Socio-Cultural Impact of Youth in America Towards “American Pie: The Wedding” Film

A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirements for the Strata I Degree (SI)

By
Barikatul Hikmah, A. S.
103026027616

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY
SYARIF HIDAYATULLAH
JAKARTA
2009
APPROVEMENT

SOCIO-CULTURAL IMPACT OF YOUTH IN AMERICA TOWARDS "AMERICAN PIE: THE WEDDING" FILM

A Thesis

Submitted to Letters and Humanities Faculty in Partial Fulfillment of the Requirements for the Strata Degree (S1)

By

Barikatul Hikmah. A. S.
NIM. 103026027616

Approved by:

Muhammad Supardi. S. S
Supervisor

ENGLISH LETTERS DEPARTMENT
LETTERS AND HUMANITIES FACULTY
SYARIF HIDAYATULLAH STATE ISLAMIC UNIVERSITY
JAKARTA
2008
LEGALIZATION

The thesis entitled “Socio-cultural Impact of Youth in America towards American Pie: The Wedding Film” has been defended by the Letters and Humanities Faculty’s Examination Committee on July, 2008. The thesis has already been accepted as a partial fulfillment of the requirement for acquiring the Strata One Degree (S1) in English Letters Department.

Jakarta, July, 2008

Examiners:

Dr. H. M. Farkhan, M. Pd
NIP. 150 299 480

Drs. A. Saefuddin, M. Pd
NIP. 150 261 902

Members:

Examiner I,

Examiner II,

Dr. Frans Savogie, M.Pd
NIP. 150 299 481

Elve Oktaviani, M. Hum
NIP. 150 317 725
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, July 23 2008

Barikatul Hikmah. A. S
ABSTRACT


This research is intended to give understanding of what the American youth socio-cultural lives are and does it impact the film “American Pie: The Wedding”. The writer tries to describe and analyze the American youth socio-cultural life reflected in the film “American Pie: The Wedding” by Adam Herz. This film was studied by using the descriptive qualitative method. In analyzing, the writer explains the description of the American youth socio-cultural life. Next, the writer analyzes the major characters followed by American youth socio-cultural lives expressed in the film. Afterwards, the writer tries to find the correlation of the major characters and the American youth socio-cultural life.

From the data analysis, the writer found that that there are six characters of American youth socio-cultural life reflected in the film, they are: sexual freedom, homophobic, materialism, self-pride, friendship and vulgarity. Each of major characters and scenes of this film express the socio-cultural life of youth in America. The socio-cultural background of Adam Herz also has an influence in the story of this film. Moreover, the result of this study shows that the comprehension of the message of this film involves the understanding of social and cultural background of the time this film was created. Among many discourses about American youth socio-cultural life, this film can be considered as an alternative film to help to improve people to understand the American youth socio-cultural life.
ACKNOWLEDGMENTS

In the name of God, the Infinitely Good, the All-Merciful

First of all the writer would like to thank to Allah SWT, the Lord of the universe, for creating this macro cosmos. Without him, none of this paper would be done. Peace and blessings be upon to the prophet Muhammad SAW, his fellows and followers.

Second, the writer would like to express her gratitude to her beloved mom and dad; Albar Salim and Shofia Imron for all prayers, supports, hopes and every single thing in writer’s life. The writer wants to thank her siblings, Muhammad Hasan Al ‘Ashim Billah (Billy) and Dzroyatun Naqyabandiah (Zoya) who had supported her in finishing this thesis.

Next, the writer would like to thank to her supervisor Mr. Supardi, S.S for the great patient and contribution to finish this thesis, and for all his advices that has been given to her. May Allah responses his deeds with thousands kindnesses.

Consequently, the writer also wants to thank to these following people:

1. Dr. H. Abdul Chair, MA the Dean of Letters and Humanities Faculty Jakarta Syarif Hidayatullah State Islamic University.
2. Dr. H. Muhammad Farkhan, M. Pd and Drs. Asep Saefuddin, M. Pd the Chief and Secretary of English Letters Department.
3. All the lecturers of English Letters Department who have taught and educated her during her studies at the campus.
4. All the employers of UIN Jakarta Center Library, UIN Jakarta American Corner Library, FAH UIN Library, FIB UI Library, American Embassy library, who help her to get many extraordinary references to finish this thesis.
5. The Albars Dynasty in past and future.
6. Myself, for always try to cope with life.
7. Life, for being too much beautiful.
8. Her ultimate legacies; Shakira Mumtaaza Bian Umilla (Mumtaaz), Muhammad Hasan Sandikshya Alfi Syahrin (Dikshya) and Malika Kanzan Arsyilla (Kenzo), Allaahumma’j’alkum lil Muttaqiina Imaama.

9. Oprah Winfrey, for everything you did to make this world a better place. You need to interview me, ma’am. And how about the idea of doing charity projects together?

10. President Barack Hussein Obama, for renewing the history of Modern America. We should catch up sometimes, Mr. President!

11. The Beatles for ‘Let It Be’.
13. Queen for ‘Bohemian Rhapsody’.
15. Kurt Cobain of Nirvana.
17. Mark Zuckerberg for Facebook.
18. Alfred Nobel, for made me longing for the Nobel prize Award.
19. United Nation. One word: wait for me!

20. Thariqah Qadiriyyah Naqsyabandiyah.
21. Academy Award for uncle Oscar.

22. Her Security Sector Reform Muses; Mufti Makaarim. A (Institute for Defense Security and Peace Studies), Rafendi Djamin (Human Rights Working Group) and Phillip Luri (the Geneva Center of Democratic Control and Armed Forces). Thank you for being such inspirations for me. Its really honor for me to work with you guys.

23. Diplomacy Stars; Muhammad Hatta and Ali Alatas.
24. Jak TV, for employing her as a Presenter.
25. IDSPS, for employing her as a Researchers’ Assistant.
26. World Bank, for employing her in something she can not do very well and end up with still insists to employ her.

27. The Men of Sciences; Prof. Einstein, Prof. Richard. P. Feynmann and Prof. John Nash.
28. Danny Abusaid Norhujaev of Uzbekistan, the next hottest CEO in the world. You will always be a captain in my heart for my lifetime; thank you for giving me permission to state your name here in my thesis’ acknowledgement, dear.

29. All Bond men in the world.

30. Fashion Industry, for brightening my day.

31. Her -almost been siblings- friends; Kang and Chev, for the kost-an, computer and never ending friendship.

32. Veerboyz for Lay-outing and every single thing.


34. Her pursuit of happiness for the tears.

35. Her laptop. Thanks dad!

36. The King Khan “Shah Rukh” and Tarun Kumar for keeping their eyes on her thesis making.

37. Ika Tri Yunianika for being her partner in crime, love and life.

38. Andrea Hirata for being her biggest aspirator.


40. The Choirs dynasty; Ati and Ida.

41. Her friends of Camps all over the world. I love you guys!

May Allah blesses and gives the greatest award for them. Eventually, the writer realises that this thesis is far from being perfect. The writer will be very open for any suggestions and criticisms.

