



DEATH AT A FUNERAL

STARRING:

JANE ASHER
EWEN BREMNER
PETER DINKLAGE
DAISY DONOVAN
PETER EGAN
RUPERT GRAVES
KEELEY HAWES
MATTHEW MACFADYEN
KRIS MARSHALL
ANDY NYMAN
ALAN TUDYK
PETER VAUGHAN
THOMAS WHEATLEY

RT: 90 mins CERT: 15

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SHORT SYNOPSIS

Death At A Funeral follows the comic twists and turns as a family gather for the funeral of their father. Brothers Daniel (Matthew Macfadyen) and Robert (Rupert Graves) are at each other's throats until a mysterious guest from their father's past threatens to unveil an earth-shattering family secret. As the brothers struggle to hide the truth from their family and friends, riotous mayhem and a hilarious sequence of events ensue, resulting in what sets out to be a dignified private affair turning into the mother of all funerals that no guest will soon forget.

SYNOPSIS

A dignified send-off for a loved one erupts into uproarious chaos when romance, jealousy, in-laws, hallucinogens, dark secrets, life-long yearnings and a spot of bold blackmail all collide in the irreverent British comedy DEATH AT A FUNERAL. Directed by Frank Oz (*Bowfinger, In & Out*) and featuring a cast made up of the cream of Britain's crop, the film mischievously explores what happens on the day when a typically divided family is finally forced to come to terms with each other's - bad behavior, outrageous faults, skeletons in the closet and all.

On the morning of their father's funeral, the family and friends of the deceased each arrive with his or her own roiling anxieties. Son Daniel (MATTHEW MACFADYEN) knows he will have to face his flirty, blow-hard, famous-novelist brother Robert (RUPERT GRAVES) who's just flown in from New York, not to mention the promises of a new life he's made to his wife Jane (KEELY HAWES). Meanwhile, Daniel's cousin Martha (DAISY DONOVAN) and her dependable new fiancé Simon (ALAN TUDYK) are desperate to make a good impression on Martha's uptight father - a plan that literally goes out the window when Simon accidentally ingests a designer drug en route to the service, leaving him prone to uncontrollable bouts of delirium and nudity in front of his potential in-laws.

Then comes the real shocker: a mysterious guest (PETER DINKLAGE) who threatens to unveil an earth-shattering family secret. As riotous mayhem and unfortunate mishaps ensue on every front, it is now up to the two brothers to hide the truth from their family and friends and figure out how to not only bury their dearly beloved, but the secret he's been keeping.

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MEET THE FAMILY

Daniel (Matthew Macfadyen): Son of the deceased. Still living in his parent's house with his wife, he's an aspiring writer who has been writing the same book for several years, largely out of fear that he'll fail and forever live under the shadow of his supposedly brilliant brother. Swears he's about to make big changes . . . if he can just get through the day of the funeral.

Robert (Rupert Graves): Daniel's brother. A renowned yet notably narcissistic writer who "prefers not to get close to people," he's just flown in from New York, where he leads a rich-and-famous lifestyle well beyond his means.

Peter (Peter Dinklage): The mystery guest. This unexpected American harbours a secret that will turn the entire proceedings upside down.

Martha (Daisy Donovan): Daniel and Robert's first cousin. She's utterly in love with her fiancé, Simon, but her hopes that he'll be able to impress her snobby father are dramatically dashed when Simon has a mishap that turns him into a raving, naked madman.

Simon (Alan Tudyk): Martha's fiancé. An uptight, hardworking, sensible young lawyer who is suddenly none of those things when he accidentally ingests a designer drug just before the funeral.

Troy (Kris Marshall): Martha's brother. This clever, cool chemistry student with a talent for creating potent hallucinogens becomes the catalyst for Simon's unexpected "trip."

Howard (Andy Nyman): Daniel's friend. A nervous hypochondriac, Howard is ruminating over a rash, or possible "pigment mutation," he fears could spell his own demise.

Justin (Ewen Bremner) : Howard's friend, who has come to the funeral entirely in the hopes of winning over Martha, with whom he had what for her was a one-night mistake and for him has become an obsession.

Jane (Keeley Hawes): Daniel's wife. Practical, down to earth, loving and supportive of her husband, but knows what she wants – to be out of her mother-in-law's house for good.

Sandra (Jane Asher) – Daniel and Robert's mother. Wife of the deceased, she is at a loss over what to do now, but in the meanwhile, she's rather enjoying her moment in the spotlight.

Victor (Peter Egan): Sandra's brother and Martha's father. A wealthy doctor, he considers himself above most people, especially Martha's boyfriends.

Uncle Alfie (Peter Vaughan). The elder statesmen of the family, he's cantankerous, impatient, lacks all social graces and he is convinced something strange is going on at the funeral.

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ABOUT THE PRODUCTION

“Who is that naked man on the roof?”

-- Mourner at the Funeral

A runaway hit at the Aspen Comedy Film Festival, and winner of the festival’s coveted Cinemax Audience Award, ***DEATH AT A FUNERAL*** pushes the British comedy into edgy modern territory – transforming the taboo into the side-splittingly screwball. This sharp, snappy, ultimately uplifting tale about the outrageous perils and unexpected pleasures of family affairs is perhaps fittingly directed by an English-born American: Frank Oz.

Oz, who began his career as a puppeteer for Jim Henson and created the iconic Yoda in George Lucas’ *Star Wars* series, went on to direct a series of buoyant Hollywood comedies including *Dirty Rotten Scoundrels* with Steve Martin and Michael Caine; *What About Bob* with Bill Murray and Richard Dreyfus; and *Bowfinger* with Steve Martin and Eddie Murphy.

With ***DEATH AT A FUNERAL***, Oz returns to his roots with an ensemble comedy in which each and every character brings his or her own mordantly funny comic twist. The title itself reveals the story’s satirical set-up, but as the film explores both family rites and family wrongs, it is the way in which Daniel and Martha – the son and nephew of the deceased – find their way through the unruly funeral’s shocks and revelations, that makes the film not only hilarious but heartfelt.

It was the screenplay by rising young British writer Dean Craig – a bold, refreshingly contemporary, no-holds-barred take on the traditional British farce – that first grabbed Oz’s attention. “This was that very rare script where you really laugh out loud, and that’s the acid test,” says Oz. “When I found out how young Dean Craig is I was truly surprised because he has the instincts of a classic craftsman. The structure is rooted in farce, but has its own youthful intelligence and sense of humor. It was so funny, I really couldn’t say no.”

“The combination of Dean Craig’s hilarious characters and situations with Frank Oz’s sophisticated comedic instincts was destined to create something quite unique,” says William Horberg, President of Production at Sidney Kimmel Entertainment, who stepped

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forward in the early stages to put the film into production.

Producer Larry Malkin, who along with Horberg, Share Stallings and Diane Philips took the project from script to screen, recalls the thrill of Oz's initial reaction. "We were very thankful he said yes. In the first conversations we had with Frank, he talked about how **DEATH AT A FUNERAL** is very British but it's also very universal with characters and family complications to which everyone can relate – and from that moment forward, that idea has guided almost every decision on this film," Malkin notes. "Frank took the material and truly ran with it. It became a delightful modern farce about those moments when life goes completely awry and mayhem ensues but there is also reconciliation."

