sox traveled to St. Louis for the World Series, the Farrellys were reluctant to join them, for fear of jinxing the team. Bobby Farrelly admits: “I have to give credit to my brother, because he said, after they were up three to nothing and they were about to play Game Four, ‘Why aren’t we there? If they win this, we’ve got to be there.’ And somehow we pulled it together. We flew to St. Louis, without cameras or any equipment.”

“I got a message saying ‘Pack your bags. We’re leaving in three hours,’” Jimmy Fallon recalls. “There were no hair or makeup people. We even wore our scene clothes on the plane.”

“Of course, the Sox did win the game,” Bobby Farrelly says. “Major League Baseball let us out on the field, and we got footage that would have been impossible to recreate.”

“We always said from the beginning that whatever happened to the Red Sox wouldn’t affect the story,” Peter Farrelly notes. “FEVER PITCH doesn’t rest on whether the Red Sox win or lose. But hopefully capturing their win the way we did makes the movie that much richer.”

Shooting this final scene, as well as the entire FEVER PITCH experience, left an indelible impression on Drew Barrymore. “Think about it: we got to shoot the end of our film at the World Series, with a team that hasn’t won the Series for 86 years and has had this legendary curse on them. And we were right there, filming them win at the same time we shot the culmination of the film’s love story.

“I was such a newcomer to the temple of baseball when I came onto this film,” Barrymore continues. “This was partly intentional, because my character doesn’t know about it, either. But the more I’ve learned about baseball, and especially the story of the Red Sox, which is romantic, heart-wrenching and full of superstition, the more I see that the Red Sox’s journey is wonderful parallel to the love story we’re telling. FEVER PITCH asks, if you struggle to believe in something, can you really make it happen? And I think the answer is, yes.”

### **ABOUT THE CAST**

DREW BARRYMORE (Lindsey / Producer), a successful actress since her feature film debut in “Altered States” at the age of five, has been captivating movie-going audiences for a quarter century. Her unique talent and on-screen charisma have earned her critical acclaim and her movies box-office success. Through her decade-old production company Flower Films, she has produced an impressive array of films with business partner and friend Nancy Juvonen; from edgier fare such as “Donnie Darko”, to major studio releases like the “Charlie’s Angels” films which alone have grossed over half a billion dollars worldwide to date.

Before her starring role in FEVER PITCH, Barrymore starred opposite Adam Sandler in the smash hit romantic comedy “50 First Dates,” a Flower Films and Happy Madison co-production, which to date has grossed almost \$200 million worldwide, and was one of the year’s top DVDs. 2004 also brought Barrymore’s directorial debut with “The Best Place to Start,” a documentary she also executive produced about the importance of youth voting, which aired on MTV.

Barrymore starred opposite Ben Stiller in 2003’s “Duplex.” Flower Films and Stiller’s Red Hour Films together produced the film, directed by Danny DeVito. In 2003, with Flower Films partner Nancy Juvonen, Barrymore produced and starred with

Cameron Diaz and Lucy Liu in “Charlie’s Angels: Full Throttle,” the sly and sexy sequel to the 2000 blockbuster action-adventure-comedy hit “Charlie’s Angels.”

In 2002, she appeared in “Confessions of a Dangerous Mind” for director George Clooney, and she had a cameo role in the cult classic “Donnie Darko,” which she produced with Nancy Juvonen. The film starred Jake Gyllenhaal and Jena Malone, and it received three Independent Spirit Award nominations. “Donnie Darko: Director’s Cut” was re-released theatrically in 2004.

She had a starring role in “Riding in Cars With Boys” (2001), directed by Penny Marshall. Her 30<sup>th</sup> film was the romantic comedy “Never Been Kissed” directed by Raja Gosnell, which marked the first production for Barrymore and Juvonen’s Flower Films. Released in 1999, it grossed \$85 million worldwide and featured a stellar ensemble cast including David Arquette, Molly Shannon, John C. Reilly, and Michael Vartan.

Barrymore starred with Anjelica Huston in the 1998 hit “Ever After,” directed by Andy Tennant. The film grossed over \$100 million in worldwide box office and was an instant sell-out on home video. That same year brought romantic comedy “Home Fries” directed by Dean Parisot, starring Luke Wilson, Jake Busey, and Catherine O’Hara.