Jakarta, 23 July 2008

The Writer
# TABLE OF CONTENTS

- APPROVEMENT ...................................................................................... i
- LEGALIZATION ...................................................................................... ii
- DECLARATION .......................................................................................... iii
- ABSTRACT ............................................................................................... iv
- ACKNOWLEDGEMENTS ........................................................................ v
- TABLE OF CONTENTS............................................................................ vii

## CHAPTER I INTRODUCTION .............................................................. 1

- A. Background of the Research........................................................... 1
- B. Focus of the Research ...................................................................... 4
- C. Research Questions .......................................................................... 4
- D. Significant of the Research ............................................................. 4
- E. Research Methodology ...................................................................... 5

## CHAPTER II THEORETICAL FRAMEWORK ................................. 6

- A. Film .................................................................................................. 6
  - 1. The Definition of Film .................................................................... 6
- B. The Description of American Youth Socio-Cultural Life.................. 7

## CHAPTER III RESEARCH FINDINGS ............................................. 14

- A. American Youth Socio-cultural Life Found in The American Pie: The Wedding Movie ................................................................. 14
  - 1. Sexual Freedom ............................................................................. 14
  - 2. Homophobic .................................................................................. 17
  - 3. Materialism .................................................................................... 19
CHAPTER I

INTRODUCTION

A. Background of the Research


Literature promotes us aesthetic expression about human being and its culture. It comes within an ideology complexity, the world assess, the life values, ethics, worldview, tradition, and variations of human being behaviors. In other word, literature converse about human behaviors in its culture.

Talking about literary work, there are many forms of literary work, such as poetry, play, novel, film etc. The Norton Introduction to Literature book said that:

“What is literature? Does it include: (a) a novel written by a French person in 1885, (b) a sermon delivered by a Scotsman in 1640, (c) a long poem developed orally by an ancient culture, (d) letters or diaries found in someone’s attic, (e) the archive of an online chatroom, (f) the tape-recorded memories of Carolina sharecroppers, (g) a video documentary, (h) a horror movie, (i) all of the above? If you answered “all of the above,” you’re right. Of course, people could have interesting debates about particular examples or general kinds of works and

---

1 Muhammad Sobary, “Sastra, ideologi, dan Dunia Nilai,” Kompas, 3 juni, 2006, p 43
whether they rank as a literature. The lists could go on as well; you may have thought of other possibilities.\textsuperscript{2}

One of the most popular literary works is film. Film is considered to be an important art form, a source of popular entertainment, and a powerful method for educating -or indoctrinating- citizens. The visual elements of cinema give motion pictures a universal power of communication; some movies have become popular worldwide attractions, by using dubbing or subtitles that translate the dialogue.

\textit{American Pie: The Wedding}, a 2004 movie written by Adam Herz is one of American art work in a form of motion picture. A charming movie consists about the youth life in America. The movie tells the story of Jim Levenstein. It begins with Jim and his girlfriend Michelle having dinner, celebrating their college graduation. Jim proposes Michelle at that time and the dinner ends happily with Michelle answers yes to Jim’s proposal.

Not long after the proposal, Jim’s family meets Michelle’s to plan about the wedding. Jim’s best friends, Paul Finch and Kevin also help him planning the wedding. To prevent Jim’s wedding day of disaster, all of them agreed to not to invite one of their friend named Steve Stifler. Stifler is a trouble-maker, rude, crude, and a perverted individual. However, Stifler insists to come to the wedding after promising Jim that he would not do any harm to his wedding. Stifler also helps Jim by teaching him to dance. But the wedding preparation becomes more complicated when Michelle’s sister Cadence attends the wedding, which quickly becomes the target of both Steve Stifler and Paul Finch. Unfortunately, she’s torn

between both of them, which lead to the unforgettable moments of Finch trying to be more like Stifler by acting crude and outrageous and Stifler trying to be more like Finch by quoting many intellectual words. To make things worse, Stifler kills the flowers the night before the wedding. But he realized all his faults and feels bad about it. Then he brings the football team he coaches to set up the entire chapel with new flowers. Finally, after a long disastrous moments Michelle and Jim eventually get married in a perfect wedding day.

This film is a drama comedy film. However, it is the youth tension of the film’s characters and the real youth complexity of the movie’s specific issues of their socio-cultural life that make it truly entertaining. As a product of American film industries, American Pie: The Wedding reflected the socio-cultural life of youth in America. How they deal with family, traditions, values, friends and youth issues in their daily life. William Dean in his book said that “American movies presented Americans. There were conscious responses to overt social messages; what attracted foreign audiences to American movies on an everyday basis was those implicit description of American values and styles, their speed, humor, brashness, glamour, their satire and violence, their open spaces and glittering cities, their cowboys and entrepreneurs. The movies carried their views of America to more people in more places than ever before.”³

³ Dean, William. “The American Spiritual Culture and The Invention Of Jazz, Football and The Movies” (The Continuum International Publishing Group Inc. 15 East 26th Street, New York. NY 10010) p. 215
Adam Herz, the scriptwriter of this film also said that he made the script based on his experience on his high school and college’s days. Herz was very eager to put the situation that happened into a script. The screenplay that was at once heartwarmingly real is the evident. Impressive returns at the box office proved that audiences were appreciated this film. As the scriptwriter said so, what the writer wants to analyze from this movie is does the socio-cultural life of youth in America really had an impact towards “American Pie: The Wedding” film.

B. Focus of the Research

This research is focus on: American youth socio-cultural life

C. Research Question

What are the American youth socio-cultural lives described in the film *American Pie: The Wedding*?

D. Significance of the research:

1. The writer dedicates this research to all the literary lovers, especially to those people who are film lovers.

2. The writer dedicates this research as a project to finish her study in English Letters Department, Adab and Humanities Faculty of Syarif Hidayatullah State Islamic University Jakarta.

---

4http://www.hollywood.com/movie/American_Wedding/1704464
E. Research Methodology

1. Objective

The objective of this research is to know what the American youth socio-cultural lives are and does it impact the film American Pie: The Wedding.

2. Method

The method in this research is descriptive qualitative method. The writer tries to describe and analyze the American youth socio-cultural life reflected in the film entitled “American Pie: The Wedding” by Adam Herz.

3. Analysis Data

Writer uses the description of american youth socio-cultural life.

4. Instrument

Research instrument is the writer herself by marking and classifying data from several sources related to the film.

5. Analysis Unit

Analysis unit used in this research is the original film “American Pie: The Wedding” by Adam Herz 2003.
CHAPTER II
THEORETICAL FRAMEWORK

A. FILM

The definition of film

The origin of the name "film" comes from the fact that photographic film (also called film stock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, and most commonly, movie. Additional terms for the field in general include the big screen, the silver screen, the cinema, and the movies.\(^5\)

Film is considered to be an important art form, a source of popular entertainment, and a powerful method for educating people. The visual elements of cinema give motion pictures a universal power of communication; some movies have become popular worldwide attractions, by using dubbing or subtitles that translate the dialogue. Film has an entertainment, education and artistic value. Almost all the film, in many ways, aimed to entertaining, educating and offering a taste of beauty.\(^6\)

Film is a term that encompasses individual motion pictures, the field of film as an art form, and the motion picture industry. Films are produced by

\(^5\) http://www.wikipedia.com
\(^6\) Marselli Sumarno, Dasar-dasar Apresiasi Film. (Jakarta: P. T Gramedia Widiasarana Indonesia, 1996) p.10
recording images from the world with cameras, or by creating images using animation techniques or special effects.