For Oz, the non-stop humor at the heart of this somber occasion emerges out of all the human yearning that gets mixed up in it – including a son trying not to be seen as a failure even as every single aspect of the funeral goes up in flames; and a daughter hoping to impress her father with her sensible fiancé, who has accidentally ingested a hallucinogen that turns him into a raving, naked madman.

"It's the heightening desperation of things that makes the story so funny," observes Oz. "Everybody at the funeral wants something in their own lives and the way all their wants get intermingled and bump up against one another creates a situation filled with comic possibilities."

Another aspect of the film's comedy comes from the taboo-filled nature of funerals, which, amidst the emotional solemnity, are also often filled with things that can't be, or shouldn't be, said. "It's one of those situations where you're not supposed to talk, where you're supposed to hold everything in. But of course, the harder you hold things in, the worse it can get," notes Oz. "We've probably all had that experience of getting the giggles at the very moment you're not supposed to. It's a natural kind of human reaction, and it's at the heart of **DEATH AT A FUNERAL'S** comedy."

Indeed, screenwriter Dean Craig confesses that he didn't even set out to write a farce at first. Rather, as he started writing about a family gathering for a funeral, the story's humour built on itself as each of the characters began pursuing their own agendas and seeking their own form of familial redemption within just a few revelation-filled hours.

The inspiration for the film came to Craig, not surprisingly, while he himself was at a trouble-prone funeral. "It was my grandfather's funeral a few years ago," Craig explains. "It

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— was a very somber and difficult event, but with inappropriate things happening. It was all so incongruous that it got me thinking that this actually could be quite an interesting setting for a black comedy. I was also thinking about that powerful feeling at funerals that, while everything is centred around a death, there is also this over-riding sense that life goes on. So I created characters who, even in the midst of the funeral, are very obsessed with the paths of their own lives. I was just writing what came naturally.”

What seemed to come naturally to Craig was also a fresh mixture of classically clever screwball antics with a more contemporary, bold mischievousness and character-driven hilarity. “What we loved about the script is that it’s definitely in the tradition of great farce movies like *Arsenic and Old Lace* and *Ladykillers*, but it’s also clearly written by a young man,” says producer Share Stalling. “It springs from those fantastic roots but it feels very new and modern. There are very few scripts like this one.”

Craig was especially thrilled when he learned that Frank Oz was going to helm the movie. “He’s really one of the best comedy directors anywhere, isn’t he? It’s not just that he’s so experienced, it’s also that he’s got a great sense of humour and he really gets it,” he says.

The filmmakers were also pleased to find the movie a home at Sidney Kimmel Entertainment (SKE), which is rapidly becoming renowned for its vibrantly diverse, high-quality slate. “SKE really supported us in every way,” says Share Stalling. “They supported us in coming to England and they basically said, Frank, this is your movie, you cast it the way you want. And the result is a cast that really feels like a family that belongs together.”

* * *

“I’m telling you, that coffin’s moving!”

-- Simon

The key to getting the tone of ***DEATH OF A FUNERAL*** just right, Frank Oz knew, would lie in putting together a group of smart, witty, talented actors capable of taking their characters to both emotional depths and comedic extremes. He was very pleased with the final casting.

“These aren’t just great actors,” says Oz, “they are great actors who are absolutely right for these particular parts. Every single one of them is fantastic in their own way.”

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— At the centre of the day's maelstrom is Daniel, the poor, put-upon son who just wants to give his father the send-off he deserves – but instead finds himself unraveling the rampant improprieties in his family. To play Daniel, the filmmakers chose one of today's fastest rising British stars, Matthew Macfadyen, who came to the fore and won global acclaim playing the ultimate romantic lead of Mr. Darcy in the 2005 film version of *Pride and Prejudice*. Having studied at the renowned Royal Academy of Dramatic Art, Macfadyen might be known for his more serious roles, but he proves he has the chops of the consummate straight man in the role of Daniel.

“For Daniel, I needed somebody who could play his character with honesty and, as a result, would set the bar for the rest of the cast's performance level, because he's the very core of the story,” explains Oz. “If he had been too broad, everyone else would be too broad. But Matthew was extraordinarily subtle and that's what the film needed as a base. He's really amazing that way. I think he's on the edge of cracking up in nearly every scene, but he doesn't reveal it.”

After being won over by the script, Macfadyen was further charmed by the idea of taking on a character who defies what audiences might expect from him. “Daniel is a great part and very different from anything I've done,” he says. “The script was so funny and unpredictable; I'd never laughed so hard before. It was a hoot playing Daniel, and hopefully it'll be a real hoot for audiences to watch him go through this unbelievable day as well.”

The actor notes that Daniel is rather stuck as the film opens – unable to finish his novel, unable to move out of the house, unable to face his famous brother, and apparently unable even to pull off his own father's funeral without major mishaps. “He's someone who really needs to fly the nest and become a man,” laughs Macfadyen. “But I think he kind of grows a spine throughout the film and by the end, as things get worse and worse, he's finally starts to get a bit of steel in his back. Of course, when the stakes are highest, that's when hilarity comes.”

Macfadyen might play his character with a nuanced, straight-faced realism, but he couldn't help but be bowled over by all the outrageous antics going on around Daniel, who himself slowly starts to lose control. “Everyone in the cast was so brilliant,” he comments. “They each have their own agenda, which are each very human and, therefore, very funny. I was so unable to stop giggling during so many of the scenes, it was quite appalling!”

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— Among those who cracked Macfadyen up was Rupert Graves in the role of his blow-hard brother, Robert, who flies in from New York at the very last minute for the funeral, only to instantly make life harder for Daniel. Graves, one of England's most daring and iconoclastic performers who was most recently seen in *V For Vendetta*, was also drawn in by the story and its irreverent take on a common, but rarely explored, family occasion.

"Funeral's are incredibly volatile, emotional situations, and that's why I think they're a natural breeding ground for comedy as well," comments Graves. "I've certainly been to funerals before where all the petty prejudices and self-interests and resentments of family members caused people to behave ridiculously badly. This story takes that reality to a very funny extreme."

The defiant tone of the screenplay was also right up Graves' alley. "It's a classic English comedy but pushed to further limits than has been done in the past," he observes. "It's got a young man's anarchic energy to it and it kind of subverts its own genre. There are no sacred cows in this story."

As for his character, Graves describes him, quite frankly, as "an extraordinary ego." He continues: "Robert has a great payoff as a character, but it's his serpentine, slippery, oily way of doing things that makes him so much fun."

While the run-ins between Daniel and Robert form one angle of the story, it is two characters on the periphery who turn things completely upside down. One is Simon, the straight-laced fiancé of cousin Martha, who arrives at the funeral having accidentally ingested a designer hallucinogen that leaves him literally hanging from the rafters, while his bride-to-be falls to pieces. Running away with the role in a truly outrageous, yet simultaneously believable, fashion is Alan Tudyk, an American actor who grew up in Plano, Texas before studying drama at Juilliard and coming to the fore as Steve the Pirate in *Dodgeball* and on Broadway in Monty Python's *Spamalot*.

Tudyk could not resist the part. "For the first few minutes of the film, Simon is a very uptight, buttoned-down guy, and then proceeds to spend the rest of the story entirely out of his mind on drugs. It's a great laugh," he says.