Other notable film credits include Woody Allen’s successful ensemble “Everyone Says I Love You” (1996), also featuring Edward Norton, Tim Roth, Alan Alda, Julia Roberts and Goldie Hawn; the box-office hit “Scream” (1996), directed by Wes Craven and featuring Courteney Cox, Neve Campbell, and Skeet Ulrich; “Gun Crazy” (1992), which earned her another Golden Globe nomination; “Poison Ivy” (1992); “Bad Girls” (1994); “Boys on the Side” (1995); “Mad Love” (1995); and “Batman Forever” (1995).

Barrymore made her feature film debut in the 1980 film “Altered States” with William Hurt. Her next film was “E.T. the Extra Terrestrial,” where her portrayal of Gertie earned her a Youth in Film Award and a British Academy of Film & Television Arts (BAFTA) Award nomination for Outstanding Newcomer. She then starred in Stephen King’s “Firestarter,” “Irreconcilable Differences,” for which she received a Golden Globe nomination for Best Supporting Actress, and Stephen King’s “Cat’s Eye,” written especially for her, in which she played five different roles.

JIMMY FALLON (Ben) is best known to television fans for his work on NBC's seminal late night series "Saturday Night Live." Since becoming a regular cast member in 1998, Fallon has been an audience favorite for his dead-on impressions and his quick wit as the host of "Weekend Update" newscasts. Fallon left the show after the 2003-2004 season.

In 2004 he starred with Queen Latifah in the big-screen action-comedy "Taxi."

His television work includes a featured role in the Emmy®-winning miniseries "Band of Brothers."

Fallon, who started out as a stand-up comedian, was nominated for a 2003 Grammy award for Best Spoken Comedy Album for his record "The Bathroom Wall." He has also enjoyed successful stints as the host of the 2001 MTV Movie Awards™ and the 2002 Video Music Awards™. In addition, Fallon (and his sister Gloria) co-wrote the book *I Hate This Place: The Pessimist's Guide to Life*, which was recently re-released by Warner Books.

### **ABOUT THE FILMMAKERS**

PETER FARRELLY & BOBBY FARRELLY (Directors) are almost as well known for their loose sets as they are for such outrageous hit comedies as "There's Something About Mary" and "Dumb and Dumber." Surrounded by a close-knit group of friends and family, the filmmakers create an air of controlled but democratic lunacy, where you'd sooner find someone playing a practical joke than barking out orders. This laid back, "share the wealth" philosophy is at the heart of the Farrellys' aptly named Conundrum Productions, which is both home base for the brothers and a launching pad for emerging talent.

Prior to *FEVER PITCH*, the brothers completed production on "The Ringer," starring Johnny Knoxville for Fox Searchlight. Knoxville plays a small time hustler who thinks he can fix the Special Olympics. However, his scheme quickly backfires. The film also stars Brian Cox and Katherine Heigl.

Their comedy "Stuck on You" opened to great acclaim in December 2003. It follows the relationship of a truly odd couple: two conjoined twins (Matt Damon and Greg Kinnear) whose happy union is tested when the bright lights of Hollywood beckon.



The Farrellys produced and teamed with Piet Kroon and Tom Sito to co-direct the comedy adventure “Osmosis Jones,” a partially animated tale about life inside one man’s virally besieged body, starring Bill Murray, Chris Elliot, Molly Shannon, Chris Rock, David Hyde Pierce, and Laurence Fishburne for Warner Bros.

The Farrellys directed and produced “Shallow Hal,” from a script they co-wrote with Sean Moynahan. A romantic comedy about an unrepentantly shallow man (Jack Black) who falls for a plain woman (Gwyneth Paltrow) blessed with startling inner beauty, “Shallow Hal” opened in 2001.

The duo produced “Say It Isn’t So,” a romantic comedy from first-time director, and former Farrelly Assistant Director., J.B. Rogers. The 2001 release starred Chris Klein and Heather Graham as lovebirds who might or might not be siblings.

Playing the taboo for laughs has become something of a cottage industry for the Farrellys, who sent up everything from schizophrenia to cross-racial parenting in “Me, Myself and Irene.” Starring Jim Carrey as a state trooper with split personalities, both of whom fall in love with Renée Zellweger, the film went on to become one of the biggest hits of the summer of 2000.

