



The WEDDING DATE

Production Information

Kat Ellis (DEBRA MESSING) is looking for the right man.

NOW.

The position comes with a few requirements: willingness to travel, keen social skills, good looks, suave demeanor, sharp mind...and a tux. The qualified candidate should also have (though not required) the ability to make ex-boyfriends jealous, to turn heads whenever entering a room and to reduce any woman within eye- and earshot to a weak-kneed, besotted admirer.

Kat wouldn't be so urgently in need were it not for her spoiled, gets-everything-she-wants half-sister's wedding where the best man happens to be Kat's handsome ex-boyfriend. What's worse, the currently single Kat has to schlep all the way from New York—where she's made her life—to London, where her wildly dysfunctional family lives. That's one long, thankless trip to take solo.

And since the wedding is happening, oh, next weekend, Kat does what any enterprising single woman would do—she tracks down and hires a professional. So what if her solution crosses a few morally dubious lines plus costs her a tidy six thousand bucks which she'll have to drain from her 401K? And so what if her escort happens to be...well, an *escort*? Desperate times call for desperate measures.

Lucky for her that her hiring skills are pitch-perfect and she zeroes in on smooth heart-stopper Nick Mercer (DERMOT MULRONEY), one of New York's better known and in-demand professional male escorts who's quite, uh, well-equipped for the task. Once in England, the insightful and charismatic Nick—part actor/part shrink/part bon vivant—helps Kat navigate the choppy waters of her screwy family and caddish old flame Jeffrey (JEREMY SHEFFIELD) and convinces everyone he meets that he and Kat are, indeed, an item.

As Nick charms Kat's parents, Bunny and Victor Ellis (HOLLAND TAYLOR and PETER EGAN), her self-absorbed half-sister Amy (AMY ADAMS), Amy's fiancée Edward (JACK DAVENPORT), as well as every living, breathing woman within a 100-kilometer radius, Kat too finds herself feeling things she's never felt before.

For Kat, what begins as merely a face-saving ruse with a dashing guy-for-hire—strictly a business arrangement—quickly starts to become more than she ever expected. But love doesn't come cheap...

In the tradition of such comedies as *Four Weddings and a Funeral*, *My Best Friend's Wedding* and *My Big Fat Greek Wedding*, *The Wedding Date* is a funny, touching and utterly romantic look at love, marriage, family and the sexy surprises life holds in store.

Universal Pictures and Gold Circle Films Present A 26 Films Production In Association with Visionview LTD.: Debra Messing and Dermot Mulroney in *The Wedding Date*, starring Amy Adams, Peter Egan and Holland Taylor. CLARE KILNER (*How To Deal*) directs from a screenplay by DANA FOX (her feature film screenwriting debut), based on ELIZABETH YOUNG's novel *Asking For Trouble*. Producers are NATHALIE MARCIANO, MICHELLE CHYDZIK SOWA, JESSICA BENDINGER and PAUL BROOKS.

Joining director Kilner behind the camera are director of photography OLIVER CURTIS, editor MARY FINLAY, production designer TOM BURTON, costume designer LOUISE PAGE and composer BLAKE NEELY. NORM WAITT, SCOTT NIEMEYER, STEVE ROBBINS and JIM REEVE serve as executive producers.

ABOUT THE PRODUCTION...

For the cast and creators of *The Wedding Date*, the consensus is unanimous: a wedding is a surefire setting for movie comedy. “Even under the best of circumstances, weddings are stressful, funny, unpredictable events,” says *Wedding Date* star Debra Messing. “Nothing ever goes the way you want or expect. Add the family dynamic into the mix and there are unlimited sources for laughs.”

Messing’s co-star Dermot Mulroney agrees: “Not everyone gets married, but it is kind of a universal event. Pretty much everyone has been to a wedding, so it’s easy to relate to all the craziness.”

Holland Taylor, who plays Messing’s mother in the film, comments: “Weddings are a time when everyone is so anxious for things to go well that any little hitch can cause mass hysteria. Depending upon your vantage point, that can be quite amusing.”

It was this “pressure cooker” environment that drew director Clare Kilner to the story to begin with. “I’m very interested in the public and private sides of people and how much they’re prepared to show or mask in a given situation. I thought a wedding would be a really fun place to explore that kind of dichotomy.”

The director was also attracted to the film’s “dysfunctional family element” and explains, “I enjoyed the opportunity to present all the comic and dramatic contradictions within such a diverse group of relatives. Besides, almost everyone is pretending to be something they’re not, which always carries great potential for humor.”

In the film, Messing’s shy and heartbroken Kat Ellis is “pretending” the most, and it’s what excited the actress about the role. “I loved the idea of an ‘everywoman’ hiring an escort to help her create an illusion of a more exotic romantic life than she really has,” relates Messing. “How everyone in Kat’s world responds when she shows up with Nick [the escort] on her arm—because he’s clearly a very handsome, dashing, sophisticated man—was really fascinating to me. Suddenly everyone looks at her with new, accepting eyes just because he’s standing next to her. That kind of judgment is very real, and also very interesting to observe.”

