

# AFTER THE WEDDING



**Written for the Screen and Directed by**  
Bart Freundlich

**Based on the film**  
"EFTER BRYLLUPPET"  
Story by  
SUSANNE BIER and ANDERS THOMAS JENSEN  
Screenplay by  
ANDERS THOMAS JENSEN

**Produced by** Joel Michaels, Harry Finkel

**Starring** Julianne Moore, Michelle Williams, Billy Crudup and Abby Quinn

**Running Time:** 112mins

**Contacts:**

Anna Bohlin / Cornerstone Films Publicity  
ab@cornerstonefilm.com

Joanne Michael / Cornerstone Films  
Marketing jm@cornerstonefilm.com

# *After The Wedding*

## Final Production Information

### Short Synopsis:

As if driven by an inescapable force, Isabel (Michelle Williams) has devoted her life to running an orphanage in a Calcutta slum. With funds running dry, a potential donor, who requires she travel from India to New York, to deliver a presentation in-person, contacts Isabel. At first balking at the demand of an uncommitted philanthropist, she relents, and travels to a city she deliberately hasn't returned to in over two decades.

Once in New York, Isabel lands uncomfortably in the sites of the orphanage's possible benefactor, Theresa Young (Julianne Moore), a multi-millionaire media mogul. From the glittering skyscraper where she runs her successful business, to the glorious Oyster Bay estate, where she lives happily with her artist husband, Oscar Carlson (Billy Crudup), 21-year-old daughter, Grace (Abby Quinn), and eight-year-old twins, Theo and Otto, Theresa's life couldn't appear to be more perfect. But appearances are only skin deep, and Isabel and Theresa have more in common than meets the eye.

While Isabel thinks she'll soon be returning to her beloved orphanage, Theresa has other plans. She insists Isabel attend Grace's wedding at the family's estate. The joyful event becomes a catalyst for a revelation that upends the lives of both women, and the people who love them most.

With the same quiet depth and intensity found in *Ordinary People* and *Terms of Endearment*, *After the Wedding* celebrates the complex, transformative power of the most primal of human connections, as well as the ever-expanding definition of what makes a family.

Based on the Academy Award nominated film by Susanne Bier, *After the Wedding* stars: Academy Award winner Julianne Moore (*Bel Canto*, *Gloria*), Academy Award nominee Michelle Williams (*Venom*, *I Feel Pretty*), Billy Crudup (*Where'd You Go*, *Bernadette*), Abby Quinn (*Bumblebee*, *Good Girls Get High*), and Alex Esola (*Orange is the New Black*, *The Young Pope*).

Presented by Ingenious Media, Rock Island Films and Riverstone Pictures, the film is written and directed by Bart Freundlich (*Wolves*, *The Rebound*), and is produced by Joel Michaels (*Terminator Salvation*, *Basic Instinct 2*, *Lolita*) and Harry Finkel (*Finding Steve McQueen*, *Trading Paint*).

## Long Synopsis:

As if driven by some inescapable force, Isabel (Michelle Williams), an orphanage director in the slums of Calcutta, has devoted her life to caring for impoverished children. She's also become surrogate mother to a vulnerable seven-year-old boy, Jai (Vir Pachisia), with whom she shares such a deep emotional bond, that they're nearly inseparable.

Despite years spent working with her colleague, Preena (Anjula Bedi), to scrape together donations, the orphanage is on the brink of bankruptcy. And just as the situation reaches its breaking point, Preena receives a letter from a potential big donor, who requests that Isabel travel to New York to deliver a presentation in-person. At first balking at the demand of the as yet uncommitted philanthropist, Preena convinces her to relent, and Isabel travels back to a city she's deliberately been avoiding for over two decades.

Once in New York, Isabel is as disoriented by the luxury of the hotel that's been arranged for her, as she is meeting the orphanage's possible benefactor, the glamorous, multi-millionaire media mogul, Theresa Young (Julianne Moore).

From the glittering skyscraper where she runs her successful business, to the glorious Oyster Bay estate, where she lives happily with her artist husband, Oscar Carlson (Billy Crudup), 21-year-old daughter, Grace (Abby Quinn), and eight-year-old twins, Theo and Otto, Theresa's life couldn't appear more perfect.

But although their lives seem diametrically opposite, Isabel and Theresa are forces to be reckoned with, and have far more in common than they may ever know.

While Isabel thinks she'll soon be returning to the orphanage, and her beloved Jai, Theresa has other plans. She invites Isabel to attend Grace's wedding to Jonathan (Alex Esola), a rising young executive at her company. Not wanting to feel any more displaced, Isabel demurs but Theresa, always in command, insists.

Despite the veneer of joyfulness, the wedding exposes a long-hidden truth, ripping open an old wound, and exposing a new secret, which alters the course of all of their lives.

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## ABOUT THE PRODUCTION:

When producer Joel B. Michaels saw Danish filmmaker Susanne Bier's Academy Award nominated film, *After the Wedding*, he was stunned by the powerful human drama of the story. "What attracted me to the piece," he recalled, "was that it dealt with the gray areas of life, and the idea that what is morally right or wrong can get muddled. We humans are nearly all guilty of manipulations both large and small, but even with the best intentions, bending the truth to fit your personal narrative often results in great damage."

Michaels aggressively pursued the rights to the film from the film's Danish production company, and after a long-fought battle against larger production companies, finally acquired them mid-2007. He had an early adaptation of the script written, and then spent years trying to find the right director. In 2016, a friend suggested he contact Bart Freundlich. Michaels knew the director to be a master of stories with knotty emotional landscapes, and that he had a well-deserved reputation as an actor's director.

"Bart immediately understood the intention of the film, and spoke to me about the story in the way that I always envisioned it," said Michaels. We had a series of conversations, and I found that he tapped right in to the psyche and the psychology of all of the characters."

Freundlich was a fan of Bier's work but had never seen *After the Wedding*. He found the intensive character development and very modern way the high drama unfolded, to be compelling. "It's a story that lives in the real world," he said. "One that I think we all recognize. I was fascinated by, and wanted to further explore that human frailty, and the joys derived from people we form relationships with over the course of our lives. At the end of the day, we're all on this journey, but we don't really have a choice about where it takes us fully."

Freundlich and Michaels also discussed a critical aspect of the story. Bier's film had two male leads but Michaels felt that the film would work significantly better with the leads being played by two women. Freundlich took a beat, and then whole-heartedly agreed with Michaels that between the dearth of significant, multifaceted leading roles for women, and the country's current climate regarding power dynamics and gender, the switch made the story more current. Freundlich got to work adapting the script.

"The original story was like nothing I'd worked on before," he said. "It had many layers, and a plethora of different, three-dimensional, character perspectives. So, it was an exciting opportunity to tell a story that takes on what it means for these women to make certain high-stake choices, and then have to deal with the many consequences of those actions."

Julianne Moore had loved the Bier's film, and when Freundlich, to whom she's married, began adapting the story, she thought the role of Theresa could present an interesting acting challenge. While Freundlich was writing, Moore gave him valuable input, which included insights into the characters and how they related to one another. "I love family stories and movies that are about relationships," she said, "because that's the stuff of our lives. I think all of us have some sort of story in that world, and I'm most interested in those personal narratives."

After Freundlich completed the script, Moore committed to playing Theresa. "Casting is never easy," noted Michaels, "but with Julie on board, she made it a whole lot easier to sign the rest of the cast. She and Bart were instrumental in bringing Michelle Williams and Billy Crudup to the film."

Freundlich says that casting is one of the most enjoyable aspects of the filmmaking process, and casting *After the Wedding* was especially rare; It was the first time he got the exact actors he'd been picturing in his head, while he was writing the script. He's long been impressed with Michelle Williams' soulfulness and craft, and has done two previous films with Crudup, who is also a close friend.

Michelle Williams was deeply drawn in by the emotional peaks and valleys that are inherent in the story. "I'm always keen to do something that I haven't done before, and that I don't quite know how to do," she said. "It felt exciting to stretch for Isabel, and for that growth to be a little bit painful, because I wound up in new places each time."