B. THE DESCRIPTION OF AMERICAN YOUTH SOCIO-CULTURAL LIFE

Luther S Luedtke in his book “Mengenal Masyarakat dan Budaya Amerika Serikat” noted the Albert and Williams’ list of main values of American socio-cultural life as follows:

1. Mendekati kehidupan secara aktif, berusaha menguasai keadaan dan tidak menerima secara pasif saja.
2. Menekankan pada hasil dan sukses, yang umumnya diukur dengan uang.
3. Karakter moral, yang umumnya dipengaruhi ajaran puritan seperti tanggung jawab, ketekunan dan bersungguh-sungguh.
5. Ilmu pengetahuan dan rasionalitas, didorong oleh pandangan bahwa alam semesta itu teratur, dapat dipahami dan akrab.
6. Pandangan yang progresif, bukan tradisional atau statis mengenai sejarah, didorong oleh optimisme dan keyakinan pada masa depan, dan keyakinan bahwa kemajuan dapat diperoleh dengan bekerja.
7. Persamaan derajat, hubungan sosial dilihat secara horizontal atau persamaan, dan bukan secara bertingkat-tingkat.
8. Penilaian yang tinggi pada kepribadian individu, bukan identitas atau tanggung jawab bersama.
Twentieth century was the beginning of the age of industrialism and modernity. A time when the words of democracy and freedom echo across the United States of America. In this time, the emphasis on youth is overwhelming in American popular entertainment, in films, in magazine stories and novel, in advertisements and so on. In point of fact, Americans have nearly the greatest expectation of live of any people in the world. Those emphasizes had been influenced the American youth socio-cultural life.

It is an evitable fact that there is a lot of dualisms occurred in those main values of American socio-cultural life. Even though value number three tells that American moral character generally influenced by puritan attitudes like responsibility, sincerity and perseverance, on the contrary, value number fourteen

---

tells about liberty. But we can not exclude that nowadays American youth daily life is inclined to be more freedom than puritan. The most explicit thing we can see is their sexual freedom. Sexual freedom such as cohabitation is a common phenomenon in the United States of America. Cohabitation is an emotionally-and/or physically-intimate relationship conducted in a common living place.\(^8\) Culturally speaking, there is no doubt that cohabitation and acceptance of cohabitation are growing across the United States. Michael Bass stated that over five million couples are currently cohabiting in the United States, and research indicates that nearly half of all children today will spend at least a portion of their lives in a cohabiting household prior to the age of sixteen.\(^9\) Geoffrey Gorer in his book “The Americans, A Study in National Character” strengthens this statement by saying that this sexual freedom also accepted by the American family and society. There is, finally, the complication that cohabitation, employing and being known to employ the words and gestures of love-making, is admitted and abetted by parents and teachers who, many of them, hold the puritan attitudes towards sex and the pleasures of the body, even though these attitudes do not seem to be held by most of the younger generation.\(^{10}\)

Even though the American youth is very open minded in sexual freedom that reflects the word “liberty” in their daily life, but still, there is an influence of puritan attitudes towards one’s sexual tendency. They still cannot fully accept sexual deviation, in this case; homosexuality. There is a homophobic vibe

\(^8\) www.wikipedia.com

\(^9\) http://www.renewamerica.us/column/bass/060211

appears among youths in America. Geoffrey Gorer said that in America, as opposed to Western Europe, the homosexual is a threat, not to the young and immature, but above all to the mature male; nobody is sure that he might not succumb. This is particularly apparent in the numerous sketches and jokes on the subject which are current in metropolitan theaters and burlesques. Gorer said further that under normal circumstances, all relationships between American males are colored by this panic fear of their own potential homosexuality. It is to demonstrate to themselves that this fear is groundless that they must so insistently display their interest in women; and the warmer the relationship with another man, the more important is it for both that they shall keep prominently displayed their heterosexual interests.

Besides, we can also find a strong materialism tendency in American youth socio-cultural life. Albert and Williams said before that for Americans money is a measure of one’s success. This is can be understood because over the last century America has undergone many societal changes, none of which have had as great an ethical effect as the nation’s transition towards ever increasing materialism. In book “Being America. Liberty, Commerce and Violence in An American World” Purdy and A. Knopf stated that calling Americans means that we are a commercial society. Our public life, our shared entertainment, and our speech have the shape of business, consumption and advertising.

---

11 Ibid., p. 96
12 Ibid., p. 97
About materialism, Gorer also said that although absolute materialism would obviously be awful for all involved, to date materialism has overall been very positive for American society, driving it towards ever-greater productive, intellectual, and ethical heights.\textsuperscript{14} It means that for Americans, having more money can enhance one’s \textbf{self-pride}. Of course this materialism tendency has a strong connection with what Albert and Williams stated as value number eight namely; a high measurement of one’s personality. It is clear that self-pride cannot be separated from American socio-cultural life. According to Gorer, this is considering that the presence, the attention, the admiration of other people thus become for Americans a necessary component to their self-esteem, demanded with a feeling of far greater psychological urgency than is usual in other countries. This gives a special tone to the social relationships of Americans with their fellows; they are, in the first inhance, devices by which a person’s self-esteem is maintained and enhanced.\textsuperscript{15} Furthermore, Gorer said that self-pride also takes part in American youth social life because the young are no longer sustained by a basic belief in the old American values, values which enabled preceding generations of Americans to thrive on the enormous pressures for success inherent in a system emphasizing personal achievement. This is one of the reasons that so many of the young force themselves to feel that even the mildest ambition is synonymous with greed.\textsuperscript{16}

Americans are very humanist that is why fellows and \textbf{friendship} for Americans -especially American youth, are very important. Gorer said that this is

\begin{flushright}
\textsuperscript{14} Geoffrey Gorer. \textit{op. cit.}, p. 99
\textsuperscript{15} \textit{Ibid.}, p. 79
\textsuperscript{16} \textit{Ibid.}, p. 80
\end{flushright}
much because nearly all Americans have a fear of rejection, and stigmatize people who don’t easily give these overt signs of friendship as “high hat”, “snooty”, or “snobbish”, attempting to reject before they are rejected; for to be rejected, even by an over-formal and unsmiling servant, suggests that one may be a failure, may be unworthy of love.\textsuperscript{17}

Abraham and Williams’ list noted that “democracy” is one of American main values. The book ‘What is Democracy’ stated that “freedom of speech and expression is the lifeblood of any democracy. Before people can govern themselves, they must be free to express themselves.”\textsuperscript{18} This freedom of speech gives everybody in America a right to express themselves freely even in a vulgar words. The short of vulgarity has become so commonplace in American daily life that it doesn’t even raise an eyebrow in most social situations, on radio shows or in Hollywood movies. In the name of free speech, American government gives their people right to express themselves freely. The book also said that:

“\textit{But what should the government do in cases where the news media or other organizations abuse freedom of speech with information that, in the opinion of majority, is repugnant, irresponsible or simply in bad taste? The answer, by and large, is nothing. It is simply not the business of government to judge such matters. In general, the cure for free speech is more free speech.”}\textsuperscript{19}

Education institutions also give their students freedom of speech to express themselves. They allow students to say this short of vulgarism in public spaces like theatre performances and so on. According to the New York Civil Liberties Union (NYCLU), “schools should be encouraging students to express

\textsuperscript{17} Ibid., p. 99  
\textsuperscript{18} United States Information Agency “What is Democracy?” (The U. S. Information Agency, Washington, D. C. 1991) p. 8  
\textsuperscript{19} Ibid., p. 9
themselves freely, not silencing dialogue”, said Donna Liberman, executive director of the NCYLU, a division of the American Civil Liberties Union.  