In 1998 the Farrelly’s special brand of humor took the world by storm with the riotous “There’s Something About Mary,” starring Ben Stiller, Cameron Diaz, and Matt Dillon. Hanging its twisted humor on unexpected plot turns and signature set pieces, the film was a comedic phenomenon, earning more than \$350 million worldwide and garnering a New York Films Critics Circle Award (Best Actress for Cameron Diaz), the People’s Choice Award for Best Comedy, two Golden Globe nominations (including Best Picture-Comedy) and four MTV Movie Awards. In addition, the Farrellys were honored as the 1999 ShoWest Screenwriters of the Year by the National Association of Theatre Owners.

The Farrellys grew up in Cumberland, Rhode Island, a small town where weirdness was embraced and clowning commonplace. Graduating from high school with no apparent career goals, the boys moved reluctantly on to college. Bobby majored in geological engineering at New York’s Rensselaer Polytechnic Institute, but spent much of his time developing the Sunspot, the world’s first round beach towel. Peter studied

business at Providence College before earning a Masters in Creative Writing from Columbia University.

Their initial break came when Eddie Murphy took a shine to Peter's first script, "Dust to Dust" (which he wrote with a how-to manual). Peter moved to Los Angeles, followed shortly by Bobby, and the two broke out as a screenwriting team, churning out more than a dozen unproduced screenplays, several feature rewrites and a few television credits, including "Seinfeld's" infamous "Marla-the-Virgin" episode.

After almost a decade of work, the Farrellys still hadn't gotten a film made, so they decided to take matters into their own hands and direct their next script. Culling heavily from "Dust to Dust," they cranked out 1994's "Dumb and Dumber," teaming Jim Carrey and Jeff Daniels in a flat-out celebration of stupidity, pratfalls and bodily functions. With Peter at the helm and Bobby co-producing, the low budget comedy became a blockbuster, grossing more than \$340 million worldwide and establishing the Farrellys as a hot Hollywood team.

The Farrellys' next film, "Kingpin," allowed them to flex their narrative muscles without sacrificing laughs. The bowling spoof, which starred Woody Harrelson, Randy Quaid and Bill Murray, was a little darker than the brothers' previous film, the laughs were more subversive, and the film ended up on several critics' best of the year lists, including the late Gene Siskel's.

Following the rousing success of "There's Something About Mary" in 1998, the Farrellys returned to their Rhode Island roots, writing and producing the coming-of-age comedy "Outside Providence." Adapted with director/co-writer Michael Corrente from Peter's debut novel, the film teemed with what *Time's* Richard Schickel called "an unblinking frankness about our basic humanity."

The brothers aren't taking any time off soon. They'll be producing several upcoming projects with Twentieth Century Fox for both the big and small screen. Ricky Blitt will take center stage in the Farrellys' upcoming pilot "Why Blitt?" The semi-autographical story stars Blitt as an aspiring screenwriter who suddenly finds success in Hollywood and has to deal with some unexpected consequences. The comedy reunites the brothers with their "There's Something About Mary" star Cameron Diaz, who will make a guest appearance in the pilot.

Also in the works for the Farrellys is the development of a project they have been coveting for years, a feature version of “The Three Stooges.” As the standard bearers for the Stooges’ brand of slapstick/sight gag humor, the Farrellys are uniquely qualified to bring the misadventures of Moe, Larry and Curly to the big screen. The project is set up at Warner Bros.

LOWELL GANZ & BABALOO MANDEL (Screenplay) co-wrote the screenplay for Fox’s computer generated animated feature “Robots.” They have 18 produced screenplays to their credit, including “Night Shift,” “Splash,” “Gung Ho,” “Parenthood,” “City Slickers,” “A League of their Own,” “Mr. Saturday Night,” “Forget Paris,” “ED-TV,” and “Where the Heart Is.”

They are both from New York City, but did not meet until they each came to Los Angeles.

Before Ganz and Mandel teamed up, Ganz and his former partner Mark Rothman wrote for “The Odd Couple,” produced “Happy Days,” and created “Laverne and Shirley.”

Mandel spent this time restoring his Fiat.

ALAN GREENSPAN (Producer) began his career at The William Morris Agency and, after a short stint, moved to International Creative Management (ICM), where he worked as an agent at the largest talent agency in the world. Greenspan spent 15 years at ICM, where he represented top international writers and directors and packaged major television and feature film projects, rising in short time to the position of Vice President.

