



Presents

AFTER THE WEDDING



A film by Bart Freundlich
(112 mins, U.S.A, 2019)
Language: English

Distribution

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AFTER THE WEDDING

The Cast

| | |
|-------------------|---------------|
| JULIANNE MOORE | Theresa Young |
| MICHELLE WILLIAMS | Isabel |
| BILLY CRUDUP | Oscar Carlson |
| ABBY QUINN | Grace Carlson |
| ALEX ESOLA | Jonathan |
| SUSAN BLACKWELL | Gwen |
| WILL CHASE | Frank |
| EISA DAVIS | Tanya |
| AZHY ROBERTSON | Otto |
| TRE RYDER | Theo |
| ANJULA BEDI | Preena |
| VIR PACHISIA | Jai |

AFTER THE WEDDING

The Filmmakers

Written 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 B. MICHAELS, p.g.a.
JULIANNE MOORE, p.g.a.
BART FREUNDLICH, p.g.a.
SILVIO MURAGLIA
HARRY FINKEL

Executive Produced by NIK BOWER
DEEPAK NAYAR
ANDREA SCARSO
PETER TOUCHE
VAISHALI MISTRY
WILLIAM BYERLEY
ALISON THOMPSON
MARK GOODER
ANDERS KJÆRHAUGE
SISSE GRAUM JØRGENSEN
PETER AALBÆK
MICHAEL CATON-JONES
BILL KOENIGSBERG
DAVID BROWN
CHAYAH MASTERS

| | |
|-------------------------|---|
| Line Produced by | BECKY GLUPCZYNSKI |
| Director of Photography | JULIO MACAT, ASC |
| Production Designer | GRACE YUN |
| Editor | JOSEPH KRINGS |
| Costume Designer | ARJUN BHASIN |
| Music by | MYCHAEL DANNA |
| Co-Producer India | SUNITHA RAM |
| Music Supervisor | LAURA KATZ |
| Casting by | DOUGLAS AIBEL, CSA HENRY RUSSELL BERGSTEIN, CSA |
| Sound Designer | DAVE PATERSON, MPSE |
| Re-Recording Mixers | ROBERTO FERNANDEZ DAVE PATERSON |
| Original Song | "Knew You For A Moment" Written and Performed by ABBY QUINN |

After The Wedding

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 sight line of the orphanage's possible benefactor, Theresa Young (Julianne Moore), a multi-millionaire media mogul accustomed to getting what she wants. 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 and different from Isabel's. But appearances are only skin deep and the two women 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.

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.

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 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.

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 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 of 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 composition, 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:

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. Julianne 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 Tuberous 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.

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

Williams was recently seen starring as “Gwen Verdon” in the critically acclaimed FX limited series FOSSE/VERDON alongside Sam Rockwell. Variety and Vulture both listed FOSSE/VERDON as one of the top television shows of 2019.

In 2018, Williams was seen starring in the Marvel film *Venom* which grossed more than \$855 million. In 2017, Williams starred in Ridley Scott's *All the Money in the World* which earned her a Golden Globe® Nomination. Prior to that, Williams was seen in Kenneth Lonergan's Academy Award® nominated *Manchester by the Sea*. For her performance, she was nominated for an Academy Award®, Golden Globe Award®, Screen Actors Guild Award, BAFTA Award, and a Critics' Choice Award.

Williams' other film credits include Ang Lee's *Brokeback Mountain*, Derek Cianfrance's *Blue Valentine*, Simon Curtis' *My Week With Marilyn*, Kelly Reichardt's *Wendy and Lucy* and *Meek's Cutoff* and *Certain Women*, *The Greatest Showman*, Todd Haynes' *Wonderstruck*, the STX comedy *I Feel Pretty*, Martin Scorsese's *Shutter Island*, Sam Raimi's *Oz: The Great and Powerful*, Saul Dibb's *Suite Française*, Sharon Maguire's *Incendiaire*, 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*.

BILLY CRUDUP (Oscar Carlson) – equally memorable on the stage and screen, has earned critical accolades for his performances, including a Tony Award and a Screen Actors Guild Award. He can next be seen in *Where'd You Go, Bernadette*. Past films include: *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*. Upcoming television includes; Apple Series *The Morning Show*. Past television includes: *Gypsy*.

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 *Bumblebee*, a spinoff and sixth installment of the *Transformers* film series. She also appeared in *Good Girls Get High*, and in the film *Radium Girls*. 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*. Her other credits include Netflix's *Black Mirror*, *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.

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 can also be seen in season 6 of the Netflix series *Orange is the New Black*.

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*.

On stage, Esola co-starred in Ivo van Hove's Tony Award Winning production of *A View From the Bridge*.

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.

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*.

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 Sahnan since the age of 4, Pachisia has always been a hardworking and talented actor with great potential in improvisational and mono-dramatic acting.

Pachisia has developed into a bright methodical actor. His acumen and Ms. Sahnan'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 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!

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.

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. 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 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*, *Armaan*, *Jihaad*, 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.

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*, 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.

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.

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).

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 is a former art department coordinator (*Mozart in The Jungle*, *Wolves*, *Madam Secretary*).

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.

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 34th 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.

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.

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).

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