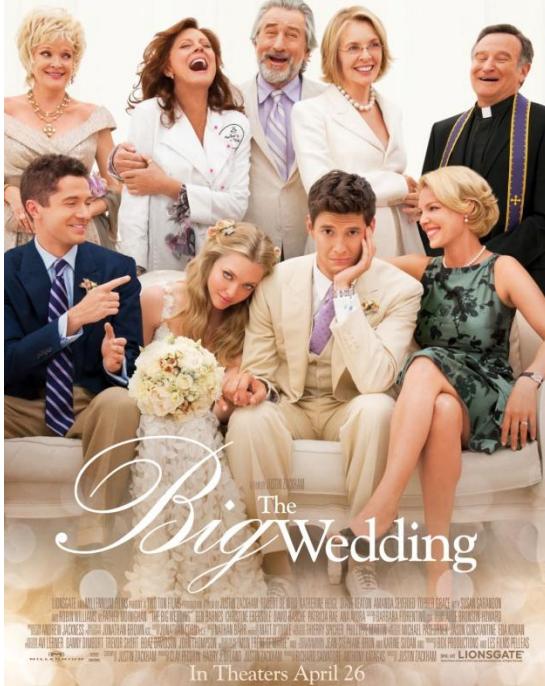


LIONSGATE®

Robert De Niro Katherine Heigl Diane Keaton Amanda Seyfried Topher Grace Ben Barnes Susan Sarandon Robin Williams

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Production Notes

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Rating: R for language, sexual content and brief nudity
Run time: 90 minutes

For more information, please contact:

Jennifer Peterson
Lionsgate
2700 Colorado Avenue
Suite 200
Santa Monica, CA 90404
P: 310-255-5066
E: jpeterson@lionsgate.com

Meghann Burns
Lionsgate
2700 Colorado Avenue
Suite 200
Santa Monica, CA 90404
P: 310-255-3999
E: meburns@lionsgate.com

Jodie Magid
Lionsgate
75 Rockefeller Plaza
16th Floor
New York, New York 10019
P: 212-386-6885
E: jmagid@lionsgate.com

Cast (Character): Robert De Niro (Don), Katherine Heigl (Lyla), Diane Keaton (Ellie), Amanda Seyfried (Missy), Topher Grace (Jared), with Susan Sarandon (Bebe), and Robin Williams (Father Moinighan), Ben Barnes (Alejandro), Christine Ebersole (Muffin), David Rasche (Barry), Patricia Rae (Madonna), Ana Ayora (Nuria)

Directed by: Justin Zackham

Screenplay by: Justin Zackham

Produced by: Clay Pecorin, Harry J. Ufland, Justin Zackham

Produced by: Richard Salvatore, Anthony Katagas

Executive Producers: Thierry Spicher, Philippe Martin

Executive Producers: Michael Paseornek, Jason Constantine, Eda Kowan

Executive Producers: Avi Lerner, Danny Dimbort, Trevor Short, Boaz Davidson, John Thompson

Co-Producer: Matt O'Toole

Music by: Nathan Barr

A Film by: Justin Zackham

Based on the Motion Picture: "Mon frère se Marie" and based on an original screenplay written by Jean-Stéphane Bron and Karine Sudan and produced by Box Productions and Les Films Pelleas



The Big Wedding

ABOUT THE PRODUCTION

Mr. and Mrs. Griffin Request The Honor of Your Presence . . .

This Spring, when an all-star, multi-generational cast led by Robert De Niro, Katherine Heigl, Diane Keaton, Amanda Seyfried, Topher Grace, Ben Barnes, Susan Sarandon and Robin Williams gathers together for *The Big Wedding*, you can bet a hilarious family fiasco is about to ensue. That's exactly what happens in this uproarious romantic comedy about the ties that bind, as long-divorced couple Don and Ellie Griffin (De Niro and Keaton) are forced to pretend they are still happily married at their son's wedding. Among all their family and friends, the hoax snowballs, culminating in a series of surprising outcomes on the way to "I do."

It all begins as the sprawling Griffin clan prepares for the nuptials of their adopted son Alejandro (Barnes). But what should be an occasion of pure bliss soon turns into sheer lunacy as the bride and groom try to make everyone happy – including Alejandro's highly traditional, Colombian birth mother who has never been to America . . . nor been told that Don and Ellie are no longer married.

Now to get her blessing, Don and Ellie will have to act out their long-forgotten roles as a contented couple, while Don's girlfriend Bebe (Sarandon) watches their performance in dismay. As the wedding weekend gets under way, love is in the air, but little white lies are tripping everyone up. In the mix, old flames will ignite, new romance will erupt, secrets will be outed and in-laws will be upended but, if they can all just avoid killing one another, the entire Griffin clan might just find themselves united in their own version of harmony.

The film's cast of actors, accomplished in both comedy and drama, was drawn to a modern wedding story with a screwball twist: a family in the perilous, hilarious situation of pretending to be something they're not, and discovering who they are in the process. Says Robert De Niro, who as Don Griffin finds himself in compromising positions in the midst of the celebration: "Every wedding has tension and stress. There's always drama because everyone wants to plan everything perfectly, to get it right, to make everyone happy – but that's especially true in this movie!"

Adds Susan Sarandon: "*The Big Wedding* brings together a bunch of really great actors as people who have a bunch of very unresolved issues. There are people hopping in and out of beds, people storming off and people falling in love. There are a lot of different kinds of humor and there are also

touching family moments. But you don't want to try this at home. If you're about to get married, don't do what the Griffins do!"

Join This Family in Holy Matrimonial Mayhem

Modern weddings seem to bring out the crazy in people like no other life event; perhaps in part because modern families bring with them to the big day so many amusingly complicated twists on love: from divorce to re-marriage to families that go well beyond the nuclear. This is the quirky contemporary reality that screenwriter-director Justin Zackham taps into with *The Big Wedding*, a story of some very knotted nuptials. . . and a family who will do the most outlandish things for one another's happiness.

Zackham, who previously wrote the screenplay for Rob Reiner's *The Bucket List*, set out to combine classic elements of screwball comedy— the barbed dialogue, the outrageous situations, the mix of sincerity and slapstick – with characters and family dilemmas that are strongly identifiable right now. But he never imagined that his script would bring him together with a star-studded cast mixing Oscar®, Tony® and Golden Globe® winners with fresh-faced newcomers – all of them ready, much like their characters, to go to hilarious lengths for love.

It all started when Zackham saw the French-Swiss comedy *Mon Frere Se Marie (My Brother Is Getting Married)*. The comic possibilities of the film's concept – a long-divorced couple is asked by their adopted son to pretend to still be happily married for the sake of his biological mother – hit home instantly with Zackham. He loved the circular idea that the harder a divided family tries to keep up the appearance of blissful perfection, the more their conflicts start bubbling to the surface . . . and the more you get to really see what really holds them together underneath all the friction.

Zackham was already well acquainted with how weddings can push perfectly ordinary people to the edge. He recalls that his own wedding hit a snafu when his then-fiancée refused to elope because "it would upset her mother" and instead spent a year and a half in a mind-boggling planning frenzy. So he began re-imagining *Mon Frere Se Marie* as it might play out on his home turf in the fashionable suburb of Greenwich, Connecticut, where many Manhattanites escape from the city to raise their families. While bucolic on the outside, Zackham was well aware that Greenwich is filled with charmingly eccentric clans of all kinds.

"I grew up watching all these crazy but wonderful families interacting – and I saw them both falling apart and coming together and that was something I always wanted to write about," he says. "So with *The Big Wedding*, I saw a chance to do a comedy that is not only a lot of fun but also has some real emotional truth to it – real anger, real surprise and most of all real love between family members who are very different kinds of people. I like comedy that comes out of characters wanting something so badly that they put themselves in strange and unnatural positions. That's what happens to the Griffin

family when Don and Ellie have to pretend to be married – yet they do it because they truly love their son.”

That motivation was the key to Zackham’s screenplay. Because as outrageously dysfunctional and disjointed as the Griffins might be underneath their harmoniously married “act,” Zackham also saw the family as bound together at their roots. “When Robin Williams asks Diane Keaton ‘Which kind of love are you feeling right now?’ she says ‘All of them,’” he points out. “And that idea was as important to me as the humor – that there’s a real affection between these people and for this one weekend, they are going to find a way to be a family, whatever it takes. In the middle of it all, you see all the different kinds of love that are work in any modern family.”

When Zackham’s childhood friend and long-time producing partner Clay Pecorin read the screenplay, he was moved by the recognizable characters, but found a great deal of humor in it as well. “It’s a very funny script,” Pecorin says. “I’m married, and have been to several weddings, so I know how they can become train wrecks. Everybody gets freaked out. You’re putting together families who don’t know each other, who might not really like each other, but they all have to figure out how to be together, and all of that comes out in a hilarious way in this story.”

Producer Richard Salvatore had a similar reaction: “When I read the script, I laughed out loud on every page which is very rare. You’ve got three levels of comedy going on – with the marriage, the reunion of Don and Ellie and then Lyla’s story – and it’s all very funny and silly but also heartfelt and loving. I’d done other comedies but this really had so much heart, I felt we’d be able to put together a very strong cast.”