Grounding the film in reality was key to Kilner’s direction of her actors. She notes, “I talked to the actors from the beginning about keeping their performances very

truthful and not to overplay the comedic moments. I said, ‘Be honest and the comedy will follow.’”

Kilner’s unique style of direction was greatly welcomed by her cast. “She is really an actors’ director,” enthuses Messing. “Clare felt the characters’ relationships would make the whole thing funny so, throughout, she had us improvise and play tricks on each other. She’d give us these ‘little jewels’ to work with to make you think differently about a situation. Her spontaneous and experimental approach was really rewarding.”

“Clare had us making up things and filling in our characters’ back stories along the way,” recalls Dermot Mulroney. “For me, it turned out to be a great way to get to know Debra, both as a person and as a co-star. I think our chemistry really shows up in the work.”

Says Amy Adams, who plays Messing’s self-centered sister Amy, “Clare worked hard to make sure we understood all the relationships, how we relate to each other, what we have in common and what we don’t have in common. She liked us to discover new things every day and gave us the freedom to try scenes different ways, but always made sure we stayed true to our character’s basic nature—good *or* bad!”

And for Jack Davenport, who portrays Edward Fletcher-Wooten (a.k.a. “the groom”), he was surprised and pleased with Kilner’s direction. “There is always the temptation with this kind of story that you would work out what function your character serves in the whole and then just plow ahead as faithfully as you can. But Clare was always keen that we deviate from that as often as possible. She gave us an enormous amount of room to grow.”

Likewise, Kilner had high marks for her varied and talented cast. Though she’d previously never met Debra Messing, Kilner was already a big fan of her work on the hit TV series *Will & Grace*. “I thought Debra was brilliant on the show, so having her onboard the film was a huge pull for me,” states the director. “She’s an incredibly skilled and versatile performer. Debra has the ability to bring great sensitivity to drama as well as having crack comic timing.”

As for Messing’s leading man Dermot Mulroney, Kilner was equally impressed. “Dermot’s a great actor, in both drama and comedy. He gave the role of Nick such

humor, class and substance that it's hard to imagine anyone else in the part. He was a pleasure to direct." Kilner happily concludes, "All in all, I was blessed with an extraordinary cast."

Given that *The Wedding Date*'s cast and locale is primarily British, the American actors had a bit of a learning curve during the filming. As Dermot Mulroney explains, "There were a lot of British terms being used like 'stropky' ['unreasonably grumpy'], 'boot' ['trunk'] and 'lift' ['elevator'], which became pretty second-nature to us 'Yanks' after awhile. We'd all joke about the culture clash nature of the production and actually tried to bring some of those 'American actor versus English actor' moments to our scenes, whether it was playing up on the different ways we speak, react or carry ourselves. Clare encouraged us to have fun with that and it ended up serving the comedy really well."

"The British people are amazing and fun," confirms Colorado-born Amy Adams, "but, I have to admit, I didn't always know what they were talking about. It's the same language as ours but at times it really isn't! In fact, it took me a couple of weeks to start making the translation from British to American English." The actress notes, "Then again, the Brits looked at me the same way, like I was the one talking weird!"

She adds, "And baked beans for breakfast? I still don't get that. But I was told it was 'sacred ground' so I let it go. The last thing I wanted to do was start having to defend American food."

Language and food issues aside, there were many plusses for the Americans. Observes Holland Taylor, "English actors and crews are lovely to you, incredibly respectful and pleasant, no matter what. I think they go out of their way to be polite. It helps the day, makes things go smoother and is just plain civilized. I can't say it's so much like that on American film sets."

Then there was the beauty of the British countryside, where much of the film was shot. Not only was the bucolic town of Guildford and its Surrey County environs a lovely and serene place to work, but inspiring as well. This was especially true for Clare Kilner, who made a conscious effort to "celebrate" her homeland on film. The director explains, "In the same way that Bertolucci honored the countryside of his native Italy in *Stealing Beauty*, I wanted to really showcase England's natural splendor. This film had

so many exteriors, I decided ‘let’s get the huge vistas, let’s be proud of where we’re from.’”

One of the main locations used in the film was the stately Chilworth Manor in the Surrey countryside. The stunning home served as the Fletcher-Wooten estate, where everyone gathers for the wedding weekend. According to location manager Giles Edleston, “It was the massive garden that really sold me on the house. It was gorgeous, the quintessential setting for a traditional English wedding.”

Another important location was the estate’s boat house, where several key scenes take place. And, though it looks as if it’s on the grounds of the country home, it was actually part of an arboretum in another area of Surrey. “The boat house was the most difficult place to find, as there are very few of them left,” recounts Edleston. “Plus to find something tucked away in the middle of the National Trust woodland took quite a bit of research. But in the end, we found the perfect spot and it looked fantastic.”