CHAPTER III
RESEARCH FINDINGS

A. American Youth Socio-cultural Life Found in The American Pie: The Wedding Movie

The film reflects American youth socio cultural life through the characters that depicted kinds of attitude and characteristic of American youth. In this paper, writer tries to describe American youth socio-cultural life that found in the film.

1. SEXUAL FREEDOM

In this film, we can have a clear perception about the socio-cultural life of youth in America. Herz, the scriptwriter does express that sexual freedom is very much recognizable as a culture for the youth.

We can also see that this film expresses somewhat so called cohabitation. We can see clearly that American Pie shows this culture throughout the film. Jim and his fiancée Michelle, has been “together” and have long-term relationship without marriage for about three years started from their early years in college before Jim proposed her.

Jim: “We have been going out for three years”. (American Pie; The Wedding. 0:58)

In fact, cohabitation in American youth life is very common. Many of American youth are very cynical about marriage institution. They would
prefer relationships without marriage -or in other word- cohabitation, than to marry somebody they love. Gorer said that:

“for Americans, living with someone before marriage as a way to avoid divorce, a way to avoid the higher income taxes paid by some two-income married couples (in the United States), negative effects on pension payments (among older people), and seeing little difference between the commitment to live together and the commitment to marriage. Some individuals may also choose cohabitation because they see their relationships as being private and personal, and not to be controlled by political, religious or patriarchal institutions.”

Characters in American Pie: The Wedding film do show this commitment-phobic. Stifler, a character in the film, does not believe the marriage institution. He is a commitment-phobic. Every time he heard about marriage or commitment, his face expressed somewhat like a fear expressions.

Stifler: “A wedding..., huh, shit! How do you know that she is the right girl?” (American Pie; The Wedding. 39:25)

Stifler: “dude, how the hell you have been thinking getting married? I’ve been looking after your sex life since high school”. (American Pie; The Wedding. 17:38)

In this scene, Stifler expresses a surprise feeling by hearing his best friend Jim is getting married. Finch, as well as Stifler, is also a commitment-phobic.

Finch: “I am impressed”. “Marriage is a finding, unifying, eternal, never ending, permanent, and chaining together of two people”. “Jim, have you thought this through?” (American Pie; The Wedding. 6:11)

---

Kevin: “Finch! You don’t think there’s one girl you destined to spend your entire life with?” (American Pie; The Wedding. 7:03)

Finch: “Not for me, Kevin!” (American Pie; The Wedding. 7:07)

The fact that the commitment-phobic appears in the socio-cultural life of youth in America seems like had an impact toward this film. American Pie: The Wedding film does reflect it very clearly. However, Bass said that:

“Some couples in United States prefer cohabitation because it does not legally commit them for an extended period, and because it is easier to establish and dissolve without the pricey legal costs often associated with a divorce. In some jurisdictions cohabitation can be viewed legally as common-law marriages, either after the duration of a specified period, or the birth of the couple’s child, or if the couple consider and behave accordingly as husband and wife.”

Bass said further that “Cohabitation also known as "shacking up" or "playing house," this non-matrimonial experiment has grown in the United States from the frowned-upon custom of a small minority to a socially

22 http://www.renewamerica.us/column/bass/060211
acceptable living arrangement practiced by over ten million people.”

Gorer emphasizes this by saying that “America offers no pattern for prolonged concentration on a single partner for the young outside courtship and marriage.”

2. HOMOPHOBIC

Stifler, as we can see in this film is very cynical to the homosexual or gay community. In their journey to Chicago to hunt Michelle’s dream wedding gown, we can see clearly that this man who is obsessed to sex is a homophobia. He told it once to Finch.

Finch: “Hey Jim, let me handle this”. “They are my people”. (American Pie; The Wedding. 20:37)

Stifler: “They are gay?” (American Pie; The Wedding. 20:40)

Finch: “No, imbleeding imbesil!!!”. “They have style, the culture, sophisticated”. (American Pie; The Wedding. 20:41)

---

23 http://www.renewamerica.us/column/bass/060211
24 Geoffrey Gorer. op. cit., p. 90
Stifler’s homophobia emphasizes by the scenery that showed all of them stumble a bar in Chicago looking for Leslie Summer, the wedding gown designer. At first Stifler did not notice that the bar he and his friends entered is a gay bar. Then he got much panicked after knowing where he at.

Jim: “How did you brave to check out a gay bar?” (American Pie; The Wedding. 19:13)
Stifler: “We really don’t wanna talk about it right now”. “I just wanna go home”. (American Pie; The Wedding. 19:13)

Stifler’s fear reaction to gay community can be understood by the audience because he says many unapproppriate words to them as the gay man says to Stifler to get out of the bar because of his loudmouthed tongue. The homophobic vibe in this film is an indication that permeates American youth attitude towards gay community.

3. MATERIALISM

American Pie contents of materialism issue in United States. For Americans, what are they going to wear in a party is very essentials, especially in a very special occasion like wedding party. So, we can see why is Michelle’s wedding gown must be designed by a well-known designer. While Finch told Jim that Michelle had a problem in finding her dream wedding gown, Jim and friends arranged a road trip to Chicago where the designer whom dress Michelle starves opens a boutique, all the long way just to purchase the gown and make sure that Michelle is going to wear her dream wedding gown on her special day.
Michelle: “I can't believe it! They really gonna make a dress for me?” (American Pie: The Wedding, 28:35)

However, in fact, United States of America is a very commercial society. Purdy and Knopf stated in the book ‘Being America, Liberty, Commerce and Violence in an American world’ that “Calling Americans means that we are a commercial society. Our public life, our shared entertainment and our speech have the shape of business, consumption, and advertising. We devote more energy than any other wealthy people to pursuing, managing, and just contemplating money.”

---

25 Purdy, Jedediah. A. Knopf, Albert. op. cit., p. 64
4. SELF-PRIDE

Gorer said in his book that “nearly all Americans have a fear of rejection.” In American Pie: The Wedding film, there are scenes when Jim is putting a serious concern to impress Michelle and her parents.

Jim: “I have to convince her parents that I am not a shit”. (American Pie; The Wedding. 14:07)

Besides, Jim arranges to take a dancing course, ask his friends to find out what Michelle’s wants best for her wedding dress, wedding invitation etc. Jim really wants to make a good impression. Jim tries his best to be accepted by her bride’s family.

Jim: “I was kinda hoping that umm.. that someday soon we can have a little talk. I really like to tell you why I’ll make a good husband’. (American Pie; The Wedding. 15:25)

This is all about to make a good impression. As such, this is speaks much about the sort of American values. This film tries to describe that...

---

26 Geoffrey Gorer. op. cit., p. 99
Jim, is an all American guy type who puts impression on everything which reflects that self-pride is very important in American society.

Education also takes an important part of one’s self-pride in the United States. American Pie: The Wedding film expresses this in the characterization of Finch. Finch is an intelligent and sophisticated guy, an educated American youth with a taste for the classics, art, philosophy and fine liquor. He loves to insert philosophy quotients from famous philosopher in his conversation.