After leaving ICM, Greenspan started his own management and production company, International Arts Entertainment and Alan Greenspan Productions.

In addition, Greenspan partnered with director Mike Newell (“Four Weddings and a Funeral,” “Donnie Brasco”) to form Dogstar Films. Dogstar projects, with Greenspan producing or executive producing, included “Photographing Fairies,” “200 Cigarettes,” “Pushing Tin,” “Best Laid Plans,” “High Fidelity,” and “Donnie Brasco.”

Through International Arts Entertainment and Alan Greenspan Productions, Greenspan has produced the films “My Little Eye,” with Working Title 2, and Marc

Evans directing; “Bookies,” with Gemini Films, starring Nick Stahl and Rachael Leigh Cook; and “A Good Woman,” based on Oscar Wilde’s play, “Lady Windermere’s Fan,” directed by Mike Barker, starring Helen Hunt, Scarlett Johansson, and Tom Wilkinson. Greenspan currently has a number of projects in production or active development, including an untitled Sebastian Junger project (he authored *The Perfect Storm*).

AMANDA POSEY (Producer) began her career at Palace Pictures in London, where she oversaw production on “The Crying Game” and “Interview with the Vampire.” She then became the head of development at Scala, where she produced the films “Hollow Reed” and “Five Seconds to Spare.”

In 1997, Posey collaborated with Nick Hornby to produce “Fever Pitch,” an English film, based on Hornby’s book, which chronicled the misadventures of an Arsenal fan, played by Colin Firth, who has a hard time letting go of his first love – soccer – to let an actual woman into his life.

In addition to her work on the new American production of FEVER PITCH, Posey – again with Nick Hornby – will serve as Executive Producer on “100 Weddings,” for Working Title Films. The story follows a cynical war reporter who gets demoted to the wedding beat, where she has to cover 100 weddings before she can get her former job back. Along the way, she finds love. “Sex and the City” creator Darren Star will direct. The film is scheduled for a 2006 release.

GIL NETTER (Producer) is partnered with filmmaker David Zucker in Zucker-Netter Productions. He and Zucker produced the Fox thriller “Phone Booth,” starring Colin Farrell, directed by Joel Schumacher. In partnership with Wayne Rice, Netter produced the Fox comedy “Dude, Where’s My Car?” Directed by Danny Leiner, the film starred Ashton Kutcher and Seann William Scott.

Netter was president of Zucker Brothers Productions for seven years, where he executive produced such films as “My Best Friend’s Wedding,” “First Knight,” “Naked Gun 33 1/3: The Final Insult,” “Naked Gun 2 1/2: The Smell of Fear,” and Fox’s “A Walk in the Clouds.” Netter began his career as a talent/literary agent for The Agency and later vice president of Imagine Entertainment.

He was a Producer on the 2003 comedy “My Boss’s Daughter.”

NANCY JUVONEN (Producer) founded Flower Films with partner Drew Barrymore in 1995. Their first film, “Never Been Kissed,” went into production in 1998 with Juvonen and Barrymore producing alongside Sandy Isaac. The movie, made as part of their first-look deal with Twentieth Century Fox and Fox 2000 Pictures, grossed more than \$85 million worldwide.

For their next project, Flower Films, along with Mandy Films and Tall Trees, produced the hugely successful “Charlie's Angels.” The sequel, “Charlie’s Angels: Full Throttle,” was released in June 2003. Combined worldwide box-office for the “Charlie’s Angels” films surpassed a half-billion dollars. Juvonen and Barrymore also produced, with Matt Groening and Claudia de la Roca, the Emmy-nominated TV special “Olive, The Other Reindeer,” a staple for television holiday season programming.

In 2001, Flower Films, along with Newmarket and Gaylord Films, released the independent feature “Donnie Darko,” a cult hit that received favorable critical and fan reaction. In 2004, “Donnie Darko: The Director’s Cut” premiered at the Seattle Film Festival, and then opened to great success. They also produced, with Ben Stiller's Red Hour Films, the dark romantic comedy “Duplex,” starring Barrymore and Stiller, and directed by Danny DeVito.

Prior to FEVER PITCH, Juvonen and Barrymore’s Flower Films produced “50 First Dates” with Adam Sandler’s Happy Madison Productions. To date, “50 First Dates” has grossed \$196 million worldwide, and is still in release.