Williams was also so moved by the depth of Isabel's loyalty to the children of the orphanage, that she told producer Harry Finkel she'd be willing to spend her own time working in a similar environment before shooting began.

The notion of what makes a "good" father in the film loomed large for Crudup. He and Freundlich have often had long discussions about their roles as fathers. The film's themes of what a parent wishes to pass on to their children, how they want protect them, and how they sometimes fail as parents, really resonated with both of them. Crudup acknowledged that exploring creatively what had so far been personal interactions between friends, felt natural during filming.

"It's always incredibly gratifying to work with Bart," said Crudup. "He has an intuitive understanding of how monumental things most often happen in small scale. Almost every conversation we had about Oscar was about me diminishing the extent to which I'm revealing his inner turmoil. And doing that the right way, is in no small part due to Bart's knowledge of how he was going to chart that course."

Moore was an early supporter of casting Abby Quinn as Grace. "She is marvelous," enthused Moore. "And because I had been involved in this movie, as a partner to my husband, I saw all of the auditions. She stood out for me right away. She was completely effortless, and open and lovely to watch. I remember thinking, 'Oh please, let it be her.'"

With an abbreviated schedule and very little time for the actors to rehearse prior to shooting, Quinn was concerned about effectively portraying Grace in the context of the character's close familial relationships, but her fears were soon allayed.

"Right after meeting Julie and Bart I knew it would be okay," laughed Quinn. "I spent several hours hanging out at their house. We talked about their kids and where they grew up. Just being with them and talking about our lives, gave me the chance to build a relationship with Julie, and understand what Bart wanted from the character, before we ever got in front of a camera."

"What I found with Billy Crudup, Michelle Williams, Julianne Moore and Abby Quinn, is that these are actors who embraced the conflict and the contradiction," Freundlich added. "They were 'happy' with the endless peeling back of the layers of what could be going on. They strove to uncover the subtleties of how much these people were aware their behavior, and how much of it was unconscious."

## **The Look and Feel of *After the Wedding*:**

Realistically zigzagging from extreme poverty in Calcutta to extreme wealth in New York was no small feat. The shooting schedule was tight, and the budget not large, but Michaels, Finkel and Freundlich assembled a remarkable team of craftspeople to create the stunning visuals, that beautifully illustrated the chasm between the lives of Isabel and Theresa.

Beginning with the practical locations in New York, location manager Jillian Stricker worked closely with Freundlich and the production team, to find and secure spaces that were wholly emblematic of Theresa Young's life, and which also stood in stark contrast with everything Isabel represented.

"Bart impressed that the locations were critical to telling the story," said Stricker. "Everything that got represented through a space was supposed to transform the audience, especially when it came to Theresa and Oscar's estate. That house had to say everything about the characters."

Stricker lucked out with several of the Manhattan locations. Freundlich and Moore are such fixtures in New York, which their connections alone assisted in nailing down the office, hotel and restaurant spaces, which were largely located in both the Bowery and Ludlow Hotels. Finding the right oceanfront estate however, was not so easy.

After many false starts, Stricker was led to the home of Carter and Susie Bells. Sitting right on the bay, the house was exactly what they were looking for. And in a lucky turn of events, Susie Bells, a renowned landscape designer, and author of twelve books on the subject, had been passionate about designing the gardens around her own estate.

To ensure the visual integrity of the film, Freundlich relied upon director of photography, Julio Macat, with whom he'd worked before. "I was so happy to have someone who I have a shorthand with," said the director. "We felt that it was very important to have a kind of luxurious look to the movie. I wanted the world that Isabel is thrust into, to feel like something you wanted to be surrounded by."

The film gave Macat an opportunity to experiment with novel ways to light and shoot the classically compositions, wide screen shots, that enhanced the dramatic points of the story. "We were shooting in the 70-millimeter format on these beautiful Alexa 65 cameras that record in 6.5, 6.5K resolution," he said. "When you look through those cameras, it's like breathing underwater. It's just beautiful and wide, and a little over exposed. It was very exciting to do such a deeply personal, intimate movie with this super wide scope feel. I was also working with a new way to use white light and break it up into colors. I could do everything from subtly changing a character's features to creating more elegant shadows and reflections."

The editor, Joe Krings, who'd also worked previously with Freundlich, was tasked with creating the film's rhythm. "He always has an eye for truth, Freundlich said. "He'd watch the performances and approach things from the perspective of the character, and just refuse to allow there to be a false moment."

Production designer Grace Yun, who was working with Freundlich for the first time, impressed him from their first meeting. "She immediately took the story and told me how it inspired her," he said. "She sees things in a 360° way, it's almost like she was seeing a virtual reality of the script."

Yun presented Freundlich with everything from decorating plans for the estate to pictures from her last trip to India, as well as complete color palettes for the characters. "Bart and I discussed keeping things kind of serene, so I focused on tones that were neutral and soft. I laid down grays, and grays with blue and purple undertones. The goal was to keep it quiet but to include a layer of character dressing, because there's so much in the script that's emotionally stirring."

She enjoyed a close collaboration with Macat and costume designer, Arjun Bhasin. "They're both very open and generous," she said. "We frequently talked about the color palette, and what color temperatures worked best in certain scenes, as well as the themes and concepts that run through the design. I often found myself planning for things that, in terms of Julio's composition, would fit nicely in the frame."

When designing the costumes, Bhasin remained alert to creating clothing that not only made the characters inhabit what they were wearing, but that what they were wearing belonged in the space they were living in. "That's what Grace and I do," he said. "We work together to make the space and the costume feel like one complete character."

For Isabel's palette, Bhasin used only colors, textured fabric and garments that were sourced in India. Careful to not be heavy handed, the character's simple clothing was imbued with subtle indigos and turmeric.

When creating looks for Theresa, Oscar and Abby, he used soft neutrals and sumptuous fabrics to convey quiet wealth, and the kind of moneyed comfort most often found in exclusive enclaves.

Even the costumes for Abby's elaborate wedding, which included a live fire-works display, took a backseat to the physical environment. "While the wedding was richly detailed, we also wanted it to be very personal, and simple," Bhasin said. "The garden was the star of the location, so I created a story with the clothes, and the people at the wedding were an extension of the garden."

When the team finally traveled to India to complete shooting, they were confronted with a whole new set of complex issues. It was monsoon season, and Calcutta was off limits. They were able to secure locations in the southern city of Karaikudi, in India's Tamil Nadu state, not too far from the Equator.

Karaikudi had its own extreme challenges, which to the benefit of the movie, lent authenticity to Isabel's world of the orphanage and breathtaking colors. "The conditions of the working environment were challenging," said Michaels. "It was hot and unbelievably humid, which only contributed to the challenges, but we finessed it."

## ABOUT THE CAST:

**MICHELLE WILLIAMS' (Isabel)** performances have established her as one of Hollywood's most sought-after and respected actors, earning her five Golden Globe nominations and one win, a Tony Award nomination, and four Academy Award® nominations.

Williams was recently seen in the STX romantic comedy, *I Feel Pretty*, opposite Amy Schumer. Directed by Abby Kohn and Marc Silverstein.

This October, Williams' will star opposite Tom Hardy in the highly anticipated Marvel film *Venom*, distributed by Sony Pictures. Williams plays the role of Anne Weying, Eddie Brock's (Tom Hardy) ex-wife.

Williams was last seen in Ridley Scott's *All The Money In the World*, opposite Christopher Plummer and Mark Wahlberg. For this film, Williams earned a Golden Globe Nomination for "Best Performance by an Actress in a Motion Picture." Williams also starred opposite Hugh Jackman in *The Greatest Showman*. The film became a box-office smash, garnering over \$320 at the box office, and a soundtrack that topped the charts. The film continues to show staying power months after its initial release.