*Finch: “What are you saying proves nothing, -Voltaire”.*

(American Pie; The Wedding. 12:45)

Finch is the intellectual of the group. He was graduated from the prestigious New York University. Finch’s friends admit and appreciate his intelligent. Even sometimes they show their appreciation towards Finch’s intelligentsia in front of him.
Michelle: “So Finch, what do you gonna do with that fancy NYU diploma?” (American Pie; The Wedding. 8:48)

5. FRIENDSHIP

Fellows and friendship for American youth is very important. So, that is the reason why Stifler’s breakdown was even worse when Jim told him to change his behavior and try to not to be himself if he wants to be invited to the wedding.

Jim: “This is exactly what I am talking about”. “Stif, u can’t behave like this”. “If you wanna come to the wedding, I’m sorry”. “You can not act like this”. (American Pie; The Wedding. 18:55)

Jim: “Impolite would have been improved”. “Look, just... just... tryin not to be, umm.. You know..., you! (American Pie; The Wedding. 19:04)
Audience can catch Stifler’s madness in this scene. Stifler is very upset knowing that Jim, his best friend is not going to invite him to his wedding party. Stifler feel that Jim did not appreciate their friendship any longer. However, friends and friendship take a serious part for Americans. Gorer said in his book that:

“for most Americans, the signs of friendship, of love, are for the Americans not a luxury but a necessity. He is insatiable in his demands for them; for any occasion on which they are withheld raises the gnawing doubt whether maybe one is not lovable, not a success. There is no occasion, however trivial or important, which bring two or more people together in which such signs are not desired.”

So that is why to gain back his friendship with Jim, Stifler agreed to change his behavior just to get the wedding invitation. In the end, however, their friendship become stronger than before.

---

27 Ibid., p. 101
6. VULGARITY

In this movie we can see clearly that vulgarity appears in dialogues throughout the movie.

Stifler: Oohh... the first tits this guy ever saw, were because of me". “The first girl he ever hooked up with was in my party, at my cottage”. “That girl is the girl he's marry”. The stiffmeister showed him the way. Can I get a hallelujah?” -groups; “Hallelujah Stifler!!!” (American Pie; The Wedding. 17:55)

Stifler: “Who sucks doggy dick?”. –groups: Jim sucks doggy dick!!! (American Pie; The Wedding. 18:15)

Stifler: “Oh, gee!”. “Thanks for inviting me in this graduation party, fucker!!!”. “Fuckin’ right dog!!!, its a good cake!!!”. Oh, shit!! (American Pie; The Wedding. 1:10)

Stifler: “Chicks and boobs, tits and asses, titties, tattas, pisatas, bazoongas, all of the pretty faces. Come on fellas, show some enthusiasm!!!” American Pie; The Wedding. 13:15)

The loudmouthed character in the film; Stifler, is a trouble maker. Some audiences may find Stifler’s behavior throughout the movie somewhat over impolite, but these traits do allow this movie to keep a little bit of the flavor of the American youth style in daily conversation where vocabulary consists usually of sex talk, crude or sexual insults over and over. However, America gives their people freedom of speech written and verbally. “In contrast to authoritarian states, democratic governments neither control, dictate nor judge the content of written and verbal speech.”28

28 United States Information Agency. op. cit., p. 9

In the film American Pie: The Wedding there were many characters that had been introduced by Adam Herz, but I found there were three major characters that really describe Socio-cultural life of youth in America. Each major character represented the behavior that really happened in America in the twentieth century; James Emanuel Levenstein, Steve Stifler, and Paul Finch.

To describe the correlation between the major characters and the socio-cultural condition of youth in America, the writer noted the three elements of the Genetic Structuralism theory which could give the description about the research result. There were, humanities fact of social life of youth in America, Collective subject of Adam Herz as a member of society, and the worldview of American youth reflected in the film American Pie: The Wedding.

1. Humanities Facts Found In Social Life of Youth in America

The twentieth century was the beginning of the Age of industrialism and modernity in America, which caused many developments in many sectors. American youth were faced the modernity since a very early age of the century. But in the other hand, the modernity gave the bad impact on youth; it was on their socio-cultural values. The values of American youth in general are deplorable. Vulgarity,
cohabitation, sexual freedom, materialism and disrespect etc have triumphed for the most part in infiltrating their values. Modern American culture seems to be breaking down. Marx and Engels predicted it long ago. Huntley and Brinkley confirm it every night. Most citizens are concerned. Should they be? 

The statistic data presented at the Helping America’s Youth Regional Conference in University of Minnesota in 2-3 August 2007 also emphasize this statement by informing that from the twentieth century, the negative effects of sexual freedom had been increased:

• Youth who engage in high-risk behaviors, such as substance use (both genders) and sexual activity (especially females), are more likely to be depressed, have serious thoughts about suicide, and attempt suicide. Important psychiatric risk factors associated with adolescent suicide include a mood disorder, substance abuse, and conduct disorder. Other important risk factors associated with adolescent suicide include parental psychopathology, a history of having been abused, availability of a firearm, school problems, other stressful life events, a family history of suicidal behaviors, and poor parent-child communication.

• Birth rates among 15- to 19-year-old females have declined more than one-third since 1991.

• About 62 per 1,000 female teenagers to about 40 per 1,000 female teenagers in 2005, the lowest rate ever reported in the United States. In

---

particular, the overall birth rate for 15- to 17-year-old females was 21 per 1,000.

- The decrease in birth rate among Black 15- to 17-year-old females is especially notable.
- Rate of fatherhood among adolescent males has also decreased consistently since 1994, so that in 2004, 17 per 1,000 male teenagers became fathers.\(^{30}\)

However, for this what so called modern America, American youth socio-cultural life had a serious problem especially with those bad impacts on modernization. Mark P. Leone said about this in his book “All cultural systems do not adapt. There are far more dead cultures than living. Are we experiencing the kind of systemic disharmony that means serious dislocation in American culture? Or are we misreading the fact?. Today one is left with the enduring impression that the cultural system called modern America is not functioning as well as it might”.\(^{31}\) Yet several values of the socio-cultural life of youth in America like vulgarity, cohabitation, sexual freedom, materialism etc did have an impact towards this film. The characters of the American Pie: The Wedding film reflect some of the American youth socio-cultural life in the twentieth century.

---

\(^{30}\) Saint Paul, "Quick Facts Important Issues Affecting our Nation’s Youth", paper presented in the Helping America’s Youth Regional Conference in University of Minnesota 2-3 August 2007, (Minnesota: 2007) p. 47

\(^{31}\) Mark P. Leone, op. cit., p. 157
2. Collective Subject of Adam Herz as a member of Society

Adam Herz was born on 10 September 1972 in Manhattan, New York, USA as a member of American society. He is the eldest of two sons and his father, David, is a reputable brain surgeon in Grand Rapids Michigan. Herz grew up by watching eighties movies and spent his high school days in East Grand Rapids Michigan, the school he was graduated from.

During his high school period, he is getting along very well with his friends. Then he entered University of Michigan. After graduating from the University of Michigan, Herz moved to Los Angeles in 1996. By this time Herz had begun working a string of production assistant jobs. In his spare time, he wrote a spec script inspired by the Eighties films he grew up on and his high school days in East Grand Rapids Michigan.