Concurs cinematographer Oliver Curtis, “Our jaws literally dropped open when we saw the boat house. You couldn’t have drawn one better. It was exactly as we’d all imagined it, complete with the geese and the swans and the trees. It was beautiful, really beautiful.”

Giles Edleston also located the perfect church for the film’s wedding ceremony, a 12th century structure tucked away in one of Surrey’s many picturesque towns. Co-star Holland Taylor, enchanted by the building’s history, comments, “Between takes, I’m looking at this Norman arch and then at this slightly later arch. Then I’m studying the bracers in the walls and wondering what a particular niche was there for, and I’m thinking how very privileged we are to be shooting in England.”

Many of the film’s “pre-wedding” events were shot in and around London, including the “in-town” hotel where the opening cocktail party takes place. “We had a bit of trouble finding a working hotel that would have us for three consecutive days,” recalls Oliver Curtis. “We were quite lucky to finally land this hotel on Wimbledon Commons, especially because its reception area, lobby and dining room interconnect, allowing us to do a number of Steadicam shots that go from one space through to another, and back again. From a technical point of view, the place worked out perfectly.”

A few districts away, London's leafy, residential Primrose Hill was the setting for the game of rounders (the English ancestor of American baseball) between "Team Ellis" and "Team Fletcher-Wooten." Other city neighborhoods used included The West End, Little Venice, Chiswick, Richmond, Hammersmith, St. John's Wood and North London's Islington area.

In addition, London's Gatwick Airport doubled for the interior of New York's JFK Airport.

While England was brimming with scenic, memorable locations and polite, convivial people, there was, however, one obstacle to shooting there—the traditional English weather replete with ample rain. The wet and stormy weather that Britain is known for made almost daily appearances during production of *The Wedding Date*. But Clare Kilner, like so much of the English crew, took it in stride: "Filming is all about just going with what you have and making the best of it. You can't fight the elements, so maybe there's something else the day offers you."

The American actors were impressed with the ease with which the English crew handled the inclement weather. "They're just so used to having to deal with it," says Debra Messing. "They whip out their parkas, open their 'brollies' [umbrellas] and they're good to go. As an American, I'm used to a little more consistency in weather, so when it starts to rain it's like, 'Wow, what do we do now?' Here there are a lot of people around to guide us like little ducklings and say, 'Okay, come over here now.' It's all part of the adventure."

Dermot Mulroney agrees, "When you're shooting in England and it starts to rain, everyone just goes and stands under something until it blows over. If you're filming in California and it begins to rain, everybody starts panicking and havoc and mayhem ensue. Here it's all just part of a day's work."

Jokes English actor Jack Davenport, "Keeping your hair dry can be a nightmare if you haven't got a shower cap!"

But for head make-up artist Kirstin Chalmers, the rain is serious stuff. "Make-up can slide off your face and get all streaky, so we really have to be extra vigilant," she explains. "As far as hair goes, the dampness actually helps some actors' hair. But for others, it can go badly wrong, frizzy and such. That's where the real work kicks in."

Erratic weather is a challenge for the cinematographer as well. Affirms Oliver Curtis, “Lighting continuity is a big issue. For example, one of the days we shot at the boat house, it started off bright, with dappled sunlight, then turned cloudy and miserable. But you have to think around these problems and light accordingly and try to make it cut. Whether people watching the film will notice is another question, but we do our best.”

In the end, Clare Kilner was thrilled with what she was able to achieve with her “top-flight” cast and crew, despite an accelerated shooting schedule, unpredictable weather and the “high-wire” demands of the romantic-comedy genre. “I think we truly accomplished what we set out to do here—and much more,” the director says proudly. “Filmmaking is such a collaborative art and when you’re working with a group as talented, dedicated and generous as I was fortunate enough to have, you can achieve a great deal indeed.”

Universal Pictures and Gold Circle Films Present A 26 Films Production In Association with Visionview LTD.: Debra Messing and Dermot Mulroney in *The Wedding Date*, starring Amy Adams, with Peter Egan as ‘Victor’ and Holland Taylor as ‘Bunny.’ The casting is by Carl Proctor. The line producer is Mairi Bett. The co-producer is Jeff Levine. The make-up and hair designer is Kirstin Chalmers. The costume designer is Louise Page. The music supervisor is Randy Gerston. The music is by Blake Neely. The production designer is Tom Burton; the editor, Mary Finlay; and the director of photography, Oliver Curtis, B.S.C. The executive producers are Norm Waitt, Scott Niemeyer, Steve Robbins, and Jim Reeve. The film is produced by Nathalie Marciano, Michelle Chydzik Sowa, Jessica Bendinger, and Paul Brooks. *The Wedding Date* is based on the book *Asking For Trouble* by Elizabeth Young, with a screenplay by Dana Fox. It is directed by Clare Kilner. ©2004 Universal Studios.

www.theweddingdate.net

ABOUT THE CAST...