That proved to be very much the case when Diane Keaton came aboard early on, then brought Robert De Niro along, starting a kind of domino effect of casting coups. “Diane really liked the script and was amazing in helping us put the film together,” recalls Pecorin. “Then Bob [De Niro] came on and suddenly everybody wanted to work with them and be a part of this project. We were pinching ourselves; we never expected to be this fortunate.”

Continues Salvatore: “We all felt Bob would be the perfect Don to hook up with Diane and that opened the floodgates. Then Katherine Heigl said she would be interested in working with Bob and she met Justin and the love fest started to grow.”

That love fest, Salvatore notes, was sustained by Zackham throughout the production. “The tone on the set starts at the top and if you have a director who cares about his actors, then the actors care more about the movie. Justin was always able to convey his passion for the project and every person on the movie brought their A game.”

Once on the set, Zackham could have been intimidated by a cast this diverse and accomplished, but he says the opposite was true: their talent set him at ease. “Everyone from Bob, Diane and Susan to Katie, Amanda, Ben and Ana were so prepared and feeding off each other, that I realized the most

important part of my job was just not to screw that energy up," the screenwriter-director muses. "I've never had so much fun in my life."

Meet Your Hosts: The Griffins

At the head of the Griffin family is Don – a successful sculptor who might be salty, cheeky and prone to getting into trouble even at his age, but just wants his entire family, past and present, to be happy. Taking the role is Academy Award® winner Robert De Niro (Actor in a Leading Role, *Raging Bull*, 1980), who most recently won accolades as another flawed father in David O. Russell's comedic family drama *Silver Linings Playbook*.

De Niro was drawn to the project from the get-go. "I liked the character and I liked Justin Zackham and I knew Diane Keaton was going to be in and I thought that would be great," he recalls.

He especially enjoyed Don's bawdier side, which is constantly getting him into predicaments . . . whether with his ex-wife or his girlfriend. "The comedy of this film has a certain flavor to it. It's very dry and tongue-in-cheek in terms of dialogue and there are also some blatantly comic situations that Don finds himself in," De Niro laughs.

Once on the set, he especially enjoyed the mix of the ensemble, and the chance to work with a broad cast of actors – not only from his generation but also newcomers from the next. "Diane was great, Susan was great, Robin Williams was great and all the young actors were also great," he summarizes. "The whole thing had the kind of feeling of a wedding: people were happy and having a good time."

For Zackham, De Niro embodied the role. "Bob plays Don Griffin as an eccentric curmudgeon and as a guy who just wants to keep the peace," says the screenwriter-director. "If he could, Don would keep everything nice and smooth and easy, with everyone having a good time . . . but of course, it never works out that way for him!"

He continues: "Bob has traditionally played the straight guy in comedies, whether he was playing off of Charles Grodin in *Midnight Run* or Ben Stiller in the *Meet The Parents* movies. But this is a different kind of comic character for him, and he really steals the movie with his scenes. He's laugh-out-loud funny and he and Diane have this great chemistry where you completely buy that they're exes in the way that they get in these little, tiny digs at each other all the time. It was just great watching them together."

Keaton plays Ellie as a spiritedly independent divorcée and devoted mother who thinks she's squared with the past . . . until she spends a weekend "pretend married" to Don Griffin and gets caught up in their family hijinks all over again. The role brings the Oscar® winner (Actress in a Leading Role, *Annie Hall*, 1977) and multiple Academy Award® nominee (Actress in a Leading Role – *Reds*, 1981; *Marvin's Room*, 1996; *Something's Gotta Give*, 2003) together on screen with Robert De Niro for the first time since Francis Ford Coppola's classic *The Godfather: Part II*.

"I've known Bob for many years but this was a whole new experience for both of us," says Keaton. "There's no one else like him, and in this story we had the chance to be very playful around the

whole idea of marriage and divorce and the reality that just because your marriage ends doesn't mean you ever completely let go of that affection you had for your ex . . . along with a whole lot of other tricky emotions. In the process of pretending they're back together, Don and Ellie figure out a few things about what they really want."

Keaton was inspired right away by Justin Zackham and his screenplay, which caused her to jump on the project before the rest of the stellar cast. "Justin has a comedian's sense of humor," she says, "but he translates that to a real family in the screenplay for *The Big Wedding*. Then, even with this big cast of celebrities, he was able to create a terrifically warm and creative atmosphere on the set. "

Certainly Ellie can't take things too seriously in a situation where she is suddenly revisiting her married past, hoping to work things out with her former best friend who is now her ex-husband's lover, and all the while trying to avoid disaster while making sure her son's wedding comes off more for better than for worse. At the same time, Keaton gives Ellie an earthy charm and an openheartedness that makes her dilemmas and snafus very relatable.

While Don Griffin takes a momentary detour back to his married life with Ellie, he is still in love with the long-time girlfriend he has never quite managed to wed: the ebullient Bebe, who, in an awkward twist, was also once Ellie's best friend. Taking the role is Academy Award® winner Susan Sarandon (Actress in a Leading Role, *Dead Man Walking*, 1995), whose recent films include *Arbitrage* and the action thriller *Snitch*.

Says Sarandon of her character: "She's a nice counterpoint to Diane's character because Ellie is very tailored and refined and from Greenwich, while Bebe has a bit of a Southern twang and is more over the top. And one of the funniest things about Bebe is that her house is just riddled with portraits of her Pugs!"

When the Griffins decide to turn back the clock and pretend they're married again for the wedding weekend, Bebe is banished from the wedding to keep the scheme going. But she can't resist the temptation to make a surprise appearance that goes outrageously awry.

Sarandon and Keaton found a natural push-pull rapport as friends who have to temporarily share a husband. "I think the real challenge for Bebe is not just with Don but also repairing her friendship with Ellie," Sarandon notes. "I've known Diane for years but this was our first chance to work together."

One of the biggest thrills for Sarandon was the watching the entire ensemble – newcomers and veterans alike – of *The Big Wedding* all mixing it up together. "When you have an ensemble cast like this, the energy really stays up and you always have someone to bounce things off," she says.

With the likes of De Niro, Keaton and Sarandon playing the parental side of the Griffin family, the hunt was on for an equally charming cast to portray the three grown-up Griffin children. Ultimately, the filmmakers cast one of today's most sought-after comic leading ladies, Katherine Heigl, as feisty eldest daughter Lyla; Topher Grace as romantically challenged Jared; and Ben Barnes as Alejandro, whose impending marriage sparks so many unforeseen twists for them all.

Heigl, whose leading comic roles include *Knocked Up*, *27 Dresses* and *The Ugly Truth*, was instantly drawn to Lyla, who in many ways is a chip off her sculptor father's block but, having never forgiven him for his infidelity, has kept up an irreverent relationship with him. A high-powered lawyer who has been trying for years to get pregnant, she's now in a tailspin with her own husband.

"Lyla is one of the most interesting people I've played," says Heigl. "She's got a bit of a temper and she throws out some zingers. If she feels like she is about to be criticized, she will beat you to the punch! But I think her philosophy comes out of her disappointment with her father and in order to circumvent more disappointment, she tries to stay very removed. But that doesn't really work."

Heigl also couldn't resist the rare chance to play the offspring of De Niro and Keaton. "That made this so appealing and exciting," she says. "On the set, we all became very close very quickly, so in the family scenes you see a lot of real laughter."

The comic antics were punctuated by some poignant father-daughter moments for Heigl and De Niro. "In one really touching, beautiful scene you get to see Don reaching out to his daughter the best that he can and Lyla even lets her guard down for a moment," Heigl observes. "You see how in many ways they are similar. They just have different ways of showing their love."

For Zackham, that moment between Heigl and De Niro became a favorite scene. "When Don and Lyla go toe-to-toe with each other, there wasn't a dry eye on the set," he recalls. "Katherine absolutely gave as good as she was getting from Bob and it's not every day that you see something like that."

Heigl also enjoyed the teasing rapport Lyla has with her brother Jared due to their very different takes on romance – with Lyla opting for cynicism in contrast to Jared's idealism. Adding to the fun, Jared turned out to be played by Heigl's childhood friend from Darien, Connecticut, Topher Grace. "Topher and I have had a fun relationship for years so I just knew we'd be able to do the snarky, witty banter these siblings have," she says.

Grace, who came to the fore in "That '70s Show" and was recently seen with Richard Gere in *The Double*, was also intrigued by having Heigl as a sister. "Katherine is one of the coolest people ever so if you had to choose someone to be your sister, she would be it," he says.

In fact, Grace was in awe of his entire on-screen family in *The Big Wedding*. "I was sitting at a table one day, and realized everyone around me had an Academy Award® but me!" he laughs. "I felt so lucky. To be able to do a comedy scene with Robin Williams or do a heartfelt emotional scene with Robert De Niro or Diane Keaton, or work with Susan Sarandon, whose work I've loved forever – it doesn't get any better than this."

Jared faces has his own pesky dilemma as his brother's wedding day approaches – his attraction to a woman with a rather complicated connection to him: his adopted brother's birth mother's daughter . . . who keeps him plenty confused.

Rounding out the main Griffin clan is the baby of the family, Alejandro, who the Griffins adopted as a boy from Colombia and now is all grown up and about to be married – if he can survive the tangled

web of his wedding. As played by Ben Barnes, known for playing 'Caspian' in the *Chronicles of Narnia* series of films, Alejandro is caught in the tangle of several different families – trying to keep his adoptive parents, his father's girlfriend, his Country Club in-laws and his ultra-conservative Colombian birth mother all happy, if such a thing is humanly possible.