At the moment, Herz was already showing remarkable writing gifts. His first screenplay, originally titled East Great Falls High was written over a winter ski vacation in 1998 which was based on his high school years in East Grand Rapids, Michigan. Universal studio quickly snapped up the script as much as $650,000 in 1999, and a year later, the popular American Pie was a hit.

Based on the experience on his high school and college’s days, Herz was very eager to put the situation that happened into a script. The screenplay that was at once shockingly (in some way) vulgar and heartwarmingly real is the evident. Impressive returns at the box office proved that audiences were ready for such a film, even when its cast was comprised mainly of unknowns.
His skill in making a script with heart, laugh and characters to identify with had made an outstanding result. In 2003, Herz made a deal with Universal Pictures to set up his own production company that will develop and produce films for the studio. The company is also a heaven for young and undiscovered writers, providing a unique environment to strengthen their creative skills. However, in his life Herz trying to deliver a script with strong moments of hilarity and an ensemble of delightful characters represented the real American youth socio-cultural life.

3. The Worldview of American Society that is reflected in the Film

In this film, Herz describe the major characters, Jim, Stifler and Finch as a representation of the characteristic and socio-cultural life of youth in America in the twentieth century. Many American youth in the twentieth century have to face issues on sexual freedoms and other issues such as pressures to be sexy and forces to be involved in sexual activities. Every American youth tries to out-sex and thought that it can help people get more friends, pride and popularity. It is not surprising that, to choose just one example, America has historically had relatively puritan attitudes towards sexual activity.\(^{32}\) Through this film Herz tried to describe what was happening on American socio-cultural live. The film itself gave the picture of Herz’s life, how Herz face his youth period and how he kept on struggling with youth issues during his high school and university time.

\(^{32}\) Steven B. Goldberg, *op. cit.*, p. 7
CHAPTER IV  
CONCLUSION AND SUGGESTION

A. CONCLUSION

“American Pie: The Wedding” is such an example of film using youth issues as a theme. And film as the work of art of course represents the idea of the scriptwriter whether it is his personal experience, his life condition, his imagination or even maybe his physiological condition.

This film was studied by using the descriptive qualitative method. It means that the comprehension of the message of this film involves the understanding of social and cultural background of the time this film was created, because as a product from social world that always changes, film as a literary work is a meaningful dynamics unity, as a reflection of the important values and events in his period.

This study has proved that the film entitled “American Pie: The Wedding” represents the social life of youth in America at the time it was created such as; sexual freedom, homophobic, materialism, self-pride, friendship and vulgarity as well as it symbolized the cultural life of the youth at that time.

Sure there are similarities between the film and the socio-cultural background behind the film. Consciously or not, Adam Herz had tried to deliver the message and describe the American youth life in a brief way through this film.
B. SUGGESTION

To analyze a film or a literary work, researcher has to use the right approach or theory in analyzing the film and literary work itself. “American Pie: The Wedding” is an interesting subject to be studied and analyzed. This study has proved that the film “American Pie: The Wedding” by Adam Herz has expressed the American youth socio-cultural life.

However, the writer would like to suggest to the readers and students who are interested in studying this field to study and explore more about the socio-cultural background related to the film to understand it. Through this study, the writer also wants everybody to know that every single film indeed has messages. Finally the writer hopes that this study will be able to enrich the literary studies in the English Letters Department, Letters and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta.
BIBLIOGRAPHY


Dean, William. “*The American Spiritual Culture and The Invention Of Jazz, Football and The Movies*”. The Continuum International Publishing Group Inc. 15 East 26th Street, New York. NY 10010


Goldberg, Steven B. *The Senile Society: Youthful Rage in its Social and Historical Context, Crises on Campus*. Ohio: Bowling Green University Press, Bowling Green


http://www.hollywood.com/movie/American_Wedding/1704464

http://www.renewamerica.us/column/bass/060211

http://www.wikipedia.com
APPENDIX

BIography OF ADAM HERZ

Adam Herz born September 10, 1972 in New York City and raised in East Grand Rapids, Michigan. He is the oldest of two boys, and his father, David, is a reputable brain surgeon in Grand Rapids Michigan. Herz graduated from East Grand Rapids High School. Herz moved to Los Angeles in 1996 after graduating from the University of Michigan and began working a string of production assistant jobs.

In his spare time, he wrote a spec script inspired by the Eighties films he grew up on and his high school days in East Grand Rapids Michigan. He moved to Los Angeles after graduation from the University of Michigan in 1996. He held a number of production assistant jobs while working on writing spec scripts.

Herz is an American screenwriter and producer. He founded the production company Terra Firma Films in 2003 with a first-look deal at Universal Studios. His first screenplay, originally titled East Great Falls High was written over a winter ski vacation in 1998. It was based on his high school years in East Grand Rapids, Michigan. It sold for a reported $650,000 in 1999 and became the popular American Pie. Universal quickly snapped up the script and a year later, American Pie was a hit.

In 2003, Herz made a deal with Universal Pictures to set up his own production company that will develop and produce films for the studio. The
company is also a haven for young and undiscovered writers, providing a unique environment to strengthen their creative skills. The young screenwriter responsible for the crass but undeniably charming 1999 teen romp "American Pie", Adam Herz went from production assistant to well-paid scripter when he brought to fruition his idea to revisit the sex comedy genre so popular in his youth for today's audience. Mixing the "can you top this?" gross-out nerviness so popular in "There's Something About Mary" (1998) with an unexpected old-fashioned romanticism, Herz's treatment for "American Pie" was written over his winter ski vacation in January of 1998 and within months was in production.

Having hooked up with screenwriting agents Warren Zide and Chris Bender after impressing them with risk-taking sitcom spec scripts, he was encouraged by his representation to take the feature plunge. Goaded to be his most outrageous, Herz turned in a screenplay that was at once shockingly vulgar and heartwarmingly real. An obvious affection for his multifaceted characters (including a group of fully-realized, empowered females rarely seen in the genre) helped sell the Paul and Chris Weitz-directed film as more than just your average hormone fest thanks to a decided lack of mean-spiritedness and an abundance of heart. Impressive returns at the box office proved that audiences were ready for such a film, even when its cast was comprised mainly of unknowns.

"American Pie" helped to launch the careers of stars Jason Biggs, Chris Klein, Seann William Scott and Mena Suvari, and when the cast reconvened for "American Pie 2" in 2001, the film's status as a hit sequel seemed guaranteed. Again pushing the bounds of taste and going through various trials with the
MPAA ratings board to get an R, Herz's and the Weitz's efforts were similarly seedy and sweet, though not quite as compelling as the original. Claiming even he expected better from his sequel script, Herz agreed to tackle the screenwriting chores on the third instalment, "American Wedding" (2003) to close the book on the characters.\footnote{http://www.hollywood.com/movie/American_Wedding/1704464}
## Full Cast & Crew