DEBRA MESSING (Kat Ellis) has become known worldwide for her multiple award-winning role as Grace Adler on the hit NBC-TV series *Will & Grace*. She was recently named *TV Guide*'s 2004 TV Performer of the Year.

In addition to a 2003 Emmy win for Outstanding Lead Actress in a Comedy Series, Messing has earned three other Emmy nominations in that category, five Golden Globe Award nominations, two People's Choice Award nominations and two American Comedy Award nominations. She also won the 2001 *TV Guide* Award for Actress of the Year in a Comedy Series, a 2001 Screen Actors Guild Award as a member of the *Will & Grace* ensemble cast and a 2002 Golden Satellite Award from the International Press Academy.

Messing's most recent film roles include Universal's successful comedy *Along Came Polly*, in which she starred opposite Ben Stiller and Jennifer Aniston; and the voice of Arlene in the animated hit *Garfield: The Movie*.

Other feature roles include Woody Allen's *Hollywood Ending*, in which she portrayed Allen's girlfriend; *The Mothman Prophecies*, in which she played Richard Gere's wife; Woody Allen's *Celebrity*; *McHale's Navy*; and Alfonso Arau's *A Walk in the Clouds*, with Keanu Reeves.

On television, the actress has also been seen in the acclaimed CBS mini-series *Jesus*, in which she portrayed Mary Magdalene. She starred in the 1998 thriller series *Prey*, and for two seasons on the Fox comedy *Ned & Stacey*, opposite Thomas Haden Church. She also had recurring roles on *NYPD Blue* (as Gail O'Grady's conniving sister) and *Seinfeld* (as Jerry's ideal but elusive love, Beth Lookner).

Messing, who received a degree in Theatre Arts from Brandeis University and an M.F.A. from NYU's prestigious Graduate Acting Program, has extensive theatre experience as well. She appeared as Harper Pitt in the pre-Broadway workshop of Tony Kushner's award-winning *Angels in America: Perestroika* and then played Cecily in *The Importance of Being Earnest* at Seattle's Intiman Theatre. She went on to understudy both Mary Louise Parker and Polly Draper in John Patrick Shanley's off-Broadway hit *Three Dogs and a Bone* and later co-starred in Paul Rudnick's off-Broadway satire *The*

Naked Truth. Messing also starred in the New York premiere of Donald Margulies' highly acclaimed *Collected Stories* at the Manhattan Theatre Club.

The actress will next be "seen" as the voice of Beth, the Forest Ranger, in Sony Animation's *Open Season*.

DERMOT MULRONEY (Nick Mercer) is one of film's most consistently busy and versatile actors. Since his feature debut in Blake Edwards' 1986 comedy *Sunset*, Mulroney has appeared in a succession of movies, alternating between studio projects and riskier, independent fare.

His earlier film credits include *Young Guns*, *Staying Together*, *Survival Quest* (on which he met his future wife, actress Catherine Keener), *Longtime Companion*, *Career Opportunities*, *Bright Angel*, *Where the Day Takes You* and *Point of No Return*.

Mulroney then appeared in the features *The Thing Called Love*, *Bad Girls*, *Angels in the Outfield*, *There Goes My Baby*, *How to Make an American Quilt*, *Living in Oblivion*, *Copycat*, *Kansas City*, *Bastard Out of Carolina*, *Box of Moonlight*, *The Trigger Effect* and the enormously popular comedy *My Best Friend's Wedding*, opposite Julia Roberts and Cameron Diaz.

More recently, the actor has been seen in *Goodbye Lover*, *Where the Money Is*, *Trixie*, *The Safety of Objects*, *Lovely & Amazing* and, most notably, as Jack Nicholson's mullet-headed, mattress salesman son-in-law in the Oscar®-nominated *About Schmidt*.

Mulroney's TV movie credits include *Heart of Justice*, *Family Pictures*, *The Last Outlaw* and *Journeys North*. He also had a recurring role on NBC's *Friends* as Rachel's boss, Gavin Mitchell.

Last year, Mulroney appeared in David Gordon Green's feature *Undertow*, with Jamie Bell and Josh Lucas, and will next be seen in Gary David Goldberg's romantic-comedy *Must Love Dogs*, with Diane Lane and John Cusack.

In addition, the actor will begin work in February on an as-yet-untitled romantic comedy for Fox 2000, in which he'll star opposite Diane Keaton, Sarah Jessica Parker, Clare Danes, Luke Wilson and Rachel McAdams. Set at Christmastime, the story revolves around a family whose favorite son (Mulroney) brings home the woman to whom he intends to propose (Parker), only to have his family turn on her.

AMY ADAMS (Amy) found her acting career in high gear after the release of Steven Spielberg's smash hit *Catch Me If You Can*, in which she played Leonardo DiCaprio's adoring, airheaded fiancée, Brenda.