It all comes to a head when Alejandro and Missy are meeting with their local priest – and that's when Alejandro realizes his birth mother is on her way and he never told her that the Griffins were long ago divorced. Explains Barnes: "He never chose to mention it because his birth mother is a stalwart Catholic. She gave up her only son so he could have a better life in the United States and he doesn't want her to think she gave him to a family that would commit the treacherous sin of divorce. He decides not to tell her because he thinks there's no way she'll ever come to visit. And then of course she decides she to come to the wedding . . . and the situation just escalates from there."

Alejandro does the unthinkable – asking his parents to *pretend* to be married just for the weekend for the sake of his birth mother's feelings – which put Barnes in an exciting position among the all-star cast. "Alejandro is really the straight man surround by all these quirky, ridiculous, dysfunctional people," he notes. "All of the families he's part of are a bit bonkers in their own way. But I think underneath they all adore their children."

The first key to creating that family feeling for Barnes was getting over his awe. "I remember walking onto the set and there's Robert De Niro of *Taxi Driver* and *Raging Bull* and there's Diane Keaton from *The Godfather* and *Annie Hall* and there's Susan Sarandon from *Thelma and Louise* and a million other movies and . . . I thought just *how did I end up here?* But they were all so warm and embracing that it becomes very familial."

There is no doubt at all among any of the Griffins that Alejandro is madly, deeply in love with his fiancée, Missy. They're a perfect match for one another . . . except for the small fact that their families are at odds. Taking the role of Missy is rapidly rising star Amanda Seyfried, most recently seen as the 19th Century waif 'Cosette' in the acclaimed screen adaptation of *Les Misérables*. Missy, on the other hand, is a very modern young woman, Seyfried notes.

"Missy is really one of most balanced characters in *The Big Wedding*," Seyfried says. "She's smart, she's solid, she loves Alejandro and she's super happy to be getting married – but then she gets drawn into this whole ridiculous situation and she is the last to find out!"

Like her cast-mates, Seyfried found the tone of the ensemble irresistible. "You've got all these very serious actors here – Academy Award® winners and respected stars of all kinds – and yet there was nothing daunting about it. Everyone was very loose. It makes the comedy way funnier when everyone is so natural. I think it's going to surprise everyone to see a cast this talented just having fun."

That was the bottom line for Zackham, that the Griffins and all their extended parts feel as real as they are funny together. "As an ensemble, this whole group worked so beautifully together," Zackham

says. "It really got to the point where it didn't feel like Robert De Niro, Diane Keaton, Susan Sarandon, Katherine Heigl and all these other funny, talented people – it felt like a family."

Followed By An Uproarious Reception

With *The Big Wedding* about to get underway, the Griffins welcome two other families to join with them – Alejandro's birth family from Colombia and, of course, their new in-laws – each of whom add even more to the uproar with their own misbehaviors and misunderstandings.

Taking the key role of Madonna, who flies from Colombia to see the son she gave up for adoption get married, is Patricia Rae. Rae is herself of Colombian descent but was born and raised in New York and has been seen in a wide range of television and film roles, winning acclaim in the indie hit *Maria Full of Grace*. She took to the comic challenges of the role – playing a woman who not only has never met her son's freewheeling adoptive family but can't even communicate with them in the same language – with aplomb.

"It's very challenging to do an entire movie pretending not to understand a thing!" she muses. "I started by making assumptions about the characters from their gestures, as Madonna would, because she doesn't get the full picture from her perspective. The situation is so foreign, she's a true fish out of water, and all the misconceptions she has about the Griffins and that the Griffins have about her lead to a lot of humor."

Rae notes that it's not just Madonna who gets a fuzzy view of the madcap goings-on between the Griffins. Even Alejandro might have the wrong impression of his birth mother. "He sees her as being this very traditional woman but she's also just as human as everyone else," Rae comments. "She's someone who's very spiritual, but she's also someone who you come to realize wears her heart on her sleeve."

Working with the remarkable cast of *The Big Wedding* was a thrill for Rae, but she especially had fun with Robin Williams as the priest who Madonna becomes suspicious of when he doesn't even remember his Latin. "Robin is just so brilliant," she says. "And one thing that's so genius about him is that he knows exactly when to let the other person in a scene be funny. He knows that comedy is also about reacting. During the confession scene, he doesn't say a word because Madonna won't let him but Robin allowed me to have that freedom and support."

She also was inspired by Diane Keaton. "Watching Diane work was a dream come true because she is so amazing and so open hearted and that was the biggest gift of all," she says.

Madonna brings another surprise with her to the U.S.: her daughter, Alejandro's shockingly sensual sister, Nuria, who is played by rising newcomer Ana Ayora. "Ana was the really surprise find of this movie," says Justin Zackham. "She was spectacular."

Born in Colombia and raised in Miami, Florida, Ayora was taken with the sultry character of Nuria – and her course-altering effect on Jared Griffin. "For Nuria, coming to America is this huge adventure,"

Ayora observes. "She arrives with this misconception that America is very free when it comes to sexuality and so she's very forward in situations where it's completely uncalled for. She has this connection with Jared and she thinks, 'I'm going after him full throttle.'"

Only when things go awry does Nuria get a lesson in what full-scale romance entails from Ellie Griffin. Ayora got a kick out of working with Diane Keaton in the role. "Diane's energy is so contagious," she says. "It was amazing to work with someone who automatically feels like someone that you already know."

Topher Grace also set her at ease, so that the sparks of their sexual tension could emerge. "He was so funny and made me so comfortable," she explains. "He took me to barbeques on Sunday and he took me to his family's house and we became real friends which makes the relationship on screen more truthful."

For Ayora, the comedy of *The Big Wedding* works because it is grounded in several different love stories. "To me this film is about love and about the idea that a family doesn't have to be a certain way. There are many different ways to love each other and that is beautiful," she concludes.

Alejandro's fiancée Missy might be very down-to-earth, but her parents – Barry and Muffin – are anything but. They are preppy Country Club snobs who have their own misgivings about Alejandro . . . and their own secrets. Playing the comically pretentious pair are Tony® Award winner Christina Ebersole ("Grey Gardens") and former Second City member David Rasche (*Men In Black 3*), who went to town with their roles.

Despite the absurdity of some of her attitudes, Ebersole notes there is also something relatable at the heart of Muffin. "What it all boils down to is that we all just want to be loved and accepted – and that's what underlies Muffin's agenda," she remarks. "I think Muffin and Barry are typical of people who are interested in fitting in, keeping up with the Joneses and moving in the right social circles. But that can become a bit of a trap and that's what has happened to Muffin. She has a lot of anxiety about this wedding but I also wanted to show that she has some humanity."

Sparking the shenanigans of the Griffin family on the occasion of their son's wedding is a visit by Alejandro and Missy to the priest who will marry them. Although the Griffins have a diversity of religious beliefs – from Catholic to "Jewbuddhist" – they all know Father Moinighan as a colorful town fixture. To play the role to the hilt, the filmmakers were thrilled to be able to cast Academy Award® winner and global comedy icon Robin Williams.

Williams was drawn by his co-stars and by the story. "With all of these people, Diane, Susan, Bob, it's a wonderful cast," he says. "To be a part of this ensemble is kind of why I took the role—it's like a paid vacation. Don't tell anybody... but it's been lovely. The story has everybody coming out for the wedding – the exes, the present partners, the old attractions, the new attractions – and it's a great bedroom farce."

In the end, Father Moinighan does get to preside over a sacred union of true love, even if the ceremony bucks tradition – in more ways than one. “There is sort of an elopement,” notes Ben Barnes, “but it’s an elopement of about 50 yards!”

Planning The Big Wedding

Bringing *The Big Wedding* to life was, in many ways, a lot like planning an actual marriage ceremony – and, like any good wedding, a lot of the atmosphere depended on the people behind the scenes. Working closely with Zackham was an accomplished crew including director of photography Jonathan Brown, ASC, production designer Andrew Jackness and costume designer Aude Bronson-Howard. They all convened in Connecticut to make every detail as vivid – and in synch with the comedy – as possible.

It all started with the Griffins’ home – and site of the wedding – which Zackham wanted to feel as warm, inviting and as full of quirks as the family. It fell to Andrew Jackness to find just the right house to dovetail with their story. “The house was a very difficult location to find,” Jackness explains, “because it needed a lake, it needed a lawn large enough to produce a wedding on and it needed a house that not only felt right for who the Griffins are but was comfortable and shootable. Luckily, we found the perfect venue: a house that’s airy and open on the inside, sits directly on the lake and was fairly new but had a classic, flowing design. Best of all, the lawn was just big enough to fit the wedding tent.”

Inside the Griffin home, Jackness focused on a casual, artsy vibe, befitting Don as a sculptor and his quirky girlfriend Bebe – whose taste is confined to one comic set piece room. “Justin has a really strong visual eye and he wanted everything to be based on character,” says Jackness. “So for example we had to create a lot of ‘pug art’ on the walls for Susan Sarandon’s character who has a pug fixation. We also had to come up with a style for Don’s sculptures, so we brought in a real sculptor and he created some amazing pieces of art.”