Flower Films has a first-look deal with Sony Pictures through 2005.

BRADLEY THOMAS (Producer) is a Senior Vice President at the Motion Picture Corporation of America. He has worked extensively with the Farrelly Brothers, serving first as a Co-Producer on the hit feature “Dumb and Dumber,” and moving on to produce such blockbusters as “Kingpin,” “There’s Something About Mary,” “Me, Myself, & Irene,” “Say It Isn’t So,” and “Shallow Hal.”

His many producing credits include “Behind Enemy Lines,” the Vietnam-themed action thriller “Soldier Boys,” the drama “The Locusts,” the romance “Music From Another Room,” and “Till the End of the Night,”

A Baltimore native and a graduate of the University of Maryland, Thomas began his film career in 1989. He started out in the ICM training program and has worked with acclaimed filmmakers Roland Joffe and Bernardo Bertolucci.

NICK HORNBY (Executive Producer / Source Material) was born in 1957 and worked as a teacher before becoming a full-time writer.

His first book, *Fever Pitch*, enjoyed critical success and went on to be a major best seller. It was shortlisted for the NCR Prize and was voted the William Hill Sports Book of the Year in 1992 and the William Hill Sports Book of the Decade in 1995. Colin Firth starred in Channel Four’s film adaptation, scripted by Hornby.

Hornby’s first novel, *High Fidelity*, was published in spring 1995 in the U.K. It won the Writer’s Guild Award for Fiction 1996 and was won critical acclaim as a feature film starring John Cusack.

Nineteen ninety-eight’s *About a Boy* became Hornby’s most successful film adaptation, with Hugh Grant in the lead role. In 1999 Hornby was awarded the E.M. Forster Award from the American Academy of Arts and Letters.

*How to Be Good*, Hornby’s third novel, was published in 2001, winning the W.H. Smith Award 2002. It will soon be made into a major feature film.

In 2003 Hornby released *Songbook*, a collection of essays on his favourite songs. It was a National Book Critics Circle Award finalist in 2003.

*A Long Way Down*, Hornby’s most recent novel, will be published May 2005.

DAVID EVANS (Executive Producer) is a noted film and television director based in the U.K. His association with FEVER PITCH began in 1996 when he helmed the Channel 4 feature based on Nick Hornby’s book, starring Colin Firth. His other television and film credits include “Our Boy,” starring Ray Winstone, which won Best International Television Move award at the 1998 Munich Film Festival; the BBC 2

comedy series “Manchild” and “Manchild 2,” and three episodes of “Common as Muck,” which received a BAFTA nomination for Best Series and was an RTS Award Winner.

From 1984-86, Evans was artistic director of the Dream Ticket Theatre Company, where he directed “The Shoemaker’s Holiday” by Thomas Dekker, and a production of “All’s Well that End’s Well,” which was staged at the Seoul Olympics. Evans also has directed several television documentaries.

MARC S. FISCHER (Executive Producer) was Co-Producer on the Farrelly brothers’ films “The Ringer,” “Stuck On You,” “Shallow Hal,” “Me, Myself & Irene,” “There’s Something About Mary” and “Kingpin.” He was also the Co-Producer on “Say It Isn’t So,” directed by J.B. Rogers, which the Farrellys produced for their company, Conundrum Entertainment.

Born in New York City, Fischer studied law at the University of California at Berkeley. He later entered the entertainment industry, first working as a feature film accountant on the Oscar-nominated film “Runaway Train,” before graduating to Unit Production Manager in 1988. After the birth of his first child in 1989, Fischer decided to spend more time at home in Los Angeles, where he joined Orion Pictures as production chief.

His list of credits as producer and co-producer includes Mike Figgis’ Academy Award-nominated “Leaving Las Vegas” (for which he shared a D.G.A. nomination), “Hexed,” “Foxfire,” “Beverly Hills Ninja,” “Music From Another Room” and “Gun Shy,” which he co-produced with Sandra Bullock, who also starred in the film.

MATTHEW F. LEONETTI, ASC (Director of Photography) has served in that capacity on more than 40 motion pictures, over three decades.

He shot the upcoming “Santa’s Slay,” the box office hit “Dawn of the Dead,” “The Butterfly Effect,” and “2 Fast 2 Furious.”