Other feature credits include *Drop Dead Gorgeous*, *Psycho Beach Party*, *Cruel Intentions 2*, *The Slaughter Rule*, *Pumpkin* and *Serving Sara*. Upcoming film roles include *The Last Run*, the ensemble comedy *Standing Still* and *Junebug*. On television, Adams was seen in episodes of *That '70s Show*; *Charmed*; *Zoe, Duncan, Jack and Jane*; *Providence*; *Buffy, the Vampire Slayer*; *Smallville*; and *The West Wing*.

PETER EGAN (Victor Ellis) is one of Britain's most accomplished and respected film, TV and stage actors. His feature credits include *The Hireling* (for which he received the 1972 BAFTA award as Best Actor); *Hennessy*, with Rod Steiger and Lee Remick; and the Oscar ®-winning *Chariots of Fire*. More recently, he was seen in the international hit comedy *Bean*; the sci-fi spoof *2001: A Space Travesty*, with Leslie Nielsen; and the thriller *The I Inside*, starring Ryan Phillippe and Sarah Polley.

Egan has over 25 major British TV dramas to his credit including the telefilms *The Brotherhood*, *To Catch a King*, *A Day in Summer*, *The Price of the Bride*, *The Peacock Spring*, *Gobble* and *The Inspector Lynley Mysteries*; the miniseries *Lillie*, *Prince Regent*, *Reilly: The Ace of Spies*, *The Dark Side of the Sun*, Barbara Taylor Bradford's *A Woman of Substance* and John Le Carre's *A Perfect Spy*; and such series as *A Touch of Frost*, *Ever Decreasing Circles*, *Joint Account*, *Cry Wolf* and *The Ambassador*.

The actor's many West End stage credits include *Journey's End* (London Critics' Circle Award for Best Actor); Trevor Nunn's production of *Hamlet*; *The Two Gentlemen of Verona*; the Royal Opening Gala of *You Never Can Tell*, at the Lyric Hammersmith; *Arms and the Man*; *M. Butterfly*; The Royal Shakespeare Company's production of *The Barbarians*; *Art*; and *Noises Off*.

Egan will next be seen in Regis Wargnier's anthropology epic *Man to Man*, with Joseph Fiennes and Kristin Scott Thomas.

HOLLAND TAYLOR (Bunny Ellis) is truly a star of stage, screen and television.

She made her Broadway debut in 1965 in *The Devils*, starring Anne Bancroft, and went on to an array of memorable New York theatre performances in such plays as *Butley*, opposite Alan Bates; *Breakfast With Les and Bess*; *Moose Murders*; *Murder Among Friends*; *We Interrupt This Program*; *Drinks Before Dinner*, directed by Mike Nichols; and four works by A.R. Gurney—*The David Show*, *The Cocktail Hour*, *Children* and *Love Letters* (of which she gave the first performance with the author at the New York Public Library).

But it was Taylor's role as imperious advertising exec Ruth Dunbar on the inspired 1980 sitcom *Bosom Buddies* (which starred newcomers Tom Hanks and Peter Scolari) that really put her on the map. She followed the success of that show with a constant stream of movie and TV roles that showcased the actress's flamboyant intelligence.

Taylor was seen in such features as *Romancing the Stone*, *Key Exchange*, *The Jewel of the Nile*, *She's Having a Baby* and Woody Allen's *Alice*; in telefilms like *Tales From the Hollywood Hills* and *People Like Us*; and in starring roles on the series *Me and Mom*, *Harry* and *Going Places*.

Throughout the 1990s, the actress continued to work steadily, again alternating between movies and television. She appeared in many features, most notably, *To Die For*, *Last Summer in the Hamptons*, *How to Make an American Quilt*, *One Fine Day*, *George of the Jungle*, *Next Stop Wonderland*, *The Truman Show* and *Happy Accidents*. TV movie credits included *The Counterfeit Contessa*, *A Walton Wedding* and *Bitter Blood*.

Taylor was a series regular on Norman Lear's *The Powers That Be*; *The Naked Truth* (with Téa Leoni); and *The Practice* (for which she won the 1999 Emmy for Outstanding Supporting Actress in a Drama Series); and had a recurring role on AMC's *The Lot* (Emmy nominee, Outstanding Guest Actress in a Comedy Series).

More recently, Taylor was seen in such movies as *Keeping the Faith*, *Town & Country*, *Legally Blonde*, *Spy Kids 2: Island of Lost Dreams* and *Spy Kids 3-D: Game Over* and the indie comedy *D.E.B.S.*

Television work of late includes her highly-praised portrayal of Nancy Reagan in the Showtime film *The Day Reagan Was Shot* and a regular role on the hit sitcom *Two and a Half Men*, in which Taylor plays Charlie Sheen and Jon Cryer's mother, Evelyn.