Later, the production moved outside to carefully handcraft the wedding environs. As with any wedding, the filmmakers had to hash out colors and themes from endless options. “We ultimately decided on a 33 by 81 foot wedding tent with 15 tables, a stage and an altar – and the fun part was showing how this world evolves as the story moves from pre-wedding to wedding to post-wedding,” says Jackness. “We all agreed on a palette of pastels – with lavenders, soft creams and pinks. It was just like a real wedding. We had to pick out the china, choose the flowers, figure out who was going to sit at what table . . . even the wedding cake was edible!”

Jackness coordinated closely with costume designer Aude Bronson-Howard throughout. As with the house, Bronson-Howard wanted the Griffin family’s attire to express their highly individual personalities. “This is a pretty artsy, wacky family but they also have a lot of class,” she points out. “I didn’t want to make them look too serious or stuffy, so they adults are all slightly eccentric while still being sophisticated.”

For Robert De Niro, Bronson-Howard went for "loose and easy, since he is an artist who doesn't necessarily fit into the Greenwich scene." Then she contrasted Keaton and Sarandon's characters, characterizing Ellie as "very much her own person in the way that Diane is very much her own person" and Bebe as "sexy and fun, with a bit of her own Southern style mixed with Greenwich colors."

In a twist on the usual expectations, Bronson-Howard made the decision to dress the younger generation a bit more conventionally and conservatively than their wilder elders. "The parental generation of Griffins is a lot more unruly," she laughs, "and they're the ones who get into more trouble! The groom, Alejandro, is probably the most conservatively dressed of them all. He's the one who is just trying to go with the flow."

Then came the *coup de grace* of any wedding, no matter how fraught: ***the dress.***

Bronson-Howard had a blast with envisioning different looks for Amanda Seyfried as Missy. "Amanda is just a dream to dress," she notes. "She can wear anything and always looks stunning. Throughout the first part of the movie she really has her Greenwich, Connecticut look in her Lily Pulitzer outfits. For the wedding, we wanted something not quite traditional, with a looser, less formal feel befitting the not-so-traditional Griffin family."

As any bride would, Bronson-Howard started by looking at every dress design concept out there. "We started with racks and racks full of the latest wedding dresses from all kinds of designers," she acknowledges. "Then we had a long fitting session with Amanda and you name it, she tried it on. She tried on long, poofy, slinky and more. Then she put on one dress that I found on a sale rack that was kind of ill-fitting but it had this amazing fabric. The fabric reminded me of a mermaid's skin because it was so delicate and had such lovely movement. As a character, Missy is such a cheerful, happy-go-lucky person that the look just felt right."

Inspired, Bronson-Howard took the unconventional fabric and turned it into a flowing, floral gown that is at once relaxed and resplendent. "When Amanda put it on, she looked so radiant and fun," the designer muses. "It was lovely on her but also loose enough that she could run around in it during all that goes on in this crazy wedding. It lent a theme to the wedding with a frothy, frilly atmosphere."

Of course beneath the froth and frills of *The Big Wedding*, friction is mounting. Yet the crazier and more out-of-control things get, the more connected the Griffins keep discovering that they feel.

That, says Zackham, is what he hopes people leave the Griffin wedding with on top of the laughs: the picture of how a family calamity can become an occasion of unbridled love. He summarizes: "My goal was to make an honest comedy where you feel like you've really gotten to know this family. And then, at the end of the day, when you strip away all the funny misunderstandings and snags that lead up to the wedding, you see that what's really important is that they're all still standing together."

#

ABOUT THE CAST

ROBERT DE NIRO (DON) launched his prolific motion picture career in Brian De Palma's *The Wedding Party* in 1969. By 1974 he had won the New York Film Critics Award for Best Supporting Actor in recognition of his critically acclaimed performance in *Bang the Drum Slowly* and from the National Society of Film Critic for Martin Scorsese's *Mean Streets*.

In 1974 De Niro won the Academy Award® for Best Supporting Actor for his portrayal of the young 'Vito Corleone' in *The Godfather, Part II*. In 1980 he won his second Oscar®, as Best Actor, for his extraordinary portrayal of 'Jake La Motta' in Scorsese's *Raging Bull*.

De Niro has earned Academy Award® nominations for his work in five additional films: as 'Travis Bickle' in Scorsese's acclaimed *Taxi Driver*; as a Vietnam vet in Michael Cimino's *The Deer Hunter*; as a catatonic patient brought to life in Penny Marshall's *Awakenings*; in 1992 as 'Max Cady,' an ex-con looking for revenge, in Scorsese's remake of the 1962 classic *Cape Fear*; and as a father to a bi-polar son in David O. Russell's *Silver Linings Playbook*.

In 2009, De Niro received the coveted Kennedy Center Honor for his distinguished acting. He also received the Hollywood Actor Award from the Hollywood Film Festival, which he won again in 2012, and the Stanley Kubrick Award from the BAFTA Britannia Awards. In addition, AARP The Magazine gave De Niro the 2010 Movies for Grownups Lifetime Achievement Award.

De Niro was honored with the Cecil B. DeMille Award at the 2011 Golden Globe® Award. He also served as the jury president of the 64th Cannes Film Festival.

De Niro currently stars The Weinstein Co.'s *Silver Linings Playbook* and will be seen in CBS Films' *Last Vegas*, Relativity Media's *Malavita* and Warner Bros.' *Grudge Match*.

De Niro recently starred in Focus Features' *Being Flynn*, Grindstone Entertainment's *Freelancers*, Millennium's *The Killing Season* and *Red Lights*, New Line Cinema's *New Year's Eve*, Relativity Media's thriller *Limitless*, *Little Fockers*, the third installment of the highly successful Tribeca Productions' *Meet the Parents* franchise, Filmauro's Italian romantic comedy *Manuale d'amore 3*, Nu Image Films' psychological thriller *Stone*, and 20th Century Fox's *Machete*.

His distinguished body of work also includes performances in Elia Kazan's *The Last Tycoon*; Bernardo Bertolucci's *1900*; Ulu Grosbard's *True Confessions* and *Falling in Love*; Sergio Leone's *Once Upon a Time in America*; Scorsese's *King of Comedy*, *New York, New York*, *Goodfellas*, and *Casino*; Terry Gilliam's *Brazil*; Roland Joffe's *The Mission*; Brian De Palma's *The Untouchables*; Alan Parker's *Angel Heart*; Martin Brest's *Midnight Run*; David Jones' *Jackknife*; Martin Ritt's *Stanley and Iris*; Neil Jordan's *We're No Angels*; Penny Marshall's *Awakenings*; Ron Howard's *Backdraft*; Michael Caton-Jones' *This Boy's Life*; John McNaughton's *Mad Dog and Glory*; Kenneth Branagh's *Mary Shelley's Frankenstein*; Michael Mann's *Heat*; Barry Levinson's *Sleepers* and *Wag the Dog*; Jerry Zaks' *Marvin's Room*; Tony Scott's *The Fan*; James Mangold's *Copland*; Alfonso Cuarón's *Great Expectations*; Quentin Tarantino's *Jackie Brown*; John Frankenheimer's *Ronin*; Harold Ramis' *Analyze This* and *Analyze That*; Joel Schumacher's *Flawless*; Des McNuff's *The Adventures of Rocky and Bullwinkle*; George Tillman's *Men of Honor*; John Herzfeld's *Fifteen Minutes*; Frank Oz's *The Score*; Tom Dey's *Showtime*; Michael Caton-Jones' *City By The Sea*; Nick Hamm's, *Godsend*; John Polson's *Hide and Seek*; Mary McGuckian's *The Bridge of San Luis Rey*; DreamWorks's *Shark Tale* Jay Roach's *Meet The Parents*, and *Meet the Fockers*, Barry Levinson's *What Just Happened*, Jon Avnet's *Righteous Kill* and Kirk Jones' *Everybody's Fine*.

De Niro takes pride in the development of his production company, Tribeca Productions, the Tribeca Film Center, which he founded with Jane Rosenthal in 1988, and in the Tribeca Film Festival, which he founded with Rosenthal and Craig Hatkoff in 2001 as a response to the attacks on the World Trade

Center. The festival was conceived to foster the economic and cultural revitalization of Lower Manhattan through an annual celebration of film, music, and culture; the festival's mission is to promote New York City as a major filmmaking center and help filmmakers reach the broadest possible audiences.

Through Tribeca Productions, De Niro develops projects on which he serves in a combination of capacities, including producer, director and actor.

Tribeca's *A Bronx Tale* in 1993 marked De Niro's directorial debut. He later directed and co-starred in *The Good Shepherd* with Matt Damon and Angelina Jolie.

Other Tribeca features include *Thunderheart*, *Cape Fear*, *Mistress*, *Night and the City*, *The Night We Never Met*, *Faithful*, *Panther*, *Marvin's Room*, *Wag the Dog*, *Analyze This*, *Flawless*, *The Adventures of Rocky and Bullwinkle*, *Meet the Parents*, *Fifteen Minutes*, *Showtime*, *Analyze That* and *Meet the Fockers*.

In 1992, Tribeca TV was launched with the acclaimed series "Tribeca." De Niro was one of the executive producers.

In 1998, Tribeca produced a miniseries for NBC, based on the life of "Sammy 'The Bull' Gravano."

Tribeca Productions is headquartered at De Niro's Tribeca Film Center in the TriBeCa district of New York. The Film Center is a state-of-the-art office building designed for the film and television industry. The facility features office space, a screening room, banquet hall and restaurant. The center offers a full range of services for entertainment professionals.