Though the comic potential of the role was clear, playing such an unnaturally uninhibited character didn't come so easily. "It was a much greater challenge than I thought," admits Tudyk. "It's easier really just to be drunk, to be in that sort of very loose

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— world of moving very slowly. But with this drug, everything is speeded up and anything can be happening to me, things that are real or not real. Simon goes through ecstasy, paranoia, terror and omnipotence in a matter of a few hours. Really it was exhausting. It was sort of like being a child with that sort of abandoned, full-out way of beings. Except they get to take naps, and I didn't get a nap!"

To get all the proper shadings for his turbulent "trip," Tudyk interviewed people who had experimented with various with hallucinogenic mixes. "Everybody that I talked to had a different experience," he notes. "So I wanted to capture all these different phases that people talk about going through on this ride. There are scary parts of the ride and there are fun parts of the ride. And meanwhile, my fiancé Martha is trying to take care of me and it's just impossible, because I'm truly beyond her help."

Playing Martha is Daisy Donovan, an accomplished British comedic actress who was recently seen in Danny Boyle's *Millions*. Donovan adored her character, but admits: "She's got issues." She continues: "Her fiancé's not well liked by her father and then there's the slight problem of him being a bit on drugs in the middle of a funeral. Martha's just trying to contain the situation but Simon's like a bomb waiting to go off."

When Simon does go off, everything goes out of control – which was as true for the actors as it is for the characters. "We did have a problem with laughter, that is not being able to contain it at certain moments," Donovan admits. But throughout, Donovan credits Frank Oz with keeping everyone on track with the big picture. "He always asked us to do it real. For him the comedy comes not from those kinds of big laugh moments but from the pacing and the reality of the characters," the actress explains. "Yet somehow from that come moments of silliness that have you weeping with laughter."

The second character who has resounding impact on the proceedings is Peter, the taciturn mystery guest who suddenly unleashes secrets, blackmail and desperate cover-ups behind the scenes of the funeral. He, too, is played to the hilt by Peter Dinklage, the actor and writer who rose to international attention with his award-winning role in the dramatic comedy *The Station Agent* and his scene-stealing turn in the comedy *Elf* and has gone on to a wide range of film and television roles

From the start, Frank Oz knew he wanted to recruit Dinklage for the role. "I've always thought highly of him as an actor and it struck me that he would be very interesting

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for this role,” Oz explains. “It wasn’t written for a short actor in particular, it was written for a terrific actor. His height just gives it a little extra twist. I asked Peter about it, and he said he loved giving it that little twist. And he’s such a strong actor that it becomes so much more than that.”

Like his cast-mates, Dinklage was instantly drawn in the script, and by the quirks and quips of his interloping character. “The beauty of this role is that you see me on the periphery for quite awhile as the mystery starts to develop of who I really am and why I’m really there. Then comes the big revelation and it sets an outrageous series of events in motion,” he says. “The script had me in hysterics.”

There was also another attraction for Dinklage in **DEATH AT A FUNERAL**. “It’s a true ensemble piece, which is rare,” he notes. “Everybody has sort of an equal role in the story and there’s not one character that’s overlooked. Everybody brings something funny to this situation and it builds up to an incredible climax.”

It was Dinklage who made the decision to make his character an American, adding to his enigmatic nature. “There’s something of an outsider to him, he’s almost a tourist at this family event, even bringing his photographs, so I talked to Dean and Frank about his also being an American. It just felt right and really lent itself to his being on the outside of this very British family,” he explains.

Ultimately, Dinklage was reminded of an American filmmaker as **DEATH AT A FUNERAL** came to full-blown life. “I kept thinking of Preston Sturges and those great screwball comedies,” he says. “You have all this clever interaction between characters at cross-purposes.”

* * *

“Tea can do many things dear but it can’t bring back the dead.”

-- Sandra

Like the classic screwball comedies, **DEATH AT A FUNERAL** mixes and matches all manner of characters who are at odds with one another. At odds with nearly everyone he encounters is the obstreperous Uncle Alfie, who manages to become completely wound up in the day’s most outrageous developments. To play this delightfully dismal character, the filmmakers chose the renowned English actor Peter Vaughn, whose many memorable roles

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have included Anthony Hopkins' father in *The Remains of the Day*.

Despite his many foibles, Vaughan fell in love with Uncle Alfie. "He's really on the wild side, a bit on the mad side, which is a great straight part for me," he laughs. The actor also sees the film as more than British. "I don't think of it as British because it's a story that could happen anywhere," he says. "Part of the real beauty of the story is that it's a comedy but it has several layers of truth, heightened truth, but truth nonetheless."

Also joining the service is Howard, Daniel's quirky friend who finds that the somber occasion brings on a major attack of hypochondria. Nyman describes his character as "sweaty, neurotic, self-obsessed, annoying and quite possibly the real heart-throb of the movie." Then he adds, "Howard is basically a sweet, decent guy who, unfortunately, is also a little bit of a putz." Screenwriter Dean Craig was especially blown away by the casting of Nyman. "There's almost no distance at all between how I envisaged Howard and how Andy plays him," he marvels.

Nyman was equally excited by Craig's work. "I really marvelled at the writing because it manages to have both the feeling of old-fashioned bedroom farce and a modern comedy at the same time."

Meanwhile, Scottish actor Ewen Bremner, who came to the fore as Spud in *Trainspotting* and was more recently seen in Woody Allen's *Match Point*, takes on the role of Howard's buddy Justin, whose main goal at the funeral is to hook up with his one-time fling, Martha. "Justin is good fun to play because he's really quite a bit of an idiot. Yet he's a different kind of idiot than any I've played before!" Bremner laughs. "He's selfish, vain, arrogant and pretty much disdainful of the entire human race." Yet, as ridiculous as Justin can be, Bremner notes that he also has another side. "Frank was very concerned that all the characters have their underneath story going on that is their sort of tragedy inside the comedy. He's very finely tuned to that balance between comedy and reality, so there's something true about the characters as well."

Another character with her own inside story is Jane, Daniel's down-to-earth wife, who just wants to finally get out from under her mother-in-law's thumb. Taking the role is Matthew Macfadyen's real-life wife, Keeley Hawes, who also starred with Macfadyen in the dramatic television series *MI5*. "We've worked together before but we've never played

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— husband and wife,” notes Hawes. “It was actually quite lovely. There’s a lot of funny bickering in the roles, but we never had an argument on the set.”

Peter Egan, a veteran of British sitcoms who is perhaps best known in America for his role in the Oscar®-winning *Chariots of Fire* also joins the cast as Martha’s uppity father. He describes his character as “a grumpy old man,” adding, “and now he finds himself at a disastrous funeral where one event after another unfolds that would drive a straight-laced man like Victor right up a pole!” Egan was drawn to **DEATH AT A FUNERAL** right away. “You recognize these characters from life and that’s what makes you laugh,” he observes. “They’re dealing with jealousy, ambitions, desire and greed, which makes for great humour.”

Creating havoc at the funeral is Troy, Martha’s chemistry student brother who has a sideline business in designer hallucinogens, as Simon soon discovers to his horror. Playing Troy is another up-and-coming British actor, Kris Marshall, who also appeared in the ensemble comedy *Love Actually* and was named Best Newcomer at the 2002 British Comedy Awards.

Finally, there is the family’s matriarch, Sandra, played by Jane Asher, the British leading lady who has been starring in films since the 1950s. Asher was naturally sympathetic to what poor Sandra goes through in the course of this one eventful day where she faces shock after shock. “I don’t think she had a clue as to what her husband had been up to,” she says. “It’s quite a blow to discover he wasn’t the person she thought he was at all.”