Leonetti’s other credits as D.P. include, “Rush Hour 2,” “Along Came a Spider,” “Star Trek: Insurrection,” “Species II,” “Mortal Combat 2: Annihilation,” “Strange Days,” “Star Trek: Generations,” “Dead Again,” “Dragnet,” “Commando,”

“Weird Science,” “Jagged Edge,” “Fast Times at Ridgmont High,” “Poltergeist” and “Breaking Away,” among others.

A native of California, Leonetti studied finance at Loyola Marymount University, but he was always interested in motion pictures (having learned about the industry from his father, who worked as a gaffer). After college, he worked as an Assistant Cameraman at a commercial house and, following a stint in the army, he began working in the camera department on motion pictures. He became a Camera Operator in 1969 and only three years later was working as a cinematographer.

MAHER AHMAD (Production Designer) designed “Miss Congeniality 2,” “Dodgeball: A True Underdog Story,” “Mr. 3000,” “Holes,” “Paid in Full,” “Gun Shy,” “U.S. Marshals,” “Chain Reaction,” “The Cemetery Club,” “That Night,” “Miami Blues,” “Above the Law,” “Code of Silence,” and “The Killing Floor.” He served as a Visual Consultant and Co-Producer on “Steal Big, Steal Little,” starring Alan Arkin and Andy Garcia. His credits as Art Director include “The Paper,” “The Fugitive,” “Goodfellas,” “Miss Firecracker,” “Married to the Mob,” “Angel Heart,” and “Raw Deal.”

ALAN BAUMGARTEN, A.C.E.’s (Editor) feature film credits include “Meet the Fockers,” “Dodgeball: A True Underdog Story,” “The Adventures of Elmo in Grouchland,” “Losing Chase,” “Lord of Illusions” and “The Lawnmower Man.”

His television credits include episodes of “The Job,” “Malcolm in the Middle,” and, most recently, the pilot episode of “Wonderfalls.” He edited the television movies “Papa’s Angels” and “Monte Walsh,” in addition to several music and documentary films.

Born in Los Angeles, Baumgarten studied at the University of California/Santa Cruz and earned a degree in Film and Art History from New York University.

CRAIG ARMSTRONG’s (Music) extensive filmography as a composer includes the Oscar-nominated “Ray,” Baz Luhrmann’s “William Shakespeare’s Romeo + Juliet” (for which he received the Anthony Asquith BAFTA Award and an Ivor Novello award



for Best Original Score), “Moulin Rouge” (for which he received a Golden Globe Award and the American Film Institute Award), and Fox Searchlight’s “The Clearing.”

Armstrong received an Ivor Novello Award for Best Original Score, for his work on Phillip Noyce’s remake of “The Quiet American.”

Armstrong has released two solo albums with Massive Attack’s label, Virgin Records (“The Space Between Us” and “As if to Nothing.” He was made an Associate of the Royal Academy of Music in London and also teaches for Glasgow University’s music department. Armstrong studied at the Royal Academy of Music in London, where he specialized in composition and piano and won several awards including the Charles Lucas Prize and the Harvey Lohr scholarship for composition.

He has since composed several concert works, film scores, solo projects and collaborations. Armstrong has received commissions from the Scottish Chamber Orchestra, Scottish Ensemble and two recent commissions from the Royal National Scottish Orchestra, “When Morning Turns to Light” and “Northern Sound Islands.” As part of its winter tour in 2004, the Scottish Ensemble included Armstrong’s “Visconti,” which was a commission from the Babrican Theatre in London and has recently been recorded by the London Sinfonietta.

SOPHIE de RAKOFF (Costume Designer), a former video music stylist, made a name for herself working on fashion-oriented movies like “Legally Blonde 2: Red, White & Blonde,” “Sweet Home Alabama,” and “Shall We Dance?”

de Rakoff’s other film credits include “In Her Shoes,” “All About the Benjamins,” “Legally Blonde,” “Center of the World,” “Crime and Punishment in Suburbia,” “Four Dogs Playing Poker,” and “Saturn.”

She has worked with numerous musicians, among them Ben Folds Five, Depeche Mode, Link, Mel C., R.E.M., Nelly, Enrique Iglesias, Rod Stewart, Alannis Morissette, Imperial Teen, Janice Robinson, and the Wallflowers.

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