KATHERINE HEIGL (Lyla) became a box-office sensation starring first in Judd Apatow's smash hit comedy, *Knocked Up*, followed by a starring turn with Ed Burns and James Marsden in the romantic comedy, *27 Dresses*, and then opposite Gerard Butler in the romantic comedy *The Ugly Truth*, which she also executive produced. These earned Heigl "Female Star of the Year" honors at the 2010 ShoWest Awards.

Heigl is one of an all-star cast, including Pierce Brosnan, Will Arnett and Brendan Fraser, lending their voices to the upcoming animated comedy feature *The Nut Job*. Later this Spring, Heigl will film the drama *A Moment to Remember* for director Ben Lewin (*The Sessions*).

Heigl's film credits include *One for the Money*, *New Year's Eve*, *Life As We Know It*, *Killers* and *The Ringer*. Her first feature film leading role was in Touchstone Pictures' *My Father the Hero*, starring opposite Gerard Depardieu.

On television, for six seasons, Heigl portrayed 'Dr. Isobel "Izzie" Stevens,' the small-town girl constantly battling for respect amongst her peers, on ABC's critically acclaimed drama "Grey's Anatomy." In 2007, Heigl earned a Primetime Emmy® Award and a Golden Globe® nomination for her performance

In May of 2009, Katherine Heigl and her mother Nancy launched the Jason Debus Heigl Foundation in honor of her late older brother. The Heigls are working directly to address the pet population crises in Los Angeles and across the country. The Foundation actively funds and supports free spay/neuter programs, pet adoption programs, and funds small dog transport from local kill shelters to both no kill shelters and rescues facilities throughout the country.

In November 2012, Katherine Heigl launched **Just One**, a line of specially designed pet products, for which a portion of each sale will support animal welfare efforts and programs.

Since her screen debut in *Lovers and Other Strangers*, **DIANE KEATON (Ellie)** has proven to be an extremely versatile actress, director and producer. Her acting career spans over 25 movie greats,

including *The Godfather Trilogy*, *Looking for Mr. Goodbar*, *Annie Hall*, for which she received a best actress Academy Award®, and the smash hits *Father of the Bride* and *The First Wives Club*. Ms. Keaton also received Academy Award® nominations for her role in the film *Something's Gotta Give*, *Reds* and for her poignant performance in *Marvin's Room* – thus, making history as the only actress to have had an Academy Award® nomination once in every decade.

Ms. Keaton has also received praise as a director, beginning with her work on *Heaven* and culminating with the critically acclaimed *Unstrung Heroes*.

Ms. Keaton won the Golden Globe® for her performance in *Something's Gotta Give*, written and directed by Nancy Meyers, and co-starring Jack Nicholson. She also received National Board of Review award for this performance.

As a producer, she is proud to have worked with Gus Van Sant on his critically acclaimed film, *Elephant*, which won the Palm d'Or at the Cannes film festival last year. She has starred in and executive produced the Lifetime TV movie, *On Thin Ice*, which dealt with a mother's methamphetamine addiction for which she won a Prism Award for her compelling performance. She directed and executive produced the TV pilot "Pasadena" for Fox Television. She has also directed and co-starred in *Hanging Up*, with Meg Ryan, Lisa Kudrow and Walter Matthau, and contributed performances to *The Other Sister*, directed by Garry Marshall.

Ms. Keaton currently has a book out that she edited showcasing her collection of amateur clown paintings, for Lookout and Powerhouse books, entitled "Clown Paintings." In Fall 2007, her fifth published book with Rizzoli titled "Casa Romantica" is expected with great anticipation.

Early 2007 saw the release of the comedy *Because I Said So*. In April 2007, Diane began production on her latest project in Louisiana with Queen Latifah and Katie Holmes called *Mad Money* which is directed by Callie Khouri (writer of *Thelma & Louise*).

2007 also marks the year that Diane is recognized with the Lincoln Center Honors in New York.

Shifting effortlessly from comedy to drama and back again, Diane Keaton continues to captivate and delight her audiences with every project she devotes herself to.

AMANDA SEYFRIED (Missy) has established herself as one of Hollywood's most captivating young leading actresses.

Seyfried is best known for her starring role in the Universal Pictures hit film *Mamma Mia!* Seyfried highlighted her vocal skills as 'Sophie' the daughter of 'Donna' (Meryl Streep). The film, directed by Phyllida Lloyd, was released in July 2008 and has grossed more than \$600 million internationally.

Seyfried will next begin production in Seth MacFarlane's upcoming film *A Million Ways to Die in the West* starring alongside MacFarlane and Charlize Theron.

Seyfried most recently starred in Universal's film adaptation of *Les Misérables*, in which she plays 'Cosette.' She starred opposite Anne Hathaway, Hugh Jackman and Russell Crowe. Tom Hooper directed the film, which was released on December 25, 2012 and has grossed over \$400 million internationally.

Seyfried will lend her voice to 20th Century Fox's animated film *Epic*. Other voices in the film include Beyoncé Knowles, Christoph Waltz and Colin Farrell. The film will be released on May 24, 2013.

Later this year, Seyfried will star in Millennium/Radius Films' *Lovelace*, a drama directed by Rob Epstein and Jeffrey Friedman. The film tells the true story of Linda Lovelace (Seyfried), the world's first adult film

star, who is abused by the industry and by her coercive husband, before fighting back and taking control of her life. Peter Sarsgaard and Sharon Stone also star in the film which will be released in 2013.

In 2011, Seyfried starred opposite Justin Timberlake in New Regency's sci-fi action thriller, *In Time*, from writer-director Andrew Niccol. The film, distributed by Twentieth Century Fox, revolves around a society in which aging stops at the age of 25 and where time has become the currency. The film was released on October 28, 2011.

Also in 2011, Seyfried starred in Warner Bros' *Red Riding Hood*. Produced by Leonardo DiCaprio's Appian Way, the film was directed by Catherine Hardwicke.

In 2010, Seyfried starred opposite Channing Tatum in the box office hit, *Dear John*, the adaptation of the Nicolas Sparks (*The Notebook*) bestseller. In the film, Seyfried plays a young woman who meets and falls in love with a soldier (Channing Tatum) while he's on leave. Lasse Hallstrom (*The Cider House Rules*, *Chocolat*) directed from a script by Jamie Linden. *Dear John* grossed more than \$100 million worldwide and is the highest opening film to date for Sony Screen Gems.

Also in 2010, Seyfried also starred in the Summit film, *Letters to Juliet*, in which she plays a young American who travels to Verona, Italy to answer letters people write to the fictional Juliet of *Romeo and Juliet* fame. The film is directed by Gary Winick (*Bride Wars*, *13 Going On 30*) and also stars Vanessa Redgrave, and Gael Garcia Bernal.

Also in 2010, Seyfried starred in *Chloe*, an Atom Egoyan-directed thriller where she shares the screen with Julianne Moore and Liam Neeson. Seyfried plays an escort ('Chloe') hired by a successful doctor (Moore) to test her husband's fidelity.

In 2009, Seyfried starred in the Fox Film *Jennifer's Body*. In the film written by Diablo Cody (*Juno*), Seyfried plays 'Needy,' the best friend of 'Jennifer,' (Megan Fox) a possessed cheerleader who begins killing boys in a small town.

On the TV front, Seyfried received critical praise for her starring role in HBO's Golden Globe® nominated drama, "Big Love."

A Pennsylvania native, Seyfried started her career by modeling at the age of 11. She soon turned to acting and landed her first contract role in 2000 as Lucy Montgomery on "As the World Turns." In 2002, "All My Children" signed her to the contract role of Joni Stafford.

Her big break, though, was in 2004's *Mean Girls*, the Lorne Michaels/Tina Fey/Paramount where she co-starred with Lindsay Lohan and Rachel McAdams. Together they won the "Best On-Screen Team" Award at the MTV Movie Awards.

In 2005, Seyfried starred in the Sundance Film Festival favorite *Nine Lives*. Written and directed by Rodrigo Garcia, the film also starred Sissy Spacek, Glenn Close, Holly Hunter, Robin Wright Penn and Dakota Fanning.

In 2006, she appeared in *Alpha Dog*, directed by Nick Cassavetes, and starring Justin Timberlake, Sharon Stone, Emile Hirsch, and Bruce Willis. She followed this with *American Gun*, starring Donald Sutherland, Forest Whitaker, and Marcia Gay Harden.

Amanda currently divides her time between Los Angeles and New York.

TOPHER GRACE (Jared), who was a weekly fixture in homes across America on the hit comedy series "That '70s Show," seamlessly transitioned from the small screen to the big screen. In 2004 he was

honored with Breakthrough Acting Awards by both the National Board of Review and the New York Online Film Critics for his roles in Paul Weitz's *In Good Company*, starring opposite Dennis Quaid and Scarlett Johansson, and Dylan Kidd's *P.S.*, with Laura Linney.

Grace recently made his off-Broadway debut receiving great reviews in Paul Weitz's "Lonely I'm Not" starring opposite Olivia Thirlby. On the big screen, he was most recently seen in *The Giant Mechanical Man* with Jenna Fischer and Malin Akerman as well as Curtis Hanson's Emmy® -nominated film *Too Big to Fail* starring alongside William Hurt and Paul Giamatti. He just shot *A Many Splintered Thing* with Chris Evans.