JACK DAVENPORT (Edward Fletcher-Wooten) was born into the acting business as the son of veteran actors Nigel Davenport and Maria Aiken. His first screen role was as a zookeeper in the *Fish Called Wanda* sequel, *Fierce Creatures*. Davenport then went on to land the part of public school barrister Miles in the landmark BBC television series *This Life*.

Among his many other British TV credits is a starring role in another award-winning ensemble series, the brash relationship comedy *Coupling*.

A successful stage actor and radio drama performer, Davenport has impressed film audiences with appearances in such features as *The Wisdom of Crocodiles* (with Jude Law), *The Talented Mr. Ripley* (playing Ripley's final victim, Peter Smith-Kingsley) and as Commander Norrington in the hugely popular *Pirates of the Caribbean: The Curse of the Black Pearl*. He recently re-teamed with *Pirates* star Johnny Depp in *The Libertine*, the story of debauched English poet, the Earl of Rochester.

SARAH PARISH (T.J.) is currently one of the busier actresses working in British television. She was voted Best Actress in the 1999 Regional Television Awards for her role as receptionist Dawn Rudge in the series *Peak Practice*. She has since appeared on such series as *The Vice*, *Cutting It* and *Blackpool*; the miniseries *Hearts and Bones*, *Sirens*, *Impact* and *Trust*; and in the telefilms *Reversals* (in which she played a male doctor!) and *Unconditional Love*.

Parish was also seen in Michael Winner's feature *Parting Shots*, a dark comedy with Bob Hoskins, Ben Kingsley and John Cleese.

JEREMY SHEFFIELD (Jeffrey) began his career as a dancer with the Royal Ballet. He then turned to acting and appeared onstage at London's Royal Court Theatre and with the Royal Shakespeare Company.

But Sheffield became best known for his work in British television, thanks to his starring role as cardio-thoracic surgeon Alex Adams in the popular BBC series *Holby City*. Other prime-time drama series work includes *The Governor*, *Linda Green*, *Hearts of Gold*, *Grease Monkeys* and, most recently, *Murder in Suburbia*. He will next be seen in *Bombshell* for ITV.

In addition, the actor has appeared in the telefilms *Merlin* (for NBC) and *Her Own Rules*, based on the Barbara Taylor Bradford novel. He was also seen in the feature *Anna Karenina* with Sophie Marceau, Sean Bean and Alfred Molina; and recently completed the horror film *Creep*, starring Franka Potente.

ABOUT THE FILMMAKERS...

CLARE KILNER (Director) began her film career by writing and directing the short drama *Saplings*, which gained her entrance to Britain's Royal College of Art, where she received an M.A. in Film and TV Directing. Kilner co-wrote and directed another short, *Half Day*, which screened at both the Munich Film Festival and the British Short Film Festival.

In 1994, the filmmaker was commissioned to write and direct a documentary about Obsessive-Compulsive Disorder called *The Secret*. It won the Royal Television Society's Student Documentary Award, the Discovery Award at the Sheffield International Film Festival, Best Student Short at the Melbourne International Film Festival and the Best New Director award at the Nyon Film Festival in Switzerland.

The next year, Kilner directed *Symbiosis*, her final graduation film at the Royal College of Art. It was screened at many film festivals, received theatrical distribution and aired as part of the BBC series *Screen Firsts*.

In 1994, she was hired to direct another short film, *Daphne and Apollo*, for the BBC/Channel 4 series *Brief Encounters*.

Kilner made her feature directorial debut with *Janice Beard: 45 Words Per Minute*, which she co-wrote with Ben Hopkins. The quirky office comedy starred Eileen Walsh, Rhys Ifans and Patsy Kensit.

Most recently, the director helmed the teen comedy-drama *How To Deal*, which starred Mandy Moore and Emmy-winner Allison Janney, for Radar Pictures and New Line Cinema.

DANA FOX (Screenplay by) started in show business as an assistant to screenwriters Alfred Gough & Miles Millar (*Shanghai Noon*, TV's *Smallville*) and later to John August (*Charlie's Angels*, *Big Fish*). While working for August, Fox was commissioned by 26 Films to write *The Wedding Date*, based on Elizabeth Young's novel *Asking For Trouble*. The writer turned in her first draft and, five months later, the movie began shooting in London.

Fox's current writing projects include *The Girl Most Likely To* for MGM and Marc Platt Productions, and two features for 20th Century Fox: an untitled animated film and the live-action comedy *Bratz*. She has also recently finished writing a romantic-comedy spec screenplay that she hopes to direct.

ELIZABETH YOUNG (Based on the Book by) started writing after a variety of jobs that included being part of an airline cabin crew, modeling for TV commercials in Cyprus and working for the Sultan's Armed Forces in Oman. She is the author of *Asking for Trouble*, *Fair Game* and, most recently, *A Girl's Best Friend*. She lives in Surrey in Great Britain.