Yet, Asher was also drawn to how hilariously the screenplay approaches the situation. “It could be a very serious, rather touchy occasion but for Sandra, there is also this sense of her kind of reveling in the attention she’s getting, which makes her situation quite funny rather than horrific,” she says. “And really, in the end, I do think that Sandra will be OK.”

As for working with Frank Oz, Asher summarizes: “He’s relentlessly charming and has both American and British influences, but mainly he’s an extremely good director who transcends all that.”

The cast assembled for a two-week rehearsal prior to production, during which time they bonded – in their own way -- as family members. During this time, things turned even more uproarious than the script had hinted at; as the cast shaped their characters with their

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on-the-fly performances “A comedy can’t just be funny on paper. It has to work as a living, breathing thing. So there were lots of special moments and special bits that the actors brought through their own contributions,” says Larry Malkin. “It’s something unique to comedy. The artistry really develops as each actor brings his or her own spice to the mix.”

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***“We’re just thrown here together in a world filled with chaos and confusion . . .
with death always lingering around the corner . . . and we do our best.”***

--- Daniel’s Eulogy

DEATH AT A FUNERAL was shot in seven weeks in and around London and at perhaps the most inspirational location possible for a modern British comedy: the Ealing Studios, where the beloved “Ealing Comedies”— deliciously dark yet exuberantly witty romps such as *Kind Hearts and Coronets*, *The Ladykillers*, *The Lavender Hill Mob*, *Passport to Pimlico* and *The Man in the White Suit* -- were born in the 40s and 50s and seduced audiences worldwide. As a fully contemporary descendent of these films, **DEATH AT A FUNERAL** couldn’t have found a warmer or more warranted home base. “We were so thrilled to be at Ealing where all those classic comedies came to life,” says Share Stallings. “It was the perfect atmosphere.”

On the set Frank Oz surrounded himself with a top-notch team of British craftsmen including cinematographer Oliver Curtis (*The Wedding Date*, *Owning Mahowny*, *Love and Death on LongIsland*) who shot the film to feel as if it all is taking place in real time on one day; production designer Michael Howells (*Bright Young Things*, *Nanny McPhee*) who brought to life all the adjoining rooms that create so much comic mayhem as the film’s surprising twists and turns come into play; costume designer Natalie Ward (*Derailed*, *Enduring Love*, *24 Hour Party People*) who gave each character their own distinctive sense of style – from the natty to the nude; and hair and make-up designer Frances Hannon (*The Da Vinci Code*, *Broken Flowers*, *Lara Croft Tombr Raider: The Cradle of Life*) who completed the character’s individual looks.

When it came to collaborating with both the technical crew and the cast, Oz’s priority was creating an enjoyable atmosphere of creative freedom – what he considers the best circumstances from which comedy can emerge. “Jim Henson, who I worked with for so

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long, taught me this,” he says. “The best thing is to have fun and the best stuff comes out of playing. You don’t want people to shut down; you want them to blossom. You want to have an expansive atmosphere that inspires ideas. The ideas of the cast and crew enriched the film enormously.”

He continues: “I adored working with the actors and the crew on ***DEATH AT A FUNERAL***. More than anything else I just love to see things bubble. When a single moment or a look comes alive, becomes real and believable and funny or moving, that’s when I love directing movies.”

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ABOUT THE CAST

(Listed Alphabetically)

Jane Asher (Sandra)

Born in London, Jane Asher's acting career has spanned stage and screen, with a debut in 1952 at the tender age of five in the film *Mandy*. She made her West End stage debut in 1960 and went on to join the Bristol Old Vic and the National Theatre.

Highlights in Asher's feature film career include Lewis Gilbert's *Alfie* opposite Michael Caine, Peter Sasdy's *Henry VIII and His Six Wives*, Charles Sturridge's *Runners*, Jerzy Skolimowski's *Success is the Best Revenge*, Gavin Millar's *Dreamchild* and David Hare's *Paris By Night*.

Major TV drama credits include, *The Mill on the Floss*, *Brideshead Revisited*, *East Lynne*, *The Mistress*, *Wish Me Luck*, *Murder Most Horrid*, *The Choir*, *Miss Marple*, *New Tricks* and *A For Andromeda*.

Asher's many theatrical roles have included Michael Apted's *Strawberry Fields* at the National Theatre, Michael Lindsay-Hogg's *Whose Life is it Anyway*, Alan Ayckbourn's *Henceforward* at the Vaudeville, as well as Robert Kidd's production of *The Philanthropist* which transferred from the Royal Court to Broadway, *Look Back in Anger* at the Royal Court and Criterion, as well as the Bristol Old Vic and US tour of Tyrone Guthrie's *Romeo & Juliet*, *Measure for Measure*, *Great Expectations*, *The Happiest Days of Your Life* and *Sixty Thousand Nights*.

Ewen Bremner (Justin)

Born in Edinburgh, Scotland and with over twenty five feature film credits to his name, it was Mike Leigh's acclaimed *Naked* that marked a turning point in Ewen Bremner's early acting career. This quickly led to roles in Danny Cannon's *Judge Dredd*, *Prince of Jutland*, *Ruffian Hearts* and *The Phoenix and The Magic Carpet*. 1996 saw Bremner take on the role that resulted in one of his most memorable and celebrated performances as *Spud* in Danny Boyles' hugely successful *Trainspotting*.

Other major credits have included, *The Acid House*, *Life of Stuff*, *Mojo*, *Julien Donkey-Boy*, *Paranoid*, Guy Ritchie's *Snatch*, *Pearl Harbor*, Ridley Scott's *Black Hawk Down*, *The Reckoning*, *Skagerrak*, *Welcome to the Jungle*, *Around the World in Eighty Days* and more recently, Woody Allen's *Match Point*, *Alien Vs. Predator*, *Sixteen Years of Alcohol* and *Marvelous*.

Major TV drama roles have included the BBC's recent production of *The Virgin Queen*, *Elizabeth I*, *The True Adventures of Robert Louis Stevenson*, *The Baader Meinhof Gang Show* and *Surrealissimo*.

Bremner's stage work includes Kathy Burke's Donmar Warehouse production of *God of Hell*, *Trainspotting* at the Bush Theatre and the Traverse/Citizen's Theatre, *Gormenghast* at the Lyric Hammersmith, *The Present* and *Bright Light Shining* at the Bush, *Slab Boys*,

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Greenfingers, The Funeral and Conquest of the South Pole at The Royal Court Theatre.

Peter Dinklage (Peter)

With his supporting role in Tom Decillo's *Living In Oblivion*, actor Peter Dinklage - as dwarf actor 'Tito' – delivered an open rant to an entire generation of would-be filmmakers, refusing to be used as a gag or a prop – while honouring his craft with an unforgettable fierceness and dignity. Dinklage later went on to redefine the concept of a leading man with his starring role in the 2003 Sundance Audience Award winner *The Station Agent*.

For his work in *The Station Agent*, Dinklage was recognised with a “Best Actor” nomination in the 2003 Independent Spirit Awards, as well as being named one of the top 5 “Breakout Stars” of the year by *Entertainment Weekly*. Also in 2003, Dinklage received critical raves for his appearance in the Will Ferrell box office hit *Elf*, where he played scene-stealing children's author Miles Finch.