Grace's major breakthrough in film came with his debut role in Steven Soderbergh's Oscar® nominated *Traffic*, which he followed-up with memorable cameos in Soderbergh's *Ocean's 11 & 12*. Grace's additional films include *Spiderman 3*, *Valentine's Day*, *Predators*, *Mona Lisa's Smile* and *Win a Date with Tad Hamilton*.

Due to a tennis injury, Topher fell into acting in a high school performance of "A Funny Thing Happened On The Way To The Forum." Upon graduating, he moved to Los Angeles to attend the University of Southern California and was asked to read for the role of Eric Forman on "That '70s Show" by a high school classmate's parents who had seen the play. It was his first audition.

Grace now splits his time between New York and Los Angeles.

The extremely versatile **SUSAN SARANDON (Bebe)** brings her own brand of sex appeal and intelligence to every role – from her fearless portrayal in *Bull Durham* to her Oscar®-nominated performances in *Thelma & Louise*, *Lorenzo's Oil*, *The Client*, and *Atlantic City* to her Academy Award®-winning and Screen Actor Guild Award-winning role in *Dead Man Walking* as Sister Helen, a nun consoling a death-row inmate.

Film credits include *Wall Street 2: Money Never Sleeps*, *The Lovely Bones*, *Enchanted*, *Speed Racer*, *Elizabethtown*, *Shall We Dance?*, *The Banger Sisters*, *Mr. Woodcock*, *In the Valley of Elah*, *Alfie*, *Moonlight Mile*, *Igby Goes Down*, *Romance and Cigarettes*, *Twilight*, *Stepmom*, *The Hunger*, *Jeff Who Lives at Home*, *That's My Boy*, *Cloud Atlas*, *Robot & Frank* and *Arbitrage*.

Sarandon made her acting debut in the movie *Joe*, which she followed with a continuing role in the TV drama "A World Apart." Early film credits include *The Great Waldo Pepper*, *Lovin' Molly*, *Billy Wilder's The Front Page*, the 1975 cult classic *The Rocky Horror Picture Show* and Louis Malle's controversial *Pretty Baby*. She went on to receive her first Oscar® nomination in Malle's *Atlantic City*.

Her additional feature credits include *The Witches of Eastwick*, *Cradle Will Rock*, *King of the Gypsies*, *Compromising Positions*, *The January Man*, *White Palace*, *The Buddy System*, *Sweet Hearts Dance*, *A Dry White Season*, *Bob Roberts*, *Light Sleeper*, *Little Women*, and *Safe Passage*.

The hard-working actress has made a career of choosing diverse and challenging projects both in film and television. In 2008, she received an Emmy® Nomination for Outstanding Lead Actress in a Miniseries for her role in the HBO film *Bernard and Doris*, as well as a Golden Globe® and SAG nomination. She received an Emmy and SAG nomination for her work in Barry Levinson's *You Don't Know Jack* with Al Pacino for HBO.

She starred in the 2003 CBS Movie *Ice Bound*; in the Sy-Fy Channel Mini Series "Children of Dune"; in the TV Movie *The Exonerated*; in HBO's *Earthly Possessions*; in the CBS Movie *Women of Valor*; and the HBO Miniseries "Mussolini: The Decline and Fall of Il Duce." She has made guest appearances on *30 Rock*, *The Big C* and in the "Mother Lover" video on "Saturday Night Live."

Upcoming films include *Snitch*, with Dwayne Johnson, and *The Company You Keep*, for director Robert Redford.

ROBIN WILLIAMS (Father Moinighan) recently received the Stand-Up Icon Award at the 2012 Comedy Awards. His last comedy tour, the critically acclaimed *Weapons of Self Destruction*, sold out across the country and internationally. As an actor, Williams won an Oscar® for his performance in *Good Will Hunting*, following prior nominations for roles in *The Fisher King*, *Dead Poets Society* and *Good Morning Vietnam*. He is a 2005 recipient of the HHPA's prestigious Cecil B. DeMille Award for outstanding contributions to the world of entertainment. Additional film credits include classics like *Moscow on the Hudson* and *The World According to Garp* and blockbusters such as *Mrs. Doubtfire*, *The Birdcage*, *Jumanji*, *Hook* and *Night at the Museum* and its sequel, as well as independent features like *Insomnia*, *One Hour Photo* and *World's Greatest Dad*, and the animated films *Happy Feet 1 & 2*, *Aladdin* and *Robots*. Williams is perhaps best known philanthropically for his support of the USO and his affiliation with Comic Relief which, to date, has raised over \$50 Million.

BEN BARNES (Alejandro) is a leading man who is best known as 'Prince Caspian' in the *Chronicles of Narnia* franchise. Additionally, Ben has won some highly coveted indie roles in the UK including the title role in *Dorian Gray* and *Killing Bono*. Most recently, Barnes can be seen in the upcoming independent feature *The Words* with Bradley Cooper, Jeremy Irons and Zoe Saldana.

Last year, Ben shot the Warner Brothers feature *The Seventh Son* starring opposite Jeff Bridges and Julianne Moore, and recently wrapped the lead in *God Only Knows* for James Mottern opposite Harvey Keitel.

CHRISTINE EBERSOLE (Muffin) has captivated audiences throughout her performing career, from the Broadway stage to television series and specials, films, concert appearances, and recordings. Ms. Ebersole received virtually every Off-Broadway award and her second Tony Award for Leading Actress in a Musical for her "dual role of a lifetime" as 'Edith Beale' and 'Little Edie Beale' in "Grey Gardens." Acclaimed by critics and audiences alike, the show was nominated for ten Tony Awards, including Best Musical, and its CD was nominated for a GRAMMY Award.

Other memorable New York stage performances include her Tony Award-winning performance as 'Dorothy Brock' in the smash hit revival "42nd Street," "Steel Magnolias," "On the Twentieth Century," "Camelot," "Oklahoma," "Dinner at Eight" (Tony and Outer Critics Circle nominations), "The Best Man," and the recent revival of Noel Coward's "Blithe Spirit." She has starred in five City Center Encores! Productions, most recently receiving unanimous praise for her starring role as Margo Channing in *Applause*.

Ms. Ebersole has appeared in many hit movies, including *Amadeus*, *Tootsie*, *Richie Rich*, *Black Sheep*, *Dead Again*, *Folks!*, *Ghost Dad*, *True Crime*, *My Girl 2*, *Mac and Me* and *Confessions of a Shopaholic*. She recently finished filming the Martin Scorsese crime drama, *The Wolf of Wall Street*. Ms. Ebersole has an extensive list of television credits as well, including recent appearances on "Retired at 35," "Royal Pains," "Ugly Betty," "Law & Order: SVU," "Boston Legal," "Samantha Who," and "Will & Grace." She can currently be seen in this summer's new TBS sitcom, "Sullivan & Son," produced by Vince Vaughn's Wild West Picture Show and Warner Horizon TV.

In concert, Ms. Ebersole has appeared in numerous halls throughout the country. Most recently, she performed in the concert version of the opera *The Grapes of Wrath* at Carnegie Hall. Previously, Ms. Ebersole participated in the Opening Night Gala of Carnegie Hall's 118th Season. She appeared with the San Francisco Symphony in their tribute to Leonard Bernstein. After making her debut with the Boston Pops several years ago, she returned to Boston's Symphony Hall and Tanglewood to star as Desiree Armfeldt in a concert version of "A Little Night Music" with the Boston Pops. In televised concerts, she has often appeared on PBS, including her star turns in *Ira Gershwin at 100: A Celebration at Carnegie*

Hall and the Rodgers & Hart Story: Thou Swell, Thou Witty. In December 2010 she performed for the second time on the Kennedy Center Honors.

A recording artist as well, Ms. Ebersole has released such albums as: *Christine Ebersole: Live at the Cinegrill*, *In Your Dreams, Sunday in New York*, *Christine Ebersole Sings Noel Coward* and the soon to be released *Strings Attached*. In addition, Christine composed a song for *The Big Wedding*. The original composition, "Gently Down the Stream" will appear in the end credits. For more information, please visit her website at: www.christineebersole.com.

DAVID RASCHE (Barry) began his career at "The Second City" cabaret in Chicago. His Broadway credits include: "Speed the Plough" (David Mamet), "Lunch Hour" (directed by Mike Nichols), "Loose Ends" (Michael Weller), and "The Shadow Box." Off-Broadway credits include: Chekhov's "The Seagull" at CSC for which he earned the Richard Seff Award from Actors' Equity, "Regrets Only" by Paul Rudnick (Manhattan Theater Club), David Mamet's "Edmond" (Atlantic Theater Company), "Last Dance" by Marsha Norman, with JoBeth Williams (Manhattan Theater Club), David Mamet's "Faust" (Magic Theater, San Francisco), and David Mamet's "No One Will Be Immune" (Ensemble Studio Theater). His TV credits most recently include a recurring role opposite Ted Danson in HBO's "Bored to Death." He has appeared on episodic TV in shows from "Miami Vice" to "Monk," and he played the role of Sledge Hammer in the series of that name. His films include: *Men in Black 3* (Barry Sonnenfeld), *In the Loop* (Armando Iannucci), *Burn After Reading* (Coen Brothers), *Flags of Our Fathers* (Clint Eastwood), *Flight 93* (Paul Greengrass), *The Sentinel* (with Michael Douglas and Kim Basinger), *An Innocent Man* (Peter Yates), *The Divine Secrets of the YaYa Sisterhood* (with Sandra Bullock), *That Old Feeling* (with Bette Midler, directed by Carl Reiner), *Delirious* (with John Candy) and *Manhattan* (Woody Allen).