### Theatrical Release

8/1/2003

<table>
<thead>
<tr>
<th>Studio Credit</th>
<th>Director Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal</td>
<td>Jesse Dylan</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cast Credit</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Jason Biggs</td>
<td>Jim Levinstein</td>
</tr>
<tr>
<td>Seann William Scott</td>
<td>Steve Stifler</td>
</tr>
<tr>
<td>Alyson Hannigan</td>
<td>Michelle Flaherty</td>
</tr>
<tr>
<td>Eddie Kaye Thomas</td>
<td>Paul Finch</td>
</tr>
<tr>
<td>Thomas Ian Nicholas</td>
<td>Kevin Myers</td>
</tr>
<tr>
<td>January Jones</td>
<td>Cadence Flaherty</td>
</tr>
<tr>
<td>Eugene Levy</td>
<td>Jim's Dad</td>
</tr>
<tr>
<td>Molly Cheek</td>
<td>Jim's Mom</td>
</tr>
<tr>
<td>Deborah Rush</td>
<td>Mary Flaherty</td>
</tr>
<tr>
<td>Fred Willard</td>
<td>Harold Flaherty</td>
</tr>
<tr>
<td>Angela Paton</td>
<td>Grandma</td>
</tr>
</tbody>
</table>
Eric Allan Kramer     Bear
Amanda Swisten       Fraulein Brandi
Nikki Schrier Ziering Officer Krystal
Lawrence Pressman    Head Coach
Antoinette Spolar Levine Cultured Saleswoman
Alexis Thorpe        Jennifer
Rey Gallegos         Leslie Summers
Kate Hendrickson     Florist
Rob Nagle            Floral Assistant
Corinne Reilly-Elfont Caterer
Loren Lester         Celebrant
Justin Isfeld        Justin
John Cho             John
James Reese          Concierge
Michael Garrity Coleman Maitre'd
Patrick Gallo        Dress Salesman
Golde Starger        Elderly Woman in Restaurant
Max Goudsmit         Football Guy at Altar
Logan Bartholomew    Football Guy
Neal Flaherty         Football Guy at Altar
Jennifer Coolidge    Stifler's Mom
Julie Payne           Mrs Zyskowski
Peter Reinert        Bartender
Peter Gaddis  
Football Celebrant

Chris Bender  
Scared Guy in Bathroom

Tony Gatto  
Elderly Man with Walker

William Belli  
Butch Queen

Ryan Rubin  
Gay Male

Brad Hammer  
Gay Male

Frank Roessler  
Gay Bar Back

Production Credits  
Credit

Josh Shader  
Associate Producer

Chris Moore  
Producer

Chris Weitz  
Executive Producer

Warren Zide  
Producer

Paul Weitz  
Executive Producer

Craig Perry  
Producer

Louis G Friedman  
Executive Producer

Chris Bender  
Producer

Adam Herz  
Producer

Production Companies  
Credit

Zide-Perry Films/Zide Entertainment  
Production Company

Horsepower Entertainment  
Production Company

Distribution Companies  
Credit

Universal Studios  
HomeDomestic Video Distributor
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marguerite Derricks</td>
<td>Choreographer</td>
</tr>
<tr>
<td>Jennifer Hamilton</td>
<td>Choreographer</td>
</tr>
<tr>
<td>Craft Services</td>
<td>Credit</td>
</tr>
<tr>
<td>Billy Ramirez</td>
<td>Craft Service</td>
</tr>
<tr>
<td>Jason Leet</td>
<td>Craft Service</td>
</tr>
<tr>
<td>Film Camera</td>
<td>Credit</td>
</tr>
<tr>
<td>Mike Eaves</td>
<td>Color Timer</td>
</tr>
<tr>
<td>David Egerstrom</td>
<td>Assistant Camera - First Assistant Camera</td>
</tr>
<tr>
<td>Mark LaBonge</td>
<td>Steadicam Operator</td>
</tr>
<tr>
<td>Mark LaBonge</td>
<td>Camera Operator</td>
</tr>
<tr>
<td>Lloyd Ahern Jr</td>
<td>Director of Photography</td>
</tr>
<tr>
<td>Vivian Zink</td>
<td>Photography - Still Photographer</td>
</tr>
<tr>
<td>Lance Velasco</td>
<td>Video - Video Assist</td>
</tr>
<tr>
<td>Todd McMullen</td>
<td>Camera Operator - &quot;B&quot; Camera</td>
</tr>
<tr>
<td>Matthew Guiza</td>
<td>Operator</td>
</tr>
<tr>
<td>Terry Hager</td>
<td>Assistant Camera - Second Assistant Camera</td>
</tr>
<tr>
<td>Mike Cassidy</td>
<td>Camera</td>
</tr>
<tr>
<td>Michael Blauvelt</td>
<td>Assistant Camera - Second Assistant Camera</td>
</tr>
<tr>
<td></td>
<td>&quot;B&quot; Camera</td>
</tr>
<tr>
<td>Music Credit</td>
<td>ENGLISH</td>
</tr>
<tr>
<td>--------------</td>
<td>---------</td>
</tr>
<tr>
<td><strong>Gram'ma Funk</strong></td>
<td>Vocals</td>
</tr>
<tr>
<td><strong>James</strong></td>
<td>Song</td>
</tr>
<tr>
<td><strong>Christophe Beck</strong></td>
<td>Music</td>
</tr>
<tr>
<td><strong>John Bissell</strong></td>
<td>Music Supervisor</td>
</tr>
<tr>
<td><strong>Pete Anthony</strong></td>
<td>Music Conductor - Score Conductor</td>
</tr>
<tr>
<td><strong>Sandy DeCrescent</strong></td>
<td>Music Contractor – Orchestra</td>
</tr>
<tr>
<td><strong>Casey Stone</strong></td>
<td>Contractor</td>
</tr>
<tr>
<td><strong>Casey Stone</strong></td>
<td>Score Mixing</td>
</tr>
<tr>
<td><strong>Kathy Nelson</strong></td>
<td>Score Recording</td>
</tr>
<tr>
<td><strong>Matt Nathanson</strong></td>
<td>Song Performer</td>
</tr>
<tr>
<td><strong>Chuck Martin</strong></td>
<td>Music Editor</td>
</tr>
<tr>
<td><strong>Andrew Kaiser</strong></td>
<td>Orchestrations</td>
</tr>
<tr>
<td><strong>Joe Lervold</strong></td>
<td>Song</td>
</tr>
<tr>
<td><strong>Joel Evans</strong></td>
<td>Song Performer</td>
</tr>
<tr>
<td><strong>Vicki Hiatt</strong></td>
<td>Music Editor</td>
</tr>
<tr>
<td><strong>Christophe Beck</strong></td>
<td>Music Producer - Score Producer</td>
</tr>
<tr>
<td><strong>Daniel May</strong></td>
<td>Song</td>
</tr>
<tr>
<td><strong>Daniel May</strong></td>
<td>Song Performer</td>
</tr>
<tr>
<td><strong>Eric Brazilian</strong></td>
<td>Music Producer</td>
</tr>
<tr>
<td><strong>Terry Wilson</strong></td>
<td>Music Editor</td>
</tr>
<tr>
<td><strong>Foo Fighters</strong></td>
<td>Song</td>
</tr>
<tr>
<td>Artist or Group</td>
<td>Role</td>
</tr>
<tr>
<td>--------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Foo Fighters</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Jakob Dylan</td>
<td>Music Producer</td>
</tr>
<tr>
<td>NU</td>
<td>Song</td>
</tr>
<tr>
<td>NU</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Avril Lavigne</td>
<td>Song</td>
</tr>
<tr>
<td>Avril Lavigne</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Lauren Christy</td>
<td>Song</td>
</tr>
<tr>
<td>American Hi-Fi</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Blue October</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Scott Spock</td>
<td>Song</td>
</tr>
<tr>
<td>Badly Drawn Boy</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Graham Edwards</td>
<td>Song</td>
</tr>
<tr>
<td>Stacy Jones</td>
<td>Song</td>
</tr>
<tr>
<td>Feeder</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Dos Pronto</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Justin Furstenfeld</td>
<td>Song</td>
</tr>
<tr>
<td>Badly Drawn Boy</td>
<td>Song</td>
</tr>
<tr>
<td>The All-American Rejects</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Everclear</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Grant Nicholas</td>
<td>Song</td>
</tr>
<tr>
<td>Michael Sembello</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Andrew Dorfman</td>
<td>Song</td>
</tr>
<tr>
<td>Belinda Carlisle</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Name</td>
<td>Role</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Tyson Ritter</td>
<td>Song</td>
</tr>
<tr>
<td>Nick Wheeler</td>
<td>Song</td>
</tr>
<tr>
<td>Eurythmics</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Bananarama</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Art Alexakis</td>
<td>Song</td>
</tr>
<tr>
<td>Duran Duran</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Craig Montoya</td>
<td>Song</td>
</tr>
<tr>
<td>Sugarbabes</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Greg Eklund</td>
<td>Song</td>
</tr>
<tr>
<td>New Found Glory</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Rupert Parkes</td>
<td>Song</td>
</tr>
<tr>
<td>Michael Sembello</td>
<td>Song</td>
</tr>
<tr>
<td>The Working Title</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Dennis Matkosky</td>
<td>Song</td>
</tr>
<tr>
<td>Gob</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Baha Men</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Ellen Shipley</td>
<td>Song</td>
</tr>
<tr>
<td>Rick Nowels</td>
<td>Song</td>
</tr>
<tr>
<td>Groove Armada</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Good Charlotte</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Annie Lennox</td>
<td>Song</td>
</tr>
<tr>
<td>Hot Action Cop</td>
<td>Song Performer</td>
</tr>
<tr>
<td>Dave Stewart</td>
<td>Song</td>
</tr>
</tbody>
</table>
Joseph Arthur  Song Performer
Rob Van Leeuwen  Song
Simon LeBon  Song
Sum 41  Song Performer
Andy Taylor  Song
The Libertines  Song Performer
Norah Jones  Song Performer
Roger Taylor  Song
John Taylor  Song
The Wallflowers  Song Performer
Sugarcult  Song Performer
Nick Rhodes  Song
Brian Higgins  Song
Timothy Powell  Song
Miranda Cooper  Song
Lisa Cowling  Song
Felix Stecher  Song
Robin Hofman  Song
Rino Spadavecchia  Song
Floria Pfeuger  Song
Keisha Buchanan  Song
Mutya Buena  Song
Heidi Range  Song
Nick Cofer  
New Found Glory  
Sylvia Robinson  
Melvin Glover  
Ed Fletcher  
Clifton Chase  
Molly Pasutti  
Jamie Dunlap  
Scott Nickoley  
Joel Hamilton  
Rob Laufer  
Tom Thacker  
Theo Goutzinakis  
Gabe Mantle  
Craig Wood  
Butch Walker  
Eric Jackson  
Shawn Matthews  
Michael Nielsen  
Ralph Churchwell  
Sovory  
Thomas Findlay  
Andy Cocup
Toi Wooten
Benji Madden
Joel Madden
John Feldmann
Rob Werhner
Joseph Arthur
Sum 41
Peter Doherty
Carl Barato
Norah Jones
Jesse Harris
Van Morrison
Sugarcult
Physical Effects
Jeffrey G Barnett
Tom McComas
Kerry Rossall
Zane Cassidy
David D Darling
Sean Graham
Kanin Howell
Zach Hudson
Zack Kerns