Recently, Dinklage starred in Sidney Lumet's *Find Me Guilty* starring opposite Vin Diesel, *Lassie* opposite Peter O'Toole, Samantha Morton and Kelly Macdonald, Michael Showalter's *The Baxter* and *Penelope* starring Christina Ricci, James McAvoy and Reese Witherspoon. On television, he has been seen in the CBS sci-fi series *Threshold* and in a recurring role on the popular *Nip/Tuck*.

Dinklage plays Simon Barsinister in Disney's forthcoming live-action version of *Underdog* and has joined the cast of *3/5 a Man*, about Nat Turner and the 1831 Slave Rebellion. He is set to star in a number of upcoming features, including *Mendel's Dwarf* for Barbara Streisand's Barwood and the *Affair of the Sorcerers* franchise.

Other feature credits include Michel Gondry's *Human Nature* written by Charlie Kaufman; John Hamburg's *Safe Men*; Eric Shaeffer's *Never Again*; Alexandre Rockwells' *13 Moons* and Greg Pritikin's *Surviving Eden*.

Dinklage is a graduate of the drama program at Bennington College in Vermont. He has appeared Off-Broadway in such plays as Marc Spitz's *I Wanna Be Adored*, Brandon Cole's *Imperfect Love*, and Jonathan Marc Sherman's *Evolution*. In 2005, Dinklage was nominated for a Drama League Distinguished Performance Award for his portrayal of *Richard III* at New York's Public Theater and he starred in the Charlie Kaufman *New Ear* radio play *Hope Leaves the Theater* opposite Meryl Streep and Hope Davis.

Daisy Donovan (Martha)

Trained at LAMDA (the London Academy of Music and Dramatic Arts), Daisy Donovan first came to prominence on British television in the popular cult TV programme *The 11o'Clock Show*. She then went on to front two series of her own British TV show, *Daisy Daisy*, which she has recently transferred to the United States.

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Donovan's feature film credits include Danny Boyle's *Millions* and *Unexpected Mrs Pollyfax*. Her TV drama credits include *My Family*, *Poirot: Death on the Nile*, director Metin Huseyin's *Angel's Hell* and *Pillow Talk*.

Peter Egan (Victor)

Peter Egan is a veteran of British stage and screen and his versatile talents have won him roles in such diverse and celebrated television dramas as *Lillie Langtry* in which he played Oscar Wilde, *The Prince Regent* in which he took the title role, *Reilly Ace of Spies*, *The Dark Side of the Sun*, *A Woman of Substance*, *The Perfect Spy* in the role of John Le Carre, four series of the hugely popular series *Ever Decreasing Circles*, *Paradise Postponed*, *Macgyver*, *The Chief*, *A Touch of Frost*, *The Ambassador*, *Cry Wolf*, *Inspector Lynley*, *My Family* and more recently, *Jericho*, *Whatever Love Means* and *Home Again*.

Feature film credits include *Chariots of Fire*, *The Hireling* for which he received the BAFTA Best Actor Award, *Bean*, *The Inside*, *The Wedding Date* and *Man to Man*.

Egan's extensive stage roles have included Trevor Nunn's *Hamlet*, *Journey's End* at London's Cambridge Theatre for which he received the Best Actor accolade at the London Theatre Critics' Awards, *Arms and the Man*, *You Never Can Tell* which received a Royal Gala Opening at the Lyric Hammersmith, *M Butterfly* at the Shaftesbury Theatre, *Déjà Vu* at the Comedy Theatre, *Art* at the Wyndham's, *Noises Off* and *The Secret Rapture*. As a theatre director, Egan's work includes *Uncle Vanya* for the Renaissance Theatre Company, *A Midsummer Night's Dream* at Mills College, San Francisco, as well as productions at the Lyric Hammersmith and London's Savoy Theatre.

Rupert Graves (Robert)

Born in Somerset, England, Rupert Graves is a versatile and acclaimed acting talent, with a host of film, TV and theatre credits to his name. Recipient of the Best Actor accolade at the 1996 Montreal World Film Festival for his performance in *Intimate Relations*, he was also nominated for an Olivier Award in 1997 for his stage role in *Hurlyburly*.

Graves' big screen debut came with James Ivory's *A Room With A View* and this was quickly followed by Ivory's *Maurice*. Graves then went on to appear in Charles Sturridge's *A Handful of Dust* and *Where Angels Fear to Tread*. Other feature film highlights include, Nick Hytner's *The Madness of King George*, Louis Malle's *Damage*, *Different for Girls* which received the Best Film award at the 1996 Montreal World Film Festival, *Revenger's Comedies* and more recently, *Extreme Ops*, *Rag Tale* and *Funny Farm* for Mary McGuckian and *V For Vendetta*.

Major TV drama roles have included, *Fortunes of War*, *The Tenant of Wildfell Hall* for director Mike Barker, Robert Bierman's *Blonde Bombshell*, Nick Hurran's *Take a Girl Like You*, Franc Roddam's *Cleopatra*, the lavish *Forsyte Saga* for Granada TV, Joe Wright's *Charles II* and the BAFTA award-winning series *Spooks*.

Celebrated stage performances include Patrick Marber's Broadway production of *Closer* and

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The Caretaker at London's Comedy Theatre, *'Tis Pity She's A Whore* at the National Theatre; *Design for Living* at the Gielgud Theatre and the Broadway production of *The Elephant Man* for director Sean Mathias, as well as Howard Davies' *Iceman Cometh* at the Almeida.

Keeley Hawes (Jane)

A popular face on both the big and small screen, British actress Keeley Hawes is perhaps best known for her role as Zoe in the BAFTA award-winning BBC drama series *Spooks (MI5 in the United States)*. She also took on the role of *Kitty Butler* in the controversial BBC production, *Tipping the Velvet* for which she was widely acclaimed. Other notable television credits include, *Marple: The Murder is Announced*, *Sex & Lives*, *The Murdoch Mysteries*, *A Knights Tale*, *Othello*, *Wives and Daughters*, *Our Mutual Friend* and *Karaoke*.

Most recently Keeley took the female lead in *The Best Man* alongside Richard Coyle and Toby Stephens and prior to that, she appeared in Michael Winterbottom's comedy feature *A Cock and Bull Story* opposite Steve Coogan; *Under the Green Wood Tree* and *Macbeth* as part of BBC1's Shakespeare series alongside James McAvoy.

Notable feature film credits include, *The Avengers*, with Ralph Fiennes, Sean Connery and Uma Thurman, *Complicity* and *The Last September*. Keeley was recently seen as the female lead in *After Thomas*, a television drama based on the true story of one couple's struggle to meet the challenges of their child's autism.

Matthew Macfadyen (Daniel)

Matthew Macfadyen is currently filming *Incendiary*, adapted from the novel of the same name by Chris Cleave. A contemporary drama about the emotional aftermath of a suicide bombing in London, the film, from the producers of 'Girl With a Pearl Earring' also stars Michelle Williams and Ewan McGregor. Next, Matthew will start work on the feature film *Frost/Nixon*, based on the award-winning play written by Peter Morgan, which appeared at the Donmar Warehouse (London), London's West End and on Broadway. This version, directed by Ron Howard, sees Matthew playing the role of John Birt, the producer of Frost's TV show. The film retells the story of the post-Watergate television interviews between British talk show host David Frost and former president Richard Nixon.