PATRICIA RAE (Madonna) continuously beams onto the big screen and into our hearts ... one memorable role at a time.

A spitfire Latina from Queens, New York, raised in a strict Catholic household actress Patricia Rae has found her niche working as a successful character actor with roles running the gamut of genres, infusing her roles with spirituality, and humor.

Rae honed her skills on the East coast, but after years spent building her resume, it was time to test the LA shores. On a quest for that "breakthrough" role, she landed the role of a lifetime in *Maria Full of Grace*, which ironically sent her back to the same streets of Queens—where it all began.

Rae's portrayal of 'Carla,' a Colombian immigrant struggling to raise her family in New York, struck a chord with audiences alike. Delivering the most memorable moments of the film, she infuses the character with subtle *Grace*, cementing her performance in cinematic history. The performance earned her a litany of accolades, including the prestigious Imagen Awards nomination for "Best Supporting Actress."

Rae's dedication proves that acting, beyond being a business, is most importantly an art. This diverse actress has graced the big screen with a prolific resume in features films such as *Swimfan*, *Nightstalker* and *Detachment* (opposite Adrian Brody). On the small screen, she has appeared on several hit television series including, "Blue Bloods" with Donnie Wahlberg and Jennifer Esposito, a recurring role on "Chuck" playing the infamous 'Bologna,' "The Mentalist," "The Closer," "Life" and "The Chicago Code." She's presently penning her memoir on acting entitled "How to Make It In The Middle."

Rae's creative dexterity extends beyond her dramatic chops. She is also an accredited Power Flow Yoga teacher. And is specialized in Yoga for Scoliosis and Back Care – an issue close to her heart, as her daughter Sage, was diagnosed with the condition. She currently resides in Los Angeles, California.

ANA AYORA (Nuria) is soaring into the spotlight into breakout roles.

On the horizon, Ayora will be seen in the lead role of Hallmark's upcoming TV movie, *Meddling Mom*, debuting May 12, 2013.

Past TV credits include a reoccurring role on "Lincoln Heights" (ABC Family) and guest-starring roles on "Castle" (ABC) and "Burn Notice" (USA).

Ayora's first acting gig was in 2008, opposite Owen Wilson and Jennifer Aniston in Fox 2000 Pictures' heart-warming comedy *Marley & Me*.

Born in Columbia and raised in Miami, Florida, Ayora is fluent in English and Spanish and is proficient in Portuguese. Her hobbies include ballet, dance, boxing, horseback riding, and yoga. She currently resides in Toluca Lake, California.

ABOUT THE FILMMAKERS

As a writer, director, and producer whose unique voice is at the heart of a host of remarkable projects in a variety of media, **JUSTIN ZACKHAM (Director/screenwriter/producer)** has established himself as a highly versatile filmmaker.

Together, business partner Clay Pecorin and Zackham make up the principals of Two Ton Films, a production company the childhood friends founded in 2006.

Zackham is perhaps most widely known for the 2007 blockbuster hit, *The Bucket List*, starring Oscar winners Jack Nicholson and Morgan Freeman. The film, which Zackham wrote and executive produced, was named one of the "Top Ten Films of the Year" by the National Board of Review and amassed over \$175 million worldwide. The word "Bucket List", which Zackham coined, is now listed in both Oxford and Webster's dictionaries.

Zackham recently penned the script for *One Chance*, the life story of British opera sensation Paul Potts. The film, directed by David Frankel and produced by Simon Cowell and Brad Weston, and staring Tony Award winning actor James Corden, Julie Walters and Colm Meaney, will be released by The Weinstein Company during the 2013 holiday season.

In television, Zackham is known for creating the critically acclaimed series "Lights Out" for FX Networks and Fox Television Studios. The one-hour drama tells the *King Lear*-informed story of a former heavyweight champion trying to turn his life around before he succumbs to Alzheimer's. Zackham served as Executive Producer alongside acclaimed director Philip Noyce.

Zackham is currently at work on his next series entitled "Jubilee" an historical drama set on a southern antebellum plantation in the years before, during and after the Civil War.

Zackham is a graduate of NYU Film School and currently resides in Southern California with his family.

As a principal at Two Ton Films, **CLAY PECORIN'S (Producer)** acute business acumen and years of experience work on a number of entertainment-related projects have established him as a powerful force in film production and financing.

Two Ton Films is the brainchild of Pecorin and his longtime friend turned business partner, writer/director/producer Justin Zackham. The two are perhaps best known for Two Ton Films' production *The Bucket List*, followed by their critically acclaimed series "Lights Out," which Zackham created for FX Networks and Fox Television Studios, which Pecorin co-produced.

Later this year, Clay will produce Two Ton's project *Nubs*, and is overseeing development and financing of Two Ton Films' slate of projects with actors including Diane Keaton, Robin Williams, and Amanda Seyfried.

As an executive in publishing, media, and philanthropy for over 13 years, Pecorin has worked on a myriad of projects with the likes of Time Warner, McGraw-Hill, Hearst, and KIII (now Primedia), and has raised over \$150 million of debt and equity financing for a number of media ventures.

Pecorin entered the world of film as an investor in the independent cult classic *Going Greek*, which premiered on Showtime networks. He is also a managing partner of OTM Advisory, which has worked closely with the charities of Magic Johnson, Arnold Schwarzenegger and business leader Michael Milken.

Clay is a graduate of Clemson University and currently resides in Connecticut.

HARRY J. UFLAND (Producer) is a film producer whose credits include *Crazy/Beautiful*, *One True Thing*, *Snow Falling on Cedars*, *Not Without My Daughter* and *The Last Temptation of Christ*.

Prior to setting up his own company, Ufland Productions, Ufland was partnered with Joe Roth in Ufland-Roth Productions where they produced such films as *Streets of Gold*, *Where the River Runs Black*, *Off Beat* and *Moving Violations*.

Ufland began his career as an agent with the William Morris Agency before moving to Creative Management Agency (which became ICM) and eventually founded The Ufland Agency. In his 23 years as an agent, Ufland represented Martin Scorsese, Robert De Niro, Charles Grodin, Ridley Scott, Ben Gazzara, Harvey Keitel, Tony Scott, Peter Bogdonavich, Catherine Deneuve, Marcello Mastroianni, Bertrand Tavernier, Jodie Foster, Jill Clayburgh, Cybill Shepherd, Cher and Sissy Spacek. He packaged such films as *Raging Bull*, *The Duelists*, *Foxes*, *They All Laughed*, *Mean Streets*, *The King of Comedy*, *Once Upon a Time in America*, *Blade Runner* and *Taxi Driver*.

Ufland is currently in development on the feature film *Simple Prayers*, from the Michael Golding novel, which he will produce with Martin Scorsese. For television he is developing the Robert Whiting book, *Tokyo Underworld*, which will be directed by Scorsese and adapted by Paul Shrader, and *Real All Americans* by Sally Jenkins, adapted by Nicholas Meyer and starring and to be directed by Tommy Lee Jones.

Ufland was born in New York where he attended Columbia University. He is a member of the Academy of Motion Picture Arts and Sciences. In addition to running Ufland Productions, he is a Professor at the Dodge College of Film at Media Arts at Chapman University in Orange, California.

RICHARD SALVATORE (Producer) founder of March On Productions, is a hands on filmmaker with over 40 films of experience. His extensive expertise contributes to every step of production from development to attaching directors and talent to securing the financing for production through delivery.

Part-Owner of the famous Magnolia Bakery in Manhattan along with his family, Richard was born in the Bronx, right down the street from Yankee stadium. He graduated Hofstra University while simultaneously owning and operating with his family the popular Greenwich Village restaurant, Poppolini's. After 15 years of running several Poppolini's and bars around NYC, and feeding a string of young soon to be stars including Ethan Hawke, Kevin Spacey, Anthony Michael Hall, Camryn Manheim, Matt Dillon and Adam Sandler, he got bitten by the film bug and drove cross country to try his hand at producing films. His parents, singer Geraldine Stuart and theater producer Steve Salvatore, provided the creative genes to influence his new career.

Since moving out from New York City, Richard has become intimately connected in the industry. He has developed strong relationships with top agents at each of the power agencies, which enable him to package projects with any level of talent. He has close relationships with the best foreign sales agents in town, thus guaranteeing that every film he touches will be sold in the foreign market for the absolute highest prices.

He frequently partners with the number one production company in the northwest, North By Northwest Productions, which retains its own cameras, electric, grip, trucks and full service post production facilities. This enables Richard to contribute more value to each budget and guarantee delivery of all the elements at below market rates.

Richard is represented by Paradigm's Head of Motion Picture Finance, Andrew Ruf.

Out of the more than 40 films on which Rich has collaborated, including *Shadow of Fear*, *My Mom's New Boyfriend*, and *The Hit List*, he has found working on *The Big Wedding* to be a wonderful experience. He

anticipates the excellent reception of this upbeat, witty comedy featuring Amanda Seyfried, Robert De Niro, Katherine Heigl, Robin Williams, Susan Sarandon, Topher Grace, and Diane Keaton.