Previously, Williams starred in Kenneth Lonergan's Academy Award® nominated *Manchester By The Sea*, opposite Casey Affleck. For her performance, she was nominated for an Academy Award®, Golden Globe Award®, Screen Actors Guild Award, BAFTA Award, and Critics' Choice Award for "Best Supporting Actress." Williams also appeared in Todd Haynes' *Wonderstruck* alongside Julianne Moore and the film premiered at the 2017 Cannes Film Festival and screened as the centerpiece title of the New York Film Festival.

Williams' was also seen in Derek Cianfrance's *Blue Valentine* opposite Ryan Gosling. Williams' captivating performance earned her an Academy Award® nomination for Best Actress as well as Golden Globe, Broadcast Film Critics Association nominations and Independent Spirit Award nominations. Williams' performance in Ang Lee's *Brokeback Mountain*, released in 2005, earned her nominations from Independent Spirit Award, SAG, Golden Globe, BAFTA, Broadcast Film Critics Association as well as an Academy Award® nomination for "Best Supporting Actress." In late 2011, she took on the iconic Marilyn Monroe in *My Week With Marilyn* opposite Kenneth Branagh and Judi Dench, a role that garnered her third Academy Award® nomination, as well as nods from BAFTA and the Screen Actors Guild Awards, in addition to Golden Globe and Independent Spirit Award wins.

In her first collaboration with Kelly Reichardt in the critically acclaimed independent film *Wendy and Lucy*, Williams' moving and evocative performance as "Wendy" garnered a Toronto Film Critics Award for "Best Actress" in 2009 and her third Independent Spirit Award Nomination. 2010 marked Williams second collaboration with director Kelly Reichardt in the period drama *Meek's Cutoff*, which won the Producers Award at the 2011 Independent Spirit Awards as well as the Signis Award at the 2010 Venice Film Festival. Williams' third collaboration with Reichardt, *Certain Women*, premiered at the 2016 Sundance Film Festival to rave reviews, and was released by IFC Films. *Certain Women* received the BFI London Film Festival's best film award.

Williams' other film credits include Martin Scorsese's *Shutter Island*, Sam Raimi's *Oz: The Great and Powerful*, Saul Dibb's *Suite Française*, Sharon Maguire's *Incendary*, Sarah Polley's *Take This*



Waltz, Charlie Kaufman's *Synecdoche, New York*, Todd Haynes' *I'm Not There*, Wim Wenders' *Land of Plenty*, Ethan Hawke's *The Hottest State*, Thomas McCarthy's *The Station Agent*, Sandra Goldbacher's *Me Without You*, and Andrew Fleming's *Dick*. In 2005, Williams was honored by the Motion Picture Club as "Female Star of Tomorrow."

On television, Williams starred opposite Chloë Sevigny in Martha Coolidge's HBO movie *If These Walls Could Talk 2*. She also had a six-year run as "Jen Lindley" on the WB's hit television series *Dawson's Creek*. The series premiered in 1998 and remained one of the WB's top-rated shows throughout its run.

On stage, Williams was most recently seen on Broadway starring in David Harrower's Olivier Award-winning Drama *Blackbird* opposite Jeff Daniels with Joe Mantello directing and Scott Rudin producing. Her depiction of "Una" garnered her a Tony nomination for "Best Performance by an Actress in a Leading Role in a Play." She made her Broadway debut as "Sally Bowles" in the recent Roundabout Theatre Company production of *Cabaret*. Her previous theatre credits include the Off-Broadway productions of Mike Leigh's *Smelling a Rat* and Tracy Letts's *Killer Joe*, and the Williamstown Theatre Festival production of *The Cherry Orchard*.

**BILLY CRUDUP (Oscar Carlson)** Has Film credits that include: *Where'd You Go, Bernadette*; *Justice League*; *Alien: Covenant*; *1 Mile to You*; *Youth in Oregon*; *20th Century Women*; *Jackie*; *Spotlight* (Screen Actors Guild Award); *The Stanford Prison Experiment*; *Glass Chin*; *The Longest Week*; *Rudderless*; *The Convincer*; *Too Big to Fail*; *Eat Pray Love*; *Watchmen*; *Public Enemies*; *Dedication*; *Mission Impossible III*; *Trust the Man*; *The Good Shepard*; *Stage Beauty*; *Big Fish*; *Almost Famous*; *Jesus' Son* (Best Actor Award; Paris Film Festival, Independent Spirit Award nomination); *Sleepers*; *Everyone Says I Love You*; *Grind*; *World Traveler*; *Charlotte Gray*; *Princess Mononoke*; *The Hi-Lo Country*; *Waking the Dead*; *Inventing the Abbotts*; *Without Limits* (National Board of Review Award); *Monument Avenue*.

For television, Crudup's credits include: *Gypsy*. And on Broadway, Crudup was seen in: *No Man's Land*, *Waiting For Godot*, 2011 revival of *Arcadia* (Tony nomination), *The Coast of Utopia* (Tony Award, Drama Desk and Outer Critics Circle nomination), *The Plowman* (Tony nomination), *The Elephant Man* (Tony and Outer Critics Circle nomination), *The Three Sisters* (Drama Desk nomination), *Bus Stop*, *Arcadia* (Theatre World and Clarence Derwent Award, Outer Critics Circle nomination).

Crudup's Off-Broadway credits include: *Harry Clarke* (Outer Critics Circle Award, Off Broadway Alliance Award, Lucille Lortel Award, Obie Award, Drama League nomination, Drama Desk nomination), *The Resistible Rise Of Arturo Ui*, *Measure For Measure*, *Oedipus*, *The Metal Children*, *America Dreaming*.

Crudup is a graduate of the University of North Carolina at Chapel Hill and New York University.

**JULIANNE MOORE (Theresa Young)** is an Academy Award and Emmy winning actor, and the first American woman to be awarded top acting prizes at the Cannes, Berlin, and Venice film festivals.

Moore also is a NY-Times bestselling author, for her children's book series "Freckleface Strawberry". She is on the Advisory Council of The Children's Health Fund, a supporter of the Tuberos Sclerosis Alliance, and in 2015, became founding chair of the Everytown for Gun Safety Creative Council, a creative community established to help amplify the movement to end gun violence in America.

Moore can next be seen in *In Bel Canto* (2018) and *Gloria* (2018).

**ABBY QUINN (Grace Carlson)** has been performing since the age of six when she was cast as a munchkin in her school's production of *The Wizard of Oz*. She was most recently seen in Arkangel, an episode of Netflix's *Black Mirror* that was directed by Jodie Foster. She also starred alongside Edie Falco, Jenny Slate, and John Turturro in *Landline*, a film by the same creative team behind the multi-award-winning *Obvious Child*. Up next, she will appear in *Bumblebee*, a spinoff and sixth installment of the *Transformers* film series, opposite Hailee Steinfeld and John Cena, set for a December 2018 release. She will also star in *Good Girls Get High*, an upcoming Warner Bros. digital feature, and in the film *Radium Girls* opposite Joey King. Her other credits include *The Journey Is the Destination*, *Law and Order SVU*, as well as *The Sisterhood of Night*.

For as long as she has been acting, Quinn has been singing and writing music. She began playing guitar at the age of 7, and is vocally trained by Steven Lutvak. Most recently, Quinn has recorded her original music with producer, Ryan Hadlock, at Bear Creek Studio in Woodinville, Washington, as well as in California with producer, John Fields.

Quinn is an accomplished equestrian, avid snowboarder and lover of the outdoors.

**ALEX ESOLA (Jonathan)** was seen in a recurring role on Paolo Sorrentino's HBO mini-series *The Young Pope*. He also co-starred in MTV's two-part *Scream Season 2* – Halloween special.

Esola starred in Lifetime Movie Network's *Dangerous Lessons*, directed by Damián Romay. Additional television credits include: appearances on *Mr. Robot*, *Odd Mom Out*, and *Law & Order: SVU*.

Esola will be seen in the upcoming season of the Netflix series *Orange is the New Black*. On stage, Esola co-starred in Ivo van Hove's Tony Award Winning production of *A View From the Bridge* at the Ahmanson Theater in LA and The Kennedy Center in Washington, DC.

Esola is a graduate of NYU Tisch School of the Arts' Stella Adler studio.