NATHALIE MARCIANO (Produced by) is creative director and partner in Charles David Footwear. Under the name "Nathalie M," she was voted "Designer of the Year" in 1996 for her work as principal designer at Charles David.

In 2001, she decided to pursue her lifelong passion for movies by creating 26 Films. *The Wedding Date* is the company's first production.

MICHELLE CHYDZIK SOWA (Produced by) partnered with Nathalie Marciano in 2001 to create their production company 26 Films. Previously, Sowa worked for Paramount Pictures, first in feature production management and then in the Creative Group, under former production president John Goldwyn.

JESSICA BENDINGER (Produced by) began her writing career covering the music scene for *Spin* magazine and MTV News. Her love of music and film led to directing music videos, most prominently Queen Latifah's *Fly Girl*, which won Bendinger a 1991 *Billboard* magazine award for Best Director (Rap).

She went on to write for the hit French TV series *Sou Le Soliel*, and later wrote the screenplay for the popular teen movie comedy *Bring It On*, which she also co-produced.

Bendinger also co-wrote *The Truth About Charlie*, Jonathan Demme's feature remake of the romantic-thriller *Charade*, and recently co-wrote the romantic comedy *First Daughter*, starring Katie Holmes.

The writer also worked as a creative consultant on HBO's award-winning comedy *Sex and the City*.

Bendinger will next write and direct the Disney feature *Stick It*, a comedy about a rebellious gymnast.

PAUL BROOKS (Produced by) left London University with a Humanities degree in English/Philosophy/Psychology and Sociology and then went into real estate development before moving into film.

With over 13 years producing and distributing films in both the U.K. and the U.S., Brooks founded Metrodome Group, a U.K.-based production company and distributor that he took public in the mid-'90s. As a distributor, Brooks' films include the likes of *Buffalo 66*, *Palookaville*, *Chasing Amy* and *Chopper*. As a producer, Brooks' credits include such films as *Shadow of the Vampire* and *My Big Fat Greek Wedding*, both of which received Oscar® nominations (Best Supporting Actor and Best Screenplay, respectively), as well as the recent paranormal thriller *White Noise*, starring Michael Keaton; the off-beat comic murder mystery *Jiminy Glick in Lalawood*, starring Martin Short; and the outrageous comedy *The Long Weekend*, starring Chris Klein and Brendan Fehr.

He is currently President of Gold Circle Films.

Along with his brother, **NORM WAITT (Executive Producer)** formed Gateway Computers, Inc., which began as a dealer in computer components and evolved into a worldwide multi-billion dollar company. After working with his brother for five years, Waitt left his active management role with Gateway Computers, Inc. and shortly thereafter formed Gold Circle Entertainment and Waitt Media, which collectively own and operate more than 70 radio stations, five TV stations and more than 600 billboards. Gold Circle Films was formed to produce high-quality films in a wide range of genres for domestic and international distribution. Since commencement, Gold Circle Films has amassed a library of over 20 titles, anchored by the mega-hit *My Big Fat Greek Wedding*.

As an executive producer, Waitt's credits include films such as *The Man from Elysian Fields*, starring Andy Garcia, Mick Jagger and James Coburn; *My Big Fat Greek Wedding*, also produced by Tom Hanks and Rita Wilson and starring Nia Vardalos and John Corbett; *Poolhall Junkies*, starring Chazz Palminteri, Rod Steiger and Christopher Walken; *Sonny*, starring James Franco, Brenda Blethyn and Mena Suvari; and *White Noise*, the paranormal thriller starring Michael Keaton. His list of upcoming projects includes *Jiminy Glick in Lalawood* and *The Long Weekend*.

With over 15 years of entertainment industry experience in production and distribution, **SCOTT NIEMEYER (Executive Producer)** has been involved with the successful production of more than 75 feature films, including such titles as *Dumb and Dumber*, *Kingpin* and the recent blockbuster hit *My Big Fat Greek Wedding*—until recently the most successful independent film of all time.

Niemeyer has held various executive positions with such prominent companies as Motion Picture Corporation of America, Orion Pictures and Metro-Goldwyn-Mayer. As an executive producer, Niemeyer's credits include the recent *White Noise* and the upcoming films *Jiminy Glick in Lalawood* and *The Long Weekend*.

STEVE ROBBINS (Executive Producer) has executive-produced the features *Crocodile Dundee in Los Angeles*, *Quicksand* (starring Michael Keaton and Michael Caine), *Absolon* (with Christopher Lambert and Lou Diamond Phillips), Stephen Fry's social comedy *Bright Young Things*, *In My Father's Den* and the recent Bobby Darin

biopic *Beyond the Sea*, directed by and starring Kevin Spacey. Robbins also served as executive producer on the Showtime movie *The Incredible Mrs. Ritchie*, which starred Gena Rowlands and James Caan.

JIM REEVE (Executive Producer) has produced or executive-produced a wide variety of features, telefilms and TV miniseries over the last 15 years.