Upcoming projects consist of *Tokarev* starring Nicolas Cage, *The Follower* starring Katherine Heigl, and his first TV venture, *At Home With Magnolia*, based on his sister's bakery and books.

ANTHONY KATAGAS (Producer) is one of the most prolific producers working in American independent film who in 10 years has produced over 25 films and has worked with a slew of innovative and Oscar® winning filmmakers, including Steve McQueen, Andrew Dominik, Paul Haggis, John Singleton, Wes Craven, James Gray, Vadim Perelman, Lasse Hallström, Ben Younger, Nanette Burstein, Michael Almereyda and Sofia Coppola. In 1999, Katagas formed Keep Your Head Productions, committed to the development and production of homegrown New York films.

Through Keep Your Head, Katagas has produced films by visionary filmmaker Michael Almereyda: *Happy Here and Now* (IFC Films 2001), *This So-Called Disaster* (IFC Films 2002) and *William Eggleston in the Real World* (Palm Pictures 2005). Keep Your Head also produced *Blackbird* by Pulitzer Prize-nominated playwright Adam Rapp (2007) and James Gray's *Lowlife* (The Weinstein Company, 2013).

Katagas also worked on *54* (Miramax), Michael Almereyda's *Hamlet 2000* (Miramax), Sofia Coppola's *Lost in Translation* (Focus Features), Jay Anania's *Long Time Since*, Deny Arcand's *Stardom* (Alliance Atlantis) and the Robert Evans' documentary *The Kid Stays In The Picture* (USA Films).

In 2004, Katagas was nominated for an IFP Independent Spirit award, honoring filmmakers who, despite limited resources, demonstrate the creativity, tenacity, and vision required to produce high-quality independent films.

He has since served as co-producer on Ray Mckinnon's *Chrystal* (First Look, 2004), Adam Rapp's *Winter Passing* (Focus Features, 2005), and Ben Younger's *Prime* (Universal, 2005).

Katagas has produced or executive produced Lasse Hallström's *The Hoax* (Miramax, 2006), Vadim Perelman's *The Life Before Her Eyes* (Magnolia Pictures, 2007), James Gray's two Palme d'Or and César-nominated films *We Own the Night* (Columbia Pictures, 2007) and *Two Lovers* (2008), Marc Lawrence's *Did You Hear About the Morgans?* (Columbia, 2009), Wes Craven's *My Soul To Take* (Universal, 2010), Paul Haggis' *The Next Three Days* (Lionsgate, 2010) and John Singleton's *Abduction* (Lionsgate, 2011) starring Taylor Lautner.

Most recently Katagas produced Andrew Dominik's *Killing Them Softly* (The Weinstein Company 2012) starring Brad Pitt; James Gray's *Lowlife* (The Weinstein Company, 2013) starring Joaquin Pheonix, Jeremy Renner and Marion Cotillard; and is in postproduction on Steve McQueen's *Twelve Years a Slave* (New Regency, 2013) starring Brad Pitt, Michael Fassbender and Chiwetel Ejiofor.

DANNY DIMBORT (Executive Producer) is among the most experienced film salesman in the industry. He has been involved directly in international film sales for over 40 years, and has been integrally involved in film distribution, generally, for 48 years. He knows the industry both as a territorial distributor and as an international salesman.

Dimbort entered the film industry as a distribution executive for Golan Globus Films in Israel, where he was responsible for the marketing and management of the company's film rights in the Israeli market. Within two years, he was appointed to Managing Director and retained this position for 14 years, during which he was responsible for all facets of film distribution.

In 1980, Dimbort moved to Los Angeles, where he became head of international sales for Cannon Films, one of the most prolific film production/distribution companies of the era. With the merger of Cannon and Pathe in 1988, Dimbort became Head of International Sales, and, when Cannon/Pathe took over MGM in 1990, he became President of International Distribution for MGM. In 1992, he left MGM to start Nu Image Inc., an international distribution company he co-chaired with Avi Lerner.

Since its inception, Nu Image has developed and maintained a solid reputation as a producer and distributor of high quality action pictures for both the international and domestic markets. Much of Nu Image's reputation was due in part, to Dimbort's well respected positioning in the international arena.

In 1996, Dimbort and Nu Image formed Millennium Films to address the market's growing need for quality theatrical films and higher budget action features, while Nu Image continued to serve the home video market. Between the two divisions, over 300 films have been produced since 1992.

In 2011, still a partner, Dimbort made the bold decision to step away from the day to day at Nu Image. He became President of International Sales at Red Granite Pictures at a time in his life when most people would be slowing down. When asked why he simply stated "the challenge of doing something different." He remains with both companies today.

TREVOR SHORT (Executive Producer) was born in Harare, Zimbabwe and he obtained his Bachelor of Law degree from the University of Rhodesia and an MBA from the University of Cape Town. In 1980 he entered the merchant banking industry with Standard Chartered Merchant Bank in Zimbabwe where he became head of the Corporate Finance department, responsible for take overs, mergers and stock market flotations. In 1984 he moved to South Africa and joined the Corporate Finance division of Hill Samuel Merchant Bank in Johannesburg. Here he was primarily involved in mergers and acquisitions and Stock Exchange listings but he also met Avi Lerner for the first time who was seeking a means to raise investment financing for the production of *King Solomon's Mines*.

Between 1984 and 1985 Trevor developed a tax based financing scheme which was successful in raising over \$200 million from South African private investors in order to fund the production of international feature films in South Africa. During this period he also secured the financing necessary to allow Avi Lerner to acquire the Metro Cinema Chain and Thorn EMI Home Video in South Africa.

In 1986 Trevor moved from Hill Samuel to Investec Merchant Bank in Johannesburg as head of their Corporate Finance division. He was responsible for 8 IPO's on the Johannesburg Stock Exchange, numerous mergers and acquisitions and he also continued to secure private financing for motion pictures, most of which were produced by Nu Metro Productions for international film companies. He was also the primary consultant to the Government of South Africa regarding film investment and taxation legislation.

In 1989 Trevor left banking and joined Avi Lerner as a shareholder and Chief Executive of the Nu Metro group in Johannesburg. He continued to arrange financing for the group's film production activities and was directly involved in the planning, design, financing and construction of the group's growing cinema chain. In 1990 he was instrumental in securing the acquisition by Nu Metro of the Warner and Disney video licenses for Southern Africa and in bringing the CNA Gallo Group in as shareholders of Nu Metro. In 1991, Lerner and Short negotiated the sale of the Nu Metro group to CNA Gallo.

Between 1992 and 1995 Trevor operated as the CFO of the Nu Image group commuting between London, where he moved in 1993, the production studios in Johannesburg and the Nu Image offices in Los Angeles. He was and remains primarily responsible for the legal, financing and administrative operations of the Nu Image Group. In 1995 he moved to Los Angeles where he lives with his wife and family.

JOHN THOMPSON (Executive Producer) grew up in Rome where his fine body of work began in the Italian film industry. Throughout the '80s and '90s he produced such films as Franco Zeffirelli's *Otello* Oscar® nomination for Best Costume Design, Cannes Official Selection, American Critics Award); Claude D'Anna's *Salome* (Cannes Official Selection); Lina Wertmuller's *Camorra* (four Donatello Awards, Berlin Film Fest official entry); Liliana Cavani's *Berlin Interior* (Donatello Award, Berlin Film Festival official selection); Paul Schrader's *The Comfort of Strangers* (Cannes Official Selection); Ivan Passer's *Haunted Summer* (Venice Film Festival Official Selection); Jerzy Skolimowski's *Torrents of Spring* (Cannes Official Selection) and Giuseppe Tornatore's *Everybody's Fine* (Cannes Official Selection).

Thompson returned to Los Angeles to helm production for Nu Image/Millennium Films in 1998. Films he has produced or co-produced for Nu Image include *American Perfekt* written and directed by Paul Chart (Cannes Official Selection); Susanna Styron's *Shadrach* (Venice Official Selection); *Some Girl* from Rory Kelly (Best Director Award, LA Independent Film Festival); Audrey Wells' *Guinevere*; George Hickenlooper's *Big Brass Ring* as well as *Prozac Nation*.

Continuing as Millennium's Head of Production Thompson has gone on to oversee *The Mechanic*, *The Expendables 1 & 2*, *Brooklyn's Finest*, *Righteous Kill*, *Rambo IV*, *The Big Wedding*, *Playing the Field*, *Homefront*, *Killing Season*, *Lovelace*, *Iceman*, *The Paperboy* and *Texas Chainsaw 3D*.

MATT O'TOOLE's (Co-Producer) work is seen in blockbuster franchise hits like *The Expendables 1* and *2*, *Rambo IV* and *Texas Chainsaw 3D*. His extensive work with Millennium Films productions have also included *Conan the Barbarian*, Brian De Palma's *The Black Dahlia* and countless more. O'Toole began working in the film industry at the eager young age of 14. His first job was as a production runner on Tim Burton's *Batman*, which was shooting near his home in England at the legendary Pinewood Studios. Since then, his work has taken him across the globe and back on big budget epic productions that include three films with acclaimed director Ridley Scott: Academy Award® Winner *Gladiator*, *Kingdom of Heaven* and *Black Hawk Down*, as well as *Evita*, *Billy Elliott*, *Troy*, *Mary Shelley's Frankenstein*, *The Secret Garden*, *Judge Dredd*, *Othello*, *The