Song
Song
Song
Song
Song
Song
Song
Song
Song
Song
Song
Song
Credit
Stunt Performer
Stunt Coordinator
Stunt Coordinator
Stunt Performer
Stunt Performer
Stunt Performer
Stunt Performer
Stunt Performer
Stunt Performer
Stunt Performer
Anne-Sophie Leduc  Stunt Performer
Karine Mauffrey  Stunt Performer
Doug O'Dell  Stunt Performer
Austin Priester  Stunt Performer
Justin Sundquist  Stunt Performer

Production Management Credit
Kathleen Keller  Production Coordinator
Virginia Landis Albertson  Post-Production Supervisor
Christopher Lee  Assistant Location Manager
Louis G Friedman  Unit Production Manager
Delia Circelli  Assistant Production Coordinator
Matt Buckler  DGA Trainee

Mark Anthony Little  Assistant Director - First Assistant
Director
Scott Peterson  Script Supervisor
Patrick McIntyre  Location Manager
Robert Lepucki  Assistant Location Manager

Sean Hobin  Assistant Director - Second Assistant
Director
Barbara Lontkowski  Assistant Director
Publicity Credit
Deborah Simmrin  Unit Publicist
Sound Credit
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cameron Hamza</td>
<td>Sound Mixer</td>
</tr>
<tr>
<td>Dana Le Blanc Frankley</td>
<td>Assistant Sound Editor</td>
</tr>
<tr>
<td>Michael A Garner</td>
<td>Boom Operator</td>
</tr>
<tr>
<td>Jeff Gomillion</td>
<td>ADR Mixer</td>
</tr>
<tr>
<td>Ronald Eng</td>
<td>Supervising Sound Editor</td>
</tr>
<tr>
<td>Byron Wilson</td>
<td>ADR Editor – Supervising ADR</td>
</tr>
<tr>
<td>Phillip Rogers</td>
<td>ADR - ADR Recordist</td>
</tr>
<tr>
<td>Albert Romero</td>
<td>Foley Mixer</td>
</tr>
<tr>
<td>Steve Tushar</td>
<td>Sound Effects Editor</td>
</tr>
<tr>
<td>Randy McDonald</td>
<td>Sound – Cableman</td>
</tr>
<tr>
<td>Dean Minnerly</td>
<td>Foley Artist</td>
</tr>
<tr>
<td>Willard Overstreet</td>
<td>Foley - Foley Supervisor</td>
</tr>
<tr>
<td>Brion Paccassi</td>
<td>Sound Recordist</td>
</tr>
<tr>
<td>Gary Marullo</td>
<td>Foley Artist</td>
</tr>
<tr>
<td>Steve Maslow</td>
<td>Sound Mixer - Supervising Sound</td>
</tr>
<tr>
<td></td>
<td>Mixer</td>
</tr>
<tr>
<td>Roger Fearing</td>
<td>Assistant Sound Editor</td>
</tr>
<tr>
<td>Rick Franklin</td>
<td>Sound Effects Editor</td>
</tr>
<tr>
<td>Brian Basham</td>
<td>Sound Recordist</td>
</tr>
<tr>
<td>Gregg Landaker</td>
<td>Sound Mixer - Supervising Sound</td>
</tr>
<tr>
<td></td>
<td>Mixer</td>
</tr>
<tr>
<td>Chuck Michael</td>
<td>Sound Effects Editor</td>
</tr>
</tbody>
</table>
Directed by Jesse Dylan
Produced by Chris Moore and Warren Zide
Written by Adam Herz
Distributed by Universal Pictures
Release date(s) August 1, 2003
Running time 96 minutes
Language English
Budget ~ US$55,000,000
Preceded by American Pie 2
Followed by American Pie: Band Camp34

---

34 http://www.hollywood.com/movie/American_Wedding/1704464