This year, Matthew will return to the stage in *The Pain And The Itch* at the Royal Court Theatre in June. Directed by Dominic Cooke, Matthew will play a wealthy stay-at-home father who hosts a Thanksgiving dinner for friends, but it all goes wrong when his daughter becomes ill and a Muslim friend drops dead. On television, Matthew has just been seen in the Channel 4 drama, *Secret Life* in which he plays a convicted paedophile newly released from prison and the drama has received outstanding reviews.

In September 2005, Matthew won critical acclaim for the lead role of Mr Darcy in the Oscar nominated adaptation of *Pride and Prejudice* directed by Joe Wright. The Working Title film starred Keira Knightley, Brenda Blethyn and Donald Sutherland. Also in this year, Matthew was nominated as Best Actor for his role in *In My Father's Den* at the British Independent Film Awards. Directed by Brad McGann, Matthew played the lead of Paul, a disillusioned war

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journalist. The film follows Paul, whose return home is wrecked when he becomes implicated in the mysterious disappearance of a teenage girl he has befriended.

Matthew's other film credits include: *Middletown*, directed by Brian Kirk, starring Daniel May and Eva Birthistle, *The Reckoning* with Tom Hardy, *Enigma* directed by Michael Apted and also starring Kate Winslet and Tom Hollander, and *Maybe Baby* directed by Ben Elton.

He is well known for his television appearance in the second series of *Spooks* as Tom, starring alongside David Oyelowo. He also starred in the role of Paul Tibbenham in *The Project*, directed by Peter Kosminsky and Sir Felix Cadbury in *The Way We Live Now* directed by David Yates. Other television credits include: *Perfect Strangers*, *Bloodline* (BBC), *Warriors* (BBC) and *Wuthering Heights* (LWT).

As well as television and film, Matthew has appeared on stage in challenging roles such as *Henry IV Parts 1 & 2* (National Theatre) *Battle Royal* (National Theatre/RSC/Stratford), *School for Scandal* (Barbican/Cheek by Jowl), *Much Ado About Nothing* (West End), *Duchess of Malfi* (West End/New York) and *Midsummer Nights Dream* (RSC).

Kris Marshall (Troy)

A rising star on both the big and small screen, Kris Marshall received the Best Newcomer accolade in 2002 at the British Comedy Awards for his role in the popular TV comedy series *My Family*.

Major feature film credits include Richard Curtis' *Love Actually*, Mike Radford's *The Merchant of Venice*, Richard Eyre's *Iris*, Shekhar Kapur's *Four Feathers*, as well as the winner of the 2000 London Film Festival Short Film competition, *Je T'Aime John Wayne*. Marshall has also featured in *Mexicano*, *Deathwatch*, *The Most Fertile Man in Ireland*, *Dead Babies*, *5 Seconds to Spare*, *Closing Numbers*, *Make Believe* and *Rumblewood*.

A popular face on British television, notable roles include Granada TV's lavish production of *Dr Zhivago*, *Murder City*, *Funland*, *Metropolis*, *Waiting for the Whistle*, *Trial and Retribution II*, *Lively Lads* and *Stick With Me Kid*.

Stage roles have included *The Revenger's Tragedy*, *The Hypochondriac* for director Lindsay Posner at the Almeida, Richard Eyre's *Invention of Love*, *Happy Savages*, *The Unexpected Guest*, *Journey's End*, *Death Trap*, *The Winslow Boy*, *Sleuth* and *A Midsummer Night's Dream*.

Andy Nyman (Howard)

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Andy is fast becoming one of the most sought after film actors the UK. Since his breakout performance as Keith Whitehead in the controversial cult movie *Dead Babies*, he has been in high demand for film roles around the world. His versatility has meant his career and roles are always remarkably diverse. He has played lead roles in Jon Avnet's Emmy award winning *Uprising* (NBC) as a polish freedom fighter and in *Coney Island Baby* as a gay French gun dealer.

He has six films due for release over the next 18 months: Chris Smith's cult British movie *Severance* (co-starring Danny Dyer); Rian Johnson's (*Brick*) eagerly anticipated new movie *Brothers Bloom* (starring Adrien Brody and Mark Ruffalo); improvised gangster thriller *Played* (starring opposite Val Kilmer and Gabrielle Byrne); London based romcom *Are You Ready For Love* (co-starring Lucy Punch); and a bio-pic of 70's Dutch Rock Group Herman Brood entitled *Wild Romance*.

Andy has also won the Best Actor award at the 2006 Cherbourg Film Festival in France for his performance in *Shut Up and Shoot Me*; the film was also awarded both the Audience award and Best Film award. The black comedy is due for release next year.

Something of a renaissance man Andy is also a world-renowned magician and the co-creator and co-writer of the hugely popular *Derren Brown* television show. He has just been nominated for a BAFTA for writing *Derren Brown: The Heist*. He and Derren wrote *Russian Roulette*, *Séance*, *Messiah* as well as three series of the hugely popular *Trick of the Mind* series, he also co-wrote and directed both Derren's stage shows, both of which have toured and played the West-End to great reviews & packed houses. Derren and Andy were awarded the 2006 Olivier Award for Best Entertainment. Derren Brown's latest theatre show, 'An Evening of Wonders' is also co-written and directed by Andy and is currently enjoying a sell-out tour before coming into the West End.

Alan Tudyk (Simon)

Alan Tudyk is a Texas native, born in El Paso and raised in Plano. In 1993 he moved to New York to attend Juilliard and upon leaving began his career in the theatre with *Bunny Bunny*, for which he received the Clarence Derwent award for best New York theatre debut, and a Theatre World award for best actor. Alan has since appeared in several off-Broadway and Broadway plays. He could most recently be seen in The Roundabout Theatre's critically acclaimed 2007 revival of *Prelude to a Kiss* on Broadway. In 2005 Alan appeared in *Monte Python's Spamalot*.

After filming *Death at a Funeral*, Alan landed a role in James Mangold's western, *3:10 to Yuma*, opposite Russell Crow and Christian Bale due to be released this fall. Other movie credits include Judd Apatow's *Knocked Up*, *Serenity*, the cult hit by Joss Whedon, *I, Robot*, where he played the robot, Sonny, opposite Will Smith, *Dodgeball: A True Underdog Story* as

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Pirate Steve, *Hearts in Atlantis* with Sir Anthony Hopkins, *A Knight's Tale*, *28 Days* with Sandra Bullock, *Wonder Boys*, and *Patch Adams*.

Alan has appeared in many television shows and made-for-television movie events, but having written all of the above, he is tired of writing about Alan and would like to conclude with the list of special skills listed from a 1992 found resume: Stage combat, juggling, horseback riding, skate boarding, carpentry, and weird faces and voices.

Peter Vaughan (Uncle Alfie)

A veteran of film and TV with over thirty-five major feature films to his credit and fifty TV dramas, Peter Vaughan is one of Britain's most recognizable character actors, who has worked with some of the industry's most acclaimed directorial talents, including Terry Gilliam, Charles Sturridge, Nick Hytner, Antonia Bird, James Ivory, Nic Roeg, Ken Russell, Bob Rafelson, Karel Reisz and Bille August.

He made his major feature film debut in 1970 with Sam Peckinpah's *Straw Dogs* and went on to take roles in classic movies such as *The French Lieutenant's Woman*, *The Time Bandits*, *Zulu Dawn*, *The Missionary*, *Brazil*, *Haunted Honeymoon*, *Mountains of the Moon*, *Heart of Darkness*, *Remains of the Day*, *Fatherland*, *The Crucible*, *Face*, *An Ideal Husband*, *Hotel Splendide*, *Longitude*, *The Tenth Kingdom*. More recently he has appeared in Roger Michell's *The Mother*, *The Life and Death of Peter Sellers* and Colin Nutley's *The Queen of Sheba's Pearls*.

Notable TV credits include *Porridge*, *Winston Churchill: The Wilderness Years*, *Shelley*, *Cats Eyes*, *Sins*, *Chancer*, *Game Set and Match*, *Our Friends in the North*, *Lorna Doone*, *Hornblower*, *The Jury*, *Malice Aforethought*, *Murder Most Horrid* and *Our Mutual Friend*.

Vaughan's stage career has included productions of *The Cherry Orchard* at the Royal Exchange, *Travelling North* at the Lyric Hammersmith, the National tour of *Hobson's Choice* and *An Inspector Calls* and *The Overgrown Path* at the Royal Court.

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ABOUT THE FILMMAKERS

Frank Oz (Director)

Frank Oz is the director of *The Muppets Take Manhattan*, *Little Shop of Horrors*, *What About Bob?*, *Dirty Rotten Scoundrels*, *House Sitter*, *Indian in the Cupboard*, *In & Out*, *Bowfinger*, *The Score* and *Stepford Wives*.

SIDNEY KIMMEL (Producer) Veteran producer Sidney Kimmel is chairman and CEO of Sidney Kimmel Entertainment, the Los Angeles and New York-based production, finance, and distribution company. Active in the motion picture industry for more than 20 years, Mr. Kimmel is responsible for such pictures as Michael Hoffman's *The Emperor's Club*; Stanley Donen's *Blame It on Rio*; and Adrian Lyne's *9 ½ Weeks*. His passion as an independent producer eventually led to the founding of Sidney Kimmel Entertainment in October 2004. Producing up to ten features per year, the company works with esteemed filmmaking talent to create quality commercial films.

Kimmel and Sidney Kimmel Entertainment, in association with Universal Pictures, financed Academy Award nominee Paul Greengrass' critically acclaimed *United 93*, as well as executive-produced Billy Ray's *Breach* (starring Chris Cooper, Ryan Phillippe, and Laura Linney). Universal also released Nick Cassavetes' controversial *Alpha Dog* (starring Emile Hirsch, Bruce Willis, Sharon Stone, and Justin Timberlake), which Mr. Kimmel produced and financed.

Kimmel is producing a diverse slate of films for release in 2007. In addition to *DEATH AT A FUNERAL*, upcoming films include Jon Poll's *CHARLIE BARTLETT* starring Anton Yelchin, Robert Downey, Jr. Hope Davis and Kat Denning being released by MGM on August 3; Kasi Lemmons' *Talk to Me* starring Don Cheadle being released by Focus Features on July 13; Ira Sachs' *Married Life*, starring Pierce Brosnan, Chris Cooper, Patricia Clarkson, and Rachel McAdams; Craig Gillespie's *Lars and the Real Girl*, starring Ryan Gosling, Patricia Clarkson, and Emily Mortimer; and Marc Forster's *The Kite Runner*, based on the acclaimed novel of the same name. The latter is being produced with DreamWorks Pictures, Participant Productions, and Parkes/MacDonald Productions, to be released by Paramount Vantage in the fall.

Sidney Kimmel Entertainment is gearing up for its 2008 slate, going into production with Academy Award-winning screenwriter Charlie Kaufman's directorial debut *Synecdoche, New York*.

In addition to his success in filmed entertainment, Mr. Kimmel founded Jones Apparel Group in 1975, which has since grown into a \$4.5 billion diversified fashion industry empire. Still active as the chairman of Jones' board of directors, he has also established the Sidney Kimmel Foundation and its subsidiary, the Sidney Kimmel Foundation for Cancer Research, which is one of the nation's largest individual donors to cancer research. Kimmel is extremely involved in philanthropic endeavors benefiting his hometown of Philadelphia, as well as Jewish education and continuity. He recently oversaw the opening of the Kimmel Center for the Performing Arts in Philadelphia, home of the world-renowned Philadelphia Orchestra. He is also a partner in Cipriani International, the acclaimed international

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restaurant and catering establishment, and is a part owner of the Miami Heat basketball team.

Share Stallings (Producer)

After producing *Death at a Funeral*, Share Stallings moved on into producing *Curious George 2* for Universal. She is also a Producer on *Tied to a Chair* (with Mario Van Peebles), and was the Producer of *The Reality Trap* (with Tovah Feldshuh). She was a Development Producer at Disney Toons and an Associate Producer of *Brain Smasher...A Love Story* (with Teri Hatcher).

Before producing, Stallings was Vice President, Nickelodeon Movies, and acted as the Production Executive on *Jimmy Neutron: Boy Genius* and *The Wild Thornberrys Movie*. Previously, she served as Head of Development for Animated DVDs and Pre-School TV Series at DreamWorks SKG and was the Executive in Charge of Production for *Joseph, King of Dreams* (prequel to *The Prince of Egypt*). Prior to this, she was Vice President, Frank Oz Productions, working on *Indian in the Cupboard* and *In & Out*. Stallings was also Vice President of Production for Kings Road Entertainment, where she worked on *Knights* (with Kris Kristofferson), *There Goes The Neighborhood* (with Jeff Daniels), and the *Kick Boxer* series.

Stallings has been an Associate Professor at California State University, Northridge and is a member of From the Heart, The Process Studio Theatre Company and ASCAP (as a lyricist).

Laurence Malkin (Producer)

With ongoing projects in Hollywood and Europe, Laurence Malkin most recently directed and produced the psychological thriller *Five Fingers*, starring Laurence Fishburne, Ryan Phillippe, and Colm Meany. The film received its world premiere at the Tribeca Film Festival 2006 and Lionsgate will release it in North America.

Death at a Funeral, which won the Audience Award at this year's U.S. Comedy Arts Festival, is Malkin's second collaboration with Dean Craig. He also produced Craig's first script, *Caffeine*, which starred Mena Suvari, Breckin Meyer, and Katherine Heigl. Malkin previously directed and produced *Soul Assassin*, an action-thriller starring Skeet Ulrich, Kristy Swanson, Derek de Lint, and Rena Owen. The film was selected for numerous international film festivals and was chosen as one of the Dutch "Success Films" by the Federatie Filmbelangen.

Since graduating from USC Film School, Malkin has co-written, directed, and produced over two hundred commercials and music videos. His commercial for Photobuys Magazine was honored by the AICP and added to the permanent film collection at New York's Museum of Modern Art. With his writing partner, Chad Thumann, Malkin has also scripted various projects for the U.S. film studios.

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Malkin began his creative life in the theater, creating performance art pieces and directing productions of *Zoo Story*, *Betrayal* and *Waiting For Godot*. Along with his writing partner, Malkin co-created *The Musicosm*, an episodic website about the music industry, which used character-based portals as narrative interfaces.

He also received awards for his short films and visual poems, including a CINE Eagle Award, a bronze medal at the Houston Film Festival, and a nomination for Best Drama at the Electronic Cinema Festival in Tokyo for *Dark Horizon*.