On the feature film side, his credits include *Souvenir*, *Shiner*, *Crocodile Dundee in Los Angeles*, *Quicksand*, *The Lawless Heart*, *Lava*, *Absolon*, *Young Adam*, *Bright Young Things*, *The Boys From County Clare*, *In My Father's Den*, *The Gladiatress* and *Beyond the Sea*.

Reeve's many telefilm producing credits include *Lie Down With Lions*; adaptations of the Jack Higgins' novels *Midnight Man*, *On Dangerous Ground* and *Thunder Point*, all for Showtime; five Sir Arthur Conan Doyle *Murder Rooms* mysteries for BBC and PBS; *The Wyvern Mystery*; *Gentlemen's Relish*; *Back Home*; *The Secret*; *The Debt*; and *The Incredible Mrs. Ritchie*.

Also for television, he executive-produced the World War II drama series *Foyle's War* and the BBC miniseries *Bootleg*.

OLIVER CURTIS, B.S.C (Director of Photography) shot the features *Madagascar Skin*, *Love and Death on Long Island*, *Our Boy*, *The Wisdom of Crocodiles*, *Saltwater*, *The Final Curtain* and *Owning Mahoney*.

In 1999, Curtis was nominated for a BAFTA Award in the Best Photography and Lighting category for his work on the BBC production of *Vanity Fair*.

Other cinematography credits include the British telefilms *Bait* and *Uncle Adolf* and the series *Bodyguards*. He has also shot over two dozen commercials, numerous TV show title sequences and a host of British documentaries.

MARY FINLAY (Editor) edited the recent features *About Adam* (starring Stuart Townsend and Frances O'Connor) and *Grand Theft Parsons* (with Johnny Knoxville and Christina Applegate). She also previously worked with *Wedding Date* director Clare

Kilner on Kilner's feature debut *Janice Beard: 45 Words Per Minute*, as well as on her short films *The Secret*, *Symbiosis* and *Daphne and Apollo*.

Finlay's television editing credits include the British series *This Life*, *Rockface* and *Any Time Now*; the miniseries *Amongst Women*, *The Sins* and Hallmark's *Dreamkeeper*; and the telefilm *Endgame*, starring David Thewlis and Michael Gambon.

TOM BURTON (Production Designer) first worked as assistant art director on the celebrated BBC thriller miniseries *The Sculptress* and on the feature *Institute Benjamina*. He then went on to art direct such films as Todd Haynes' *Velvet Goldmine*, Ferdinand Fairfax's *True Blue* and Anand Tucker's *Saint-Ex*.

As production designer, Burton has worked on over 60 major TV commercials as well as the features *Dot the I* and *Churchill: The Hollywood Years*, which starred Christian Slater and Neve Campbell.

BLAKE NEELY (Composer) is an Emmy Award nominee for his work scoring the hit WB series *Everwood*. His other recent TV composing credits include the WB series *Jack & Bobby* and *Dr. Vegas*, as well as the pilot *Kat Plus One*.

On the feature side, Neely composed the score (along with Michael Kamen) for the recent comedy *First Daughter*, and provided additional music for *Pirates of the Caribbean*, *The Last Samurai* and *Something's Gotta Give*.

He has served as conductor or orchestrator on such films as *Frequency*, *Crazy/Beautiful*, *Blade II*, *High Crimes*, *K-19: The Widowmaker*, *Blue Crush*, *Ned Kelly*, *Open Range*, *Against the Ropes*, *Secret Window*, *The Day After Tomorrow* and *Catwoman*.

Neely also composed scores for the History Channel series *Wild Wild Tech* and *Conquest*, and the network's specials *A Brief History of Wine* and *History of the Samurai*.

LOUISE PAGE (Costume Designer) has worked extensively in film, television and theatre. Most notable film credits as costume designer include *It's Not Unusual* (1995 BAFTA Award, Best Short Film), *The Dance of Shiva* (1999 Academy Award®

nominee, Best Short Film) and *Beautiful People* (1999 Cannes Film Festival winner, *Un Certain Regard*).

Page was also costume designer for the direct-to-video movies *The Adventures of Young Indiana Jones: Tales of Innocence* and *Never Say Never Mind: The Swedish Bikini Team*; and the British television series *The Strangerers* and *Rockface*.

She served as assistant designer or costume supervisor on such features as Steven Soderbergh's *Kafka*, *Wild West* and *Buddy's Song*; on the U.K. telefilms *Prisoner of Honor* (directed by Ken Russell) and *The Orchid House*; and such series as *Bodyguards*, *Shine on Harvey Moon*, *A Class Act*, *About Face* and *The Desmonds*.

For the stage, Page has designed for the English National Opera's *Twelfth Night* and *War and Peace* and U.K. productions of *Light Up the Sky*, *Doctor of Honour*, *The Tempest*, *The Rape of Lucretia*, *Madame Butterfly* and *The Midsummer Marriage*.

-the wedding date-