**SUSAN BLACKWELL (Gwen)** co-created and appeared in the off-Broadway musical *Now.Hear.This*. She hosts *Side by Side by Susan Blackwell* on [Broadway.com](http://Broadway.com).

She recently completed the films *Auggie* and *Before/During/After*. Additionally, some of the films she's appeared in are *The Post*, *The Comedian*, *Norman*, *A Most Violent Year* and *Margin Call*.

Blackwell's many TV appearances include: *Ray Donovan*, *The Blacklist*, *Younger*, *The Night Of*, *Difficult People* and *Master of None*.

She is the founder of Susan Blackwell + Co, a collective of teaching artists applying creative and performance technique to real world challenges. She has led transformational workshops for thousands of participants at Fortune 100 companies, universities and other institutions.

**VIR PACHISIA (Jai)**, at the tender age of 7, lives in New Delhi and has the heart, mind and soul of an actor beyond his years. Groomed and mentored by Simi Sahnna since the age of 4, Pachisia has always been a hardworking and talented actor with great potential in improvisational and mono-dramatic acting.

Empathetic and confident, Pachisia, under the tutelage of Ms. Sahnna, continues to grow as an actor refining his craft of expressing emotions with sensitivity and poise. Despite early diffidence in front of a camera, Ms. Sahnna realized Pachisia's potential and encouraged him to focus on his photogenic strengths. This reassurance and Pachisia's own determination and belief in Ms. Sahnna's mentorship has taken the pair on a rollercoaster of emotions, being shortlisted for multiple roles over the years, he has garnered true experience and an appreciation beyond his years for the intricacies of the profession.

Pachisia has developed into a bright methodical actor. His acumen and Ms. Sahnna's guidance have enabled him to emote with composure. A true lover of the art, Pachisia is constantly sharing his skills and tips with all who cross his path, be it at school, playing at a park or to infinity & beyond – Pachisia may be grounded in reality but is perpetually in search of his big role and a chance to put his artistry on show.

Pachisia has a great range of qualities, with a fluent command of both English and Hindi, he is able to connect with multiple audiences and capture their attention. Possessing an eidetic memory, he gobbles up and assimilates scripts for fun!

Off-stage Pachisia likes to immerse himself in storybooks and film. The epic space opera *Star Wars* and the *Rocky Balboa* series are some of his favorites, exemplifying his appreciation of passion and perseverance. He also loves football and is a fan of Lionel Messi, a phenom himself. He enjoys the simpler times of life too, socializing with his school friends, spending time with his family and playing with his five vivacious dogs.

*After the Wedding* is Pachisia's debut in film. The role calls for him to draw upon his emotivity and express himself as a sensitive young boy. He very much looked forward to playing his part in this exciting project and was determined to do his best! He did!!!

Looking forward, Pachisia sees no limitations through his crystal ball – with the drive and determination to collaborate with the best, immersing himself in each project and soaking up all he can from the great actors and directors he hopes to work with. However, Pachisia retains a humble underlying motivation, he truly believes in making a difference in this world via the magical medium of acting, and desires to bring some peace, love and happiness to anyone who meets him along the way!

**ANJULA BEDI (Preena)** has a Masters in English from Delhi University. She worked as Lecturer in English in Kanoria, College, Jaipur, before moving to Mumbai for my husband's job. She has a certificate in acting from the National School of Drama in an Extension Program. She also has a diploma in Japanese Language and Mass Communication from The Institute of Mass Communication, New Delhi.

Bedi is the Chairman and Founding Member of the Surnai Theatre Group, Mumbai, founded 40 years ago by alumni of the National School of Drama, New Delhi, to bring meaningful Hindi theatre to audiences. She has acted in over 40 plays in both Hindi and English. She has translated several plays of renowned playwrights from all over the world, from English to Hindi for performances produced by Surnai

Theatre and Folk Arts Foundation.

Bedi has travelled to Japan, Canada and the US under the aegis of the Sangeet Natak Akademi for folk performances.

Bedi specialized in acting in Shakespearean plays in College and University. She has worked as cultural consultant in schools in Mumbai, Birla Public School, Cathedral Junior School, GD Somani Public School, The Japanese School, Oberoi International School, writing and directing plays and organizing their cultural activities. She worked with NGOs in Mumbai, in outreach programs, sensitizing parents and children to social disparities and communal issues through theatre.

Bedi has worked in both Hindi and English theater with renowned directors, Alyque Padamsee, Pearl Padamsee, Mohan Meherishi, Bhanu Bharati, Prof Bhalla, Dinesh Thakur, Alan Moller, KK Raina.

Bedi has been seen acting in ongoing production of Ibsen's plays in Hindi in Mumbai. She is an organizer of the Annual Ibsen Theatre Festival in Mumbai for her theater group.

Bedi's film credits include: *Dil Chahata Hai* and *Lakshya* with Farhan Akhtar, *Armaan* with Honey Irani, *Jihaad* with S Singh, in Hindi. She has appeared in the indie films *Everybody Says I Am Fine* by Rahul Bose, *Split Wide Open* by Dev Benegal, filmed in English.

In the publishing world, Bedi is retired as the Proprietor/Director, Eminence Designs Pvt. Ltd, Mumbai, and a publishing company that is dedicated to art, heritage and conservation. She was in charge of commissioning, supervising the design and layout, photography, processing and printing of over 30 books.

She is currently writing family histories and corporate biographies for business houses. In her leisure time Bedi enjoys travel, reading, writing and interacting with children and youth. Bedi is currently based in Mumbai.

**KAIZAD GANDHI (Jaques)** is a versatile actor fluent in Hindi and English. Born in New Delhi to a Parsi Zoroastrian father and a mother from the Garhwal Himalayas, Gandhi has a natural sensitivity for differences of culture and ways of being. He trained as a theatre maker at the Drama School Mumbai, passing out in 2015. Since then he has done a variety of roles, including Deepak in Mahesh Dattani's screenplay, *Thirty Days in September* (available on Netflix), Larry in Patrick Marber's *Closer* (directed by Parveen Bakshi) and Creon in *Project Antigone* (designed and directed by Kuljeet Singh). Gandhi has a serious interest in direction and has directed two plays.

His love for performance and theatre developed early. As a schoolboy he was a regular and active participant in the summer theatre workshops run by his maternal grandfather (the late playwright, director, actor, Lalit Mohan Thapalyal). Fascinated by the eccentricities of people Gandhi majored in Psychology at Ambedkar University, Delhi. A fine photographer, he especially enjoys taking pictures of dance. An avid motorcyclist, he completed the 2,000 km Delhi Ladhak Royal Enfield Himalayan Odyssey at the age of 22. In the discipline, creativity, and sustained alertness required for being a successful motorcyclist, he sees a metaphor for a life well lived.

## ABOUT THE FILMMAKERS:

**BART FREUNDLICH (Director/Writer)** is a director, screenwriter and producer whose credits include *Wolves*, *The Rebound*, *Trust The Man*, *Catch That Kid*, *World Traveler*, and his feature-film debut and Sundance hit, *The Myth of Fingerprints*.

Freundlich has directed numerous episodes of Showtime's *Californication*, as well as Amazon Studio's *Mozart in the Jungle*.

**JOEL B. MICHAELS (Producer)** began his career in the entertainment business as an actor. He became a member of the Stratford Shakespeare Festival Theatre in Ontario, Canada as well as performing on television with the CBC in Canada and on British television.

Michaels most recently served as President of the Halcyon Company from July 2008 through April 2010. During that time, he served as Executive Producer on the feature film, *Terminator Salvation* starring Christian Bale and Sam Worthington.

He was an executive producer on the hit television series *Terminator: The Sara Conner Chronicles* for Warner Bros. Television.

Michaels is also in pre-production on a remake of *The Changeling*, written by Paul Haggis and which will go into production early 2019 under the direction of Mark Steven Johnson. It will be filmed on location in Venice and Berlin. He will also be producing a feature film called *The Falls*, written by Paul Perlove.