Diana Phillips (Producer)

Diana Phillips is an American producer who now resides in London. Most recently, she produced Paramount's *Alfie* starring Jude Law and Marisa Tomei, directed by Charles Shyer. Prior to that, Phillips produced Miramax/Filmfour's *Birthday Girl* written and directed by Jez Butterworth and starring Nicole Kidman and Ben Chaplin; and MTV's first feature film, *Joe Apartment* for David Geffen.

For many years, Phillips collaborated with Abel Ferrara on such films as *King of New York* starring Christopher Walken and *Dangerous Games* with Madonna and Harvey Keitel, as well as producing Ferrara's *Bad Lieutenant*.

Phillips also produced *Blue in the Face* and *Smoke* (Miramax) for Wayne Wang and Darnell Martin's *I Like It Like That* for Columbia Pictures.

Between 1996 and 1999, she was Executive in Charge of Production for Jim Henson's Creature Shop. Phillips is currently producing *Wild Child*, a Working Title picture directed by Nick Moore, starring Emma Roberts.

Dean Craig (Screenwriter)

English screenwriter Dean Craig has been writing professionally for four years. *Death at a Funeral* is Craig's first major feature. When production ended in July 2006, he was hired to write *Down and Dirty Pictures*, an adaptation of the acclaimed expose of the independent film industry written by Peter Biskind, author of "Easy Riders, Raging Bulls." He is currently writing the feature films *A\$\$hole*, for Paula Weinstein (*Blood Diamond*) and Warner Brothers, and *Affected Provincials Companion* to be produced by Jonny Depp and Graham King (*The Departed*) and directed by the Russo Brothers. He also wrote *Caffeine* which starred Mena Suvari, Katherine Heigl, Breckin Meyer and Mike Vogel. Craig has written & directed three short films, and is scripting his directorial feature debut, *Lovesick*.

Oliver Curtis, BSC (Cinematographer)

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Oliver Curtis received a first class honours degree in Photography and Film from the London College of Printing as well as a Diploma in Film Studies from the University of London. In 1992 he attended a Cinematography Masterclass in the US with the legendary Jack Cardiff BSC, Robbie Greenberg ASC and Peter James ACS, ASC. Curtis has taught Film and Video Production to students at the Watershed Media Centre in Bristol and was awarded the BSC in 1998.

A sought-after talent in the world of cinematography, he has combined his work on feature films with television dramas, documentaries and a host of commercials. Among his most notable feature film credits are *The Wedding Date*, *Owning Mahowny* starring Philip Seymour Hoffman, the award-winning *Love and Death on Long Island*, *Saltwater*, *The Wisdom of Crocodiles*, *The Final Curtain* and *Madagascar Skin*.

He received a BAFTA nomination for Best Photography and Lighting for Marc Munden's television adaptation of *Vanity Fair* in 1999 and also went on to light *Uncle Adolf* and *Bait* for director Nick Renton. Other notable TV drama credits include *Our Boy*, *Bodyguards*, *More is Less*, *Prayer for a Crash*, *The Accidental Conspiracy*, *Invisible City* and *Flames of Passion* for which he was Highly Commended in the Cinematography category at the Chicago Film Festival in 1990.

He has worked on over forty major commercials for major companies such as Guinness, Wella, Halifax, Max Factor, Rimmel, Ghost, Nivea, Head and Shoulders, Pantene, Carphone Warehouse, Oil of Olay, Sony Ericsson, Honda and Pizza Hut. His documentary credits include *Rough Guide to the World*, *The Late Show*, *Horizon*, *Shopping* and *The Net* for BBC2 and *Passengers* for Rapido TV/C4. Curtis has also directed *Trotsky's Home Movies* for C4's *Rear Window* series, *After the Attack* as part of the *Affairs of the Heart* series, *Pontecorvo* and *Foundations of Nightmare*.

Michael Howells (Production Designer)

A highly experienced talent not only in major feature films, but also in the fields of theatre, opera, ballet, documentaries, fashion, exhibitions and art installations, Michael Howells was also been BAFTA and RTS nominated in the production design category for Charles Sturridge's *Shackleton*. He was nominated for a Golden Satellite for Oliver Parker's *An Ideal Husband* and BIFA-nominated in the Best Technical Achievement category for Stephen Fry's *Bright Young Things*.

Other major feature film highlights in his long and distinguished career include, *Emma*, *Fairytale A True Story*, *Princess Caraboo*, *Talk of Angels*, *Everafter*, Mike Figgis' *Miss Julie* and *About Time Too* and more recently, Kirk Jones' *Nanny McPhee* and Paul Weiland's *Sixty Six*.

Natalie Ward (Costume Designer)

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An accomplished talent in the world of feature film costume design, Natalie Ward's most recent credits include, Roger Michell's *Venus* starring Peter O'Toole and Vanessa Redgrave; Anthony Minghella's *Breaking and Entering* with Jude Law and Juliette Binoche; and *Derailed* starring Jennifer Aniston and Clive Owen.

A regular collaborator with directors Roger Michell and Micheal Winterbottom, Ward designed the costumes for Michell's *Enduring Love* and *The Mother*, and Winterbottom's *Code 46* with Tim Robbins and Samantha Morton, *Wonderland* and *24 Hour Party People*. Other notable credits include *Bridget Jones' Diary*, *The Beach* for Danny Boyle, *Intimacy* and Damien O'Donnell's *Heartlands*. Earlier in her career, Ward assisted on such films as Shekhar Kapur's *Elizabeth*, Winterbottom's *I Want You* and *Dad Savage*.

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SIDNEY KIMMEL ENTERTAINMENT
Presents

A
PARABOLIC PICTURES
STABLE WAY ENTERTAINMENT
Production

A
VIP MEDIENFONDS 1 + 2
TARGET MEDIA
Co-Production

A
FRANK OZ
Film

JANE ASHER
EWEN BREMNER
PETER DINKLAGE

DAISY DONOVAN
PETER EGAN
RUPERT GRAVES
KEELEY HAWES
MATTHEW MACFADYEN
KRIS MARSHALL
ANDY NYMAN
ALAN TUDYK
PETER VAUGHAN
THOMAS WHEATLEY
Casting by
GAIL STEVENS, CDG

DEATH AT A FUNERAL

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Music by
MURRAY GOLD

Costume Designer
NATALIE WARD

Editor
BEVERLEY MILLS

Production Designer
MICHAEL HOWELLS

Director of Photography
OLIVER CURTIS, BSC

Co-Producers
JOSH KESSELMAN
ALEX LEWIS

Executive Producers
WILLIAM HORBERG
BRUCE TOLL
ANDREAS GROSCH
PHILIP ELWAY

Produced by
DIANA PHILLIPS

Produced by
SHARE STALLINGS
LAURENCE MALKIN

Produced by
SIDNEY KIMMEL

DEATH AT A FUNERAL

Written by
DEAN CRAIG

Directed by
FRANK OZ

“DEATH AT A FUNERAL”

Daniel / Matthew MacFadyen
Jane / Keeley Hawes
Howard / Andy Nyman
Justin / Ewen Bremner
Martha / Daisy Donovan
Simon / Alan Tudyk
Sandra / Jane Asher
Troy / Kris Marshall
Robert / Rupert Graves
Uncle Alfie / Peter Vaughan
The Reverend / Thomas
Wheatley
Victor / Peter Egan
Peter / Peter Dinklage