During his career as a feature film producer he was President of Production and Distribution at Cineplex Odeon Films from 1986 through 1990 where he initiated production of films such as Oliver Stone's *Talk Radio*; John Schlessinger's *Madame Sousatzka* starring Shirley MacLaine; the four-time academy award nominated Martin Scorsese production of *The Grifters* directed by Stephen Frears and starring Angelica Houston, Annette Bening and John Cusack; *The Glass Menagerie* directed by Paul Newman, starring Joanne Woodward and John Malkovich; the Merchant/Ivory production of *Mr. and Mrs. Bridge* starring Paul Newman and Joanne Woodward, for which Joanne Woodward received an Academy Award nomination for best actress; and Martin Scorsese's production of *The Last Temptation of Christ* in partnership with Universal Pictures.

When Michaels completed his tenure with Cineplex Odeon Films he reunited with Mario Kassar at Carolco Pictures where he had collaborated on films with Kassar and Andy Vajna in the early 1980s and produced *The Silent Partner* starring Elliot Gould, Christopher Plummer and Susannah York; *The Changeling* starring George C. Scott; *Tribute* starring Jack Lemon, for which he received a best actor Academy Award nomination; and *The Amateur* starring John Savage, Martha Keller, and Christopher Plummer.

From 1990 to 1996 Michaels produced several films for Carolco Pictures. These films included: Adrian Lyne's *Lolita* starring Jeremy Irons and Melanie Griffith; Renny Harlin's *Cutthroat Island* starring Geena Davis; Roland Emmerich's *Stargate* starring Kurt Russell and James Spader; and Roland

Emmerich's *Universal Soldier* starring Jean Claude Van Damme, and *Last of the Dogmen* starring Tom Berringer and Barbara Hershey.

In 1996, Michaels was President of MK Productions where he headed up Mario Kassar's production company at Paramount Pictures until 1998 when he joined C-2 Pictures and served as the President of Production. At C-2 Pictures he produced *Terminator 3: Rise of The Machines* with Mario Kassar and Andy Vajna, starring Arnold Schwarzenegger, which was released in July 2003 through Warner Bros. and Sony Pictures. In 2004 Michaels produced *Half-Light* starring Demi Moore and directed by Craig Rosenberg. Michaels also produced *Basic Instinct 2* with Mario Kassar and Andy Vajna, starring Sharon Stone, David Morrissey and Charlotte Rampling, which were released in 2006 through Sony Pictures.

Amongst the many films Michaels produced throughout his career are: *Three of Hearts* starring Billy Baldwin, Kelly Lynch and Sherilyn Fenn; *Black Moon Rising* starring Tommy Lee Jones and Linda Hamilton; *The Philadelphia Experiment*; and *Losin' It* starring Tom Cruise and Shelly Long, and directed by Curtis Hanson.

**HARRY FINKEL (Producer)** is a producer and entertainment attorney specializing in film and television production and finance. In addition to helming legal services for several production companies, writers, and directors, Finkel has served as a hands-on producer for feature films including *Trading Paint* (John Travolta), *Finding Steve McQueen* (Travis Fimmel, Forest Whitaker), and *Black Butterfly* (Antonio Banderas, Jonathan Rhys Meyers).

Off the set, Finkel spends his leisure time drumming and helping nonprofits such as CASA (Court Appointed Special Advocates for foster children) and Guitars in the Classroom.

Finkel is also a panel attorney with California Lawyers for the Arts.

**GRACE YUN (Production Designer)** works primarily on narrative and commercial projects. She earned her BFA at Parsons School of Design.

Yun's career started in the Art Department on films such as Whit Stillman's *Damsels In Distress* and Mike Birbiglia's *Sleepwalk With Me*. From there, Yun moved on to serve as production designer on several feature length films, including Paul Schrader's *Dog Eat Dog* (Cannes Directors' Fortnight closing night film), Eliza Hittman's *Beach Rats* (winner of US Dramatic Directing Award at Sundance), and this year's A24 releases: Paul Schrader's *First Reformed* and Ari Aster's *Hereditary*.

**CAT NAVARRO (Art Director)** has worked with Bart Freundlich, Becky Glupczynski, and Claire Kirk previously on *Wolves*.

Navarro's art directing credits include: *Brainchild* (season 1/Netflix), *Search Party* (TBS), and various commercials.

Navarro went to school in Montréal where she attended Concordia University at the Mel Hoppenheim School of Cinema where I studied experimental filmmaking.

Navarro is a former art department coordinator (*Mozart in The Jungle*, *Wolves*, *Madam Secretary*). When not working in Film and TV, she enjoys doing ceramic work and stop motion animation.

**JOSEPH KRINGS (Editor)** is an editor known for both narrative and documentary feature films. He edited *Captain Fantastic*, directed by Matt Ross. It played at the Sundance and Cannes Film Festivals and earned a best actor Oscar nomination for Viggo Mortensen. Krings previously teamed with director/writer Bart Freundlich on *Wolves* in 2016.

In the documentary world, Krings has cut two fast and funny pop culture docs: *Supermensch*, directed by Mike Myers. It was named Best Documentary at the Hollywood Film Awards, and as nominated for an Emmy. And there was *Drunk Stoned Brilliant Dead* about the wild heyday of the National Lampoon Magazine. It premiered at Sundance. The Sundance Institute named Krings the 2013 Sally Menke Memorial Editing Fellow.

When he's not working, Krings loves hanging out in Brooklyn.

**JULIO MACAT (Director of Photography, A.S.C.)** His first film was the huge box-office hit *Home Alone*. He then went on to photograph *Home Alone II*, *Ace Ventura: Pet Detective*, *The Nutty Professor*, *The Wedding Planner*, *Cats and Dogs*, *Bringing Down the House* and *Wedding Crashers*, all of which opened in the #1 box office position in the US. The total domestic box-office receipt of the films Macat has photographed is over \$1.7 Billion.

His extensive credits include the features: *So, I Married an Axe Murderer*, *My Fellow Americans*, the remake of *Miracle on 34<sup>th</sup> Street*, *Because I Said So* and *Smother* both with actress Diane Keaton. He also did the action picture *Ballistic: Ecks vs. Sever*.

In moving away from comedy to more dramatic work, Macat was asked by first-time directors' Antonio Banderas to photograph his directorial debut *Crazy In Alabama* with Melanie Griffith, and Adam Shankman to film his coming of age drama *A Walk to Remember*. *The Wedding Planner* and *Bringing Down the House*. On another fifteen occasions, Macat guided the directorial debuts of Jason Moore, Aram Rappaport, Tom Shadyac, Raja Gosnell, Vince DiMeglio and Larry Gutterman among others.

Macat has photographed the dramatic films *Moonlight and Valentino*, *Only the Lonely* and the Morgan Freeman heist drama *The Code* directed by Mimi Leder.

In comedy, he has also shot *Blended*, starring Drew Barrymore and Adam Sandler, *Daddy's Home* with Mark Wahlberg, Will Ferrell, *The Boss* and *Life of the Party* both starring Melissa McCarthy, *Middle School* and *Daddy's Home 2* is his latest effort.

Macat's specialty is lighting women's faces and not over-lighting comedies.

A native of Argentina and of Italian descent, Macat began his career at age 19, working his way up the ranks under such distinguished veterans as Mario Tosi, ASC, John Alcott, BSC, and Chris Menges, BSC, the latter two being Academy Award-winning cinematographers.

After studying filmmaking at UCLA at the age of 26, Macat became a camera operator collaborating exclusively with Russian director Andrei Konchalovsky on four films, including: *Runaway Train*, *Shy People* and *Tango and Cash*.

As a cinematographer, Macat's early work included numerous music videos and concerts for performers such as Peter Gabriel, Melissa Etheridge, Phil Collins, Hall & Oats, Van Halen and Alanis Morissette.

As a visual consultant for Walt Disney Studios, Macat collaborated on the animated features *Wreck It Ralph* and *Winnie the Pooh* and more recently for Paramount studios *Sherlock Gnomes*. He has photographed commercials in Europe, South America, Mexico, South Africa and extensively in the US. He has also directed many second units for feature films and commercials.

Macat is fluent in Spanish, Italian and French. He lives in Los Angeles and Massachusetts with his wife, actress Elizabeth Perkins.

**ARJUN BHASIN (Costume Designer)** relishes creating and designing unique worlds, characters and adventures through costume, reflected in his recent film and television work includes: *Can You Ever Forgive Me?* *Blue Night*, *The Happytime Murders*, HBO's *Divorce* (Season 1 & 2), *3 Generations*, *Love is Strange*, *Begin Again*, *Life of Pi*, *The Reluctant Fundamentalist*, *5 Flights Up* and *Dil Dhadakne Do*.

Bhasin was born in India and studied film at New York University's Tisch School of Arts. Today, Bhasin shuttles effortlessly between Hollywood and Bollywood – crisscrossing sensibilities and ideologies. With his film work, Bhasin has dressed Amitabh Bachchan and Sarah Jessica Parker, Alfred Molina and Keira Knightley, Diane Keaton and Priyanka Chopra.

Among Bhasin's other film credits are collaborations with: director Ang Lee on *Life of Pi*, Mira Nair on *Monsoon Wedding*, *The Namesake* and *The Reluctant Fundamentalist*, John Carney on *Begin Again*, Ira Sachs on *Love is Strange*, Richard Loncraine *5 Flights Up*, Gabby Dellal on *3 Generations*, and recently with Marielle Heller on *Can You Ever Forgive Me?* starring Melissa McCarthy.

Bhasin resides in New York City.

**JILLIAN STRICKER (Location Manager)** is a producer and location manager based in New York City. Stricker went to SUNY, Purchase, NY where she studied art and film. She also took film courses at NYU's Tisch School of the Arts.

Stricker's recent film credits as a location manager include: Michael Showalter's Oscar Nominated *The Big Sick*, Silas Howard's *A Kid Like Jake* (Sundance Premiere, 2018), Joshua Marston's *Come Sunday* (Netflix; Sundance Premiere, 2018), and Ira Sachs' *Little Men* (winner, Grand Special Price Deauville Film Festival, 2016).

Stricker is also a producer on multiple projects currently in development.



**Please Note: All writings referring to the origin material must include the language: "Based on the Academy Award® nominated film by Susanne Bier."**

Unit Production Manager **BECKY GLUPCZYNSKI**

First Assistant Director **AMY LYNN**

Key Second Assistant Director **WOODROW TRAVERS**

Location Manager **JILLIAN STRICKER**

First Assistant Director - India **JULIE BLOOM**  
Second Assistant Director **GEORGE KOTSOPOULOS**

Co-Executive Producers **SIDNEY SWEIBEL**  
**NORM BACAL**  
**ERICA BENSON**

## CAST

Theresa Young	<b>JULIANNE MOORE</b>
Isabel Andersen	<b>MICHELLE WILLIAMS</b>
Oscar Carlson	<b>BILLY CRUDUP</b>
Grace Carlson	<b>ABBY QUINN</b>
Jonathan	<b>ALEX ESOLA</b>
Gwen	<b>SUSAN BLACKWELL</b>
Frank	<b>WILL CHASE</b>
Tanya	<b>EISA DAVIS</b>
Otto	<b>AZHY ROBERTSON</b>
Theo	<b>TRE RYDER</b>
Jai	<b>VIR PACHISIA</b>
Preena	<b>ANJULA BEDI</b>
Jacques	<b>KAIZAD GANDHI</b>
Cibele	<b>GRETA QUISPE</b>
Eddie	<b>ALEX CRANMER</b>
Richard	<b>RON SIMONS</b>
Simon	<b>JEFF KIM</b>
Melinda	<b>JILL LORD</b>
Hotel Manager	<b>AMELIA WORKMAN</b>
Wedding Staff	<b>TEEA LOREAL</b>
Indian Cab Driver	<b>NIKHIL KAMKOLKAR</b>
Monk	<b>HANK H. KIM</b>
Estate Worker	<b>CARLOS VALLE</b>
Bill the Lawyer	<b>RUFUS COLLINS</b>
Snarky Wedding Guest	<b>VIVIENNE LEHENY</b>
Wedding Photographer	<b>KRISTINA LOGGIA</b>
Jonathan's Friend	<b>ERIC D. HILL</b>
Tailor	<b>THENNAPPAN</b>

Stunt Coordinator	<b>CHRIS COLOMBO</b>
Production Supervisor	<b>CLAIRE KIRK</b>
Post-Production Supervisor	<b>LESLIE CONVERSE</b>
Assistant Editor	<b>TAYLOR LANDESMAN</b>
Key Assistant to Bart Freundlich	<b>RUSSELL BLANCHARD</b>
Production Accountant	<b>DEREK YIP</b>
Art Directors	<b>CAT NAVARRO STARLET JACOBS</b>
Art Department Coordinator	<b>SONAL NAROTH</b>
Graphic Designer	<b>LOREN KANE KATYA AUSTIN</b>
Set Decorator	<b>COLLEEN RUSHTON</b>
Leadman	<b>JOSEPH SORELLE</b>
Foreman	<b>CARL SACCO</b>
On Set Dresser	<b>DENO WILLIAMS</b>
Set Dressers	<b>SEAN WADE DYLAN O'HEHIR JESSE CURRAN</b>
Property Master	<b>CHEYENNE FORD</b>
Assistant Property Masters	<b>VANESSA FURNARI JOHNNY MOTTESHERD</b>
A Camera Operator	<b>JULIO MACAT, ASC</b>
Steadicam Operator	<b>BILLY GREEN</b>
Drone Operators	<b>DEXTER KENNEDY BRANDON WIDENER</b>
Script Supervisor	<b>HEATHER QUICK</b>
A Camera First Assistant	<b>GLENN KAPLAN</b>
A Camera Second Assistant	<b>ANTHONY DEFRANCESCO</b>
Digital Loader	<b>ROSS CITRIN</b>
B Camera Operator	<b>SEAMUS TIERNEY</b>
B Camera First Assistant	<b>TONY COAN</b>
B Camera Second Assistant	<b>HAFFE ACOSTA</b>
Additional Photography	<b>RICHARD ULIVELLA</b>
Production Sound Mixer	<b>ALLISON JACKSON</b>
Boom Operator	<b>NICK MONTALBANO</b>
Video Assist	<b>JOEL HOLLAND</b>
Chief Lighting Technician	<b>RICHARD ULIVELLA</b>
Assistant Chief Lighting Technician	<b>TOM HAMILTON</b>
Lamp Operators	<b>JESSE SKOGH RENATO QUIRIDUMBAY ROBERT DEREK MURPHY MARK DOLAN JAMES WALL</b>
Key Grip	<b>JESSE SAVIOLA</b>
Best Boy Grip	<b>DYLAN LAZIZA</b>
Dolly Grip	<b>JOAQUIN PADILLA</b>
Grips	<b>CHRIS ELASSAD DAN LETIZIA JARED STURNER</b>
Assistant Costume Designer	<b>JAMES HAMMER</b>

Wardrobe Supervisor	<b>MARIAH FIDALGO</b>
First Set Costumer	<b>FELICITY GIFFORD</b>
Tailor	<b>ROSALIE ZINGALES</b>
Costume Coordinator	<b>JEFF HORTA</b>
Make-Up Department Head	<b>SUSAN REILLY LEHANE</b>
Key Make-Up Artists	<b>ROSEMARY REDLIN</b> <b>JACKIE FUNDUS</b>
Hair Department Head	<b>NICOLE BRIDGEFORD</b>
Key Hair Stylist	<b>FELICIA NELSON</b>
Production Coordinator	<b>HANNAH SCHUSTER</b>
Assistant Production Coordinator	<b>MADY DEAN</b>
Production Secretary	<b>JOSHUA LEE SUSSMAN</b>
1st Assistant Accountant	<b>JACQ DONEGAN</b>
Payroll Accountant	<b>EVELYN CHU</b>
Accounting Clerk	<b>DIANA BENSON</b>
Assistant Location Manager	<b>KAI MAGNUS McNEIL</b>
Location Assistant	<b>JESSICA NISKAR</b>
Location Scout	<b>JEFF VARI</b>
Location Representative	<b>GINA NORGARD</b>
Parking Coordinator	<b>TAUHID HAKEEN</b>
Construction Coordinator	<b>DANNY ROVIRA</b>
Key Carpenter	<b>GRIFFIN ROVIRA</b>
Key Construction Grip	<b>TIMOTHY BRITT</b>
Best Boy Construction Grip	<b>RYAN GERTSEN</b>
Construction Production Assistant	<b>JUSTIN BOLOGNINI</b>
Charge Scenic	<b>ROMAN TUROVSKY</b>
Animal Trainer	<b>WILLIAM BERLONI</b>
Transportation Captain	<b>KEVIN FLYNN</b>
Transportation Co-Captain	<b>PETER A. KREINBIHL</b>

Drivers

**CHARLES HOFFMAN • JIM KELLY • JIM GIORDANO • ERNIE SEELIG • JESSE BOWMAN • PAUL McCORMICK •  
MATT THOMPSON • DIDIER NOSILE • JOHN MIALE • TIM WOOD**

Unit Publicist	<b>PETER J. SILBERMANN</b>
Still Photographers	<b>DAVID GIESBRECHT</b> <b>ELIZABETH FISHER</b>
Casting Associate	<b>MATTHEW GLASNER</b>
Background Casting	<b>GRANT WILFLEY CASTING, INC.</b>
Background Casting by	<b>ALLISON HALL</b>
Background Casting Assistant	<b>MARJIE HOCHBERGER</b>
Executive for Joel B. Michaels Productions	<b>RITA MICHAELS</b>
Assistant to Julianne Moore	<b>VANESSA KING</b>
Assistant to Joel B. Michaels and Harry Finkel	<b>NICK DEVEAU</b>
Office Production Assistants	<b>ASHLEY QUITONI</b> <b>ZACH BABROWSKI</b>
Key Set Production Assistant	<b>KARLENNALOMBARDI</b>

Set Production Assistants

**JACOB ROBBINS • NIKOS KOTSPOULOS • TEEA LOREAL • JOHNNY CALLAWAY • NAJOOD ALTERKAWI •  
ACEI MARTIN • LIV FREUNDLICH**

Art Department Production Assistants  
**MADLINE ROCCO • JADE GOHEEN • JONATHAN NOGGLE • MARIAH HERMSMEYER**

Production Assistants  
**MATT THOMPSON • DIDIER NOSILE**

Production Interns  
**CORINNA PLUNKETT • ALEXIS EREY • JULIA GUTTERMAN • HOAGY POLLEN • KATRINA VOGL • LUCIE JADOW •  
ANTOINE MENARD • ERICA REICHLER**

Clearances & Product Placement **VANISHING POINT PRODUCTIONS  
DAWN CULLEN JONAS  
MARIA BLAIS O'LAUGHLIN**

Additional Product Placement **HILL VALLEY INC.  
CHLOÉ BENITAH**

Attorney for Joel B. Michaels Productions **LAW OFFICE OF THOMAS F. HUNTER**

Production Legal **CREATIV LAW P.C.**  
Production Attorney **ANDREW T. BARCELLO, ESQ.**

External Legal Services by **JAMES KAY OF SHERIDANS**

Delivery Consultant **DANNY TORRES**

Chef **IVAN MENDEZ**  
Cooks **LUIS ANTONIO REMACHE  
JONATHAN VERA**

Catering Assistants **JUAN REMACHE  
JONATHAN HERRERA**

Craft Service **GO! FOR CRAFT SERVICES  
MARKIE DER MINER-HOFFMANN**

## INDIA CREW

Indian Production Services Handled by **YO YO GOA COMMUNICATIONS PVT LTD**

Production Designer	<b>MANISHA KHANDELWAL</b>
Costume Designer	<b>POORNAMARITA SINGH</b>
Casting	<b>AMITA SEHGAL</b>
Line Producer	<b>AKSHITI GOLERIA</b>
First Assistant Director	<b>ASHISH RANGLANI</b>
Sound Recordist	<b>SHALINI AGARWAL</b>
Art Director	<b>JAYASHREE LAXMINARAYAN</b>
Set Decorator	<b>TARANNUM HUSEIN</b>
Unit Production Managers	<b>T.S. PREMANAND</b> <b>R. GANESH</b>
Steadicam Operator	<b>B.K. SIVAN</b>
A Camera First Assistant	<b>G. MONIQ KUMAR</b>
Gaffer	<b>RAMESH SADRANI</b>
Second Second Assistant Director	<b>SMRITI THAKUR</b>
Third Assistant Directors	<b>R S VENKATESH</b> <b>KAVIN MUGHIL</b>
Production Intern	<b>SASHANK ASHOK</b>
Art Assistants	<b>SASIKUMAR</b> <b>PREM KUMAR</b> <b>RAVIPANDIAN</b>
Standby Props	<b>MOHD YUSUF</b> <b>GAYASUDDIN AGRA</b>
Production Manager	<b>RAJEEV NEEL</b>
Production Accountant	<b>AMOL V GORE</b>
Grip	<b>JOSEPH THOMAS</b>
Production Assistant	<b>SURAJ RAJ</b>
Location Manager Karaikudi	<b>S. KAVI KUMAR</b>
Liaison Karaikudi	<b>SELVARTHINAM</b>
Kids Coordinator	<b>P. SAKTHI ALEX PANDIYAN</b> <b>S. VADIVELU</b>
Production Consultant	<b>ADARSH NC</b>
Legal	<b>JAYSHRI MURALI ADVOCATES</b>
Chartered Accounts	<b>PEREIRRA &amp; SUBRAMANIAM</b>
Production Assistant (Delhi)	<b>RAJAT KHATTER</b>
Karaikudi Extras	<b>KASI ESWAR</b>
Madurai Extras	<b>SHAKTI ALEX PANDIAN</b>
Wardrobe Supervisor	<b>MANISHA GARG</b>
Wardrobe Assistant	<b>RASHMI SINGH</b>
Dressmen	<b>MOHD SHAIKH</b> <b>SHANKAR SONAWANE</b>
Tailor	<b>MOD SHAIKH KESAIR</b>
Boom Operators	<b>BADAL</b> <b>MUSHTAQ SHAIKH</b>
A Camera Second Assistant	<b>MANISH GHADGE</b>
Video Assist	<b>SANTOSH PAWAR</b>
Digital Utility	<b>ANUP NUTAKKI</b>
2nd Focus Puller	<b>S. VENKATARAMANA</b>
Camera Interns	<b>K. YESHWANT BALAJI</b> <b>D. VINOTH KUMAR</b>
Electric	<b>GANESH MAHADIK</b>
Electrics and Lighting	<b>BHARAT JADHAV</b>
Electrics and Lighting	<b>HEMANT BANGAL</b>
Lighting	<b>BALARAM DAWADE</b> <b>NAGSHETTY VGAHDE</b> <b>SITARAM PARTE</b> <b>NARAYAN KITTU</b> <b>JITENDRA MISHRA</b> <b>BABAM KAMBLE</b>
Steadicam Assists	<b>ISAQ KAZI</b> <b>A. VISHWANATHAN</b>
Drone Operators	<b>JAI KHANDPUR</b> <b>SAURABH SRIVASTAVA</b>
Hotels and Hospitality	<b>MRS MEIYAPPAN</b> <b>RUKAMANI AT THE BANGALA, KARAUKUDI</b>
Transport Service Karaikudi	<b>MARIAPPAN</b>

Travel Agent **VAIBHAV TOURS & TRAVELS**  
India Still Photographer **KEVIN NUNES**

Production Runners

**ANUJ SINGH • NASIR NASIR HUSEIN • P J JAYAN • ANJANEYALU • UMMAR. AA • JAMES CHETHY • SIVADAS K • ANI JOY • AJEESH A • VISHNU RAJ • SHANU R • CHANDAN SAHU**

Catering **WILSON RIVAS**  
Facilities **JAYAKUMAR**  
**SUNIL KUMAR. S**  
**SUMESH CHANDRAN**  
**SAJEEV V**  
**SHANIN**  
Facilities / Trailers **S MUTHU**  
Light & Grips **ZOO GRIPS**  
**MIND SCREEN CHENNAI**

Indian Orphans

**RAM KUMAR • NIDHI ARASU • RAJ SEKAR • JAYA SRI • YUVA SRI • DIWAKAR • DHESINGU • VINITHA • SUGAN • TAMIL ARASAN • KEERTHI • POOJAH • CHARAN • DHARANI • TAMIL SELVI • VETRIVEZ • SHAKTIVEZ • KAMMA PAANDI • RAGHUL • PRASANNA • GOKUL PAANDI • PRADOSH • MUTHUPAANDI • RAJ PRIYAN • SRI RAM • KAKASH NATH • RAUUL • DIVAKAR • RATHUL • NAVIN • SATISH**

Sound Editorial and Mix Services **HARBOR PICTURE COMPANY**

Re-Recording Mixers **ROBERTO FERNANDEZ**  
**DAVE PATERSON**

Supervising Sound Editor **DAVE PATERSON, MPSE**  
Dialogue Editors **ROBERTO FERNANDEZ**  
**GLENFIELD PAYNE, MPSE**  
Sound FX Editor **GLENFIELD PAYNE, MPSE**  
ADR Mixer **BOBBY JOHANSEN**  
ADR Recordist **MICHAEL RIVERA**  
ADR Coordinator **JOY JACOBSEN**  
Foley Recording **PROPS & PITS FOLEY**  
Foley Editor **RACHEL CHANCEY**  
Sound Utility Technician **MARK AMICUCCI**  
Sound Engineer **JOEL SCHEUNEMAN**  
Chief Sound Engineer **AVI LANIADO**  
Producer, Sound Post **KELSEA WIGMORE**  
Supervising Producer, Sound & ADR **TRICIA SCHULTZ**

Music Composed and Produced by **MYCHAEL DANNA**  
Bansuri **SACHDEV**  
Mixed By **JOHN WHYNOT**  
Music Editor **JENNIFER DUNNINGTON**  
Assistants to the Composer **NICHOLAS SKALBA**  
**JINA AN**

**MUSIC SERVICES PROVIDED BY CUTTING EDGE**



Executive Music Producers **TIM HEGARTY**  
**TARA FINEGAN**

Music Business and Legal Executive **MONIQUE KAIROUZ**  
Music Clearance **LAUREN WEISS**  
Music Licensing **RACHEL HUGHES**  
Score Published By **FIRST SCORE MUSIC LIMITED**

Dailies by **DELUXE**  
Dailies Producer **MICHAEL MAIDA**  
Dailies Colorist **ROBERT BELL**  
Dailies Technician **JOHN ROBERT HAMMERER**  
Lead Dailies Technician **CHRISTOPHER ZARCONI**

VFX by **ANDREW LIM**

Color and Finish By **EFILM**  
Supervising Digital Colorist **MITCH PAULSON**  
Finishing Producer **VANESSA GALVEZ**  
Finishing Editor **JENNIFER RAYMOND**  
Finishing Assistant Producer **KELSEA WILLIAMS**  
Finishing Color Assist **TRACY JEMISON**  
Imagine Science **JOHN QUARTEL**

Main Title Design By **ANDREW LIM**  
End Titles created with **ENDCRAWL.COM**

Magaritz Productions and Ingenious Media **NADINE LUQUE**  
**AGAR FORJAN**  
**ELLEN LISTER**  
**FREDDIE HATCHET**  
**CHANCHAL PANWAR**  
**AMIT PANDYA**  
**JAMIE JESSOP**  
**BEN MALONE**  
**BRENT CASEY JOHNSON**

Riverstone Pictures **NICOLAS SANDLER**  
**JEREMY BAXTER**  
**VICKY SKEA**  
**BONNIE TOMPSON**

Attorney for Rock Island Films **CANDACE LEUNG, ESQ.**

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Developed With the Participation of **TELEFILM CANADA**  
**BRITISH COLUMBIA FILM**

**THE HAROLD GREENBURG FUND  
PACIFIC NORTHWEST PICTURES**

Arri Alexa 65 Camera and Lenses **ARRI CSC**  
Camera Cranes Provided By **MONSTER REMOTE**  
Lighting Equipment Supplied By **INSIGHT EQUIPMENT**  
Grip Equipment Supplied By **SODIUM RANCH**  
Dollies Provided By **TRACKING SHOT**  
Stage **GUM STUDIOS**

**SONGS**

<p><b>"THE EDGE OF GLORY"</b> Written by Stefani Germanotta, Fernando Garibay, &amp; Paul Blair Performed by Lady Gaga Courtesy of Interscope Records Under license from Universal Music Enterprises</p>	<p><b>"APART IN LOVE"</b> Written by Tuomas Elsilä Performed by Roisto Courtesy of Youth Control By arrangement with Rebel America Inc.</p>
<p><b>"FTD (FEAT. CHLOE DMND)"</b> Written by Jamie-Rose Johnson &amp; Chloe Page Performed by Jamie-Rose feat. Chloe DMND Courtesy of Indie Orange</p>	<p><b>"CANON IN D"</b> Written by Johann Pachelbel, Arr. by Sebastian Morawietz By arrangement with Chicago Music Library &amp; ROBA Production Music</p>
<p><b>"I THINK I AM IN LOVE"</b> Written by Laura Vall Arnau, David Irelan, Robert John Hall, &amp; Mike L Papagni Performed by Nova Courtesy of 411 Music Group</p>	<p><b>"THAT'S LOVE CALLING"</b> Written by Dwight Joseph Emile, Raymond Jackson, Hadley D Murrell, &amp; Carl Weathers Performed by Carl Weathers Courtesy of H &amp; H Team Music By arrangement with Marmoset</p>
<p><b>"LOVELIGHT"</b> Written by Luca Sapio Performed by Martha High Courtesy of Blind Faith Records By arrangement with Marmoset</p>	<p><b>"EARTHQUAKE"</b> Written by Cody Critchelo, Liliu Kobayashi, &amp; Jon Henry Szymanski Performed by Ssion Courtesy of Ssion By arrangement with Terrorbird Media</p>
<p><b>"THANKS FOR CALLING"</b> Written &amp; Performed by Chris Rael &amp; Deep Singh Courtesy of Aperture Music</p>	<p><b>"TATTERED AND TORN"</b> Written by Cal Freundlich, Brock Petterson, Hudson McLane, and Michael Brittenham Performed by The Counterfits Produced and Recorded by Jeff Peretz</p>
<p><b>"BRICK HOUSE"</b> Written by Lionel Richie, Milan Williams, Ronald Lapread, Thomas McClary, Walter Orange, &amp; William King Performed by Commodores Courtesy of Motown Records under license from Universal Music Enterprises</p>	<p><b>"KNEW YOU FOR A MOMENT"</b> Written &amp; Performed by Abby Quinn Produced by Tom Biller, Campbell Scott and Jennifer Dunnington Courtesy of Cutting Edge Music (Holdings) Ltd</p>

Soundtrack available on  
**MUSIC.FILM RECORDINGS**

Oscar's Key Art Work by **DEE BRIGGS**

Special Thanks to  
RITA MICHAELS  
ANNA RESS  
DAN ZBOJNIEWICZ  
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JEFF SACKMAN  
KURT WOLLNER  
LIONEL RITCHIE  
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DAVE GROVE  
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RAN ORTNER

The Producers Wish To Thank

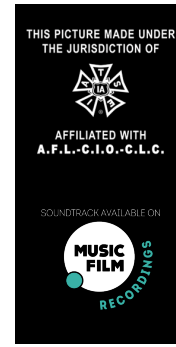
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# AFTER THE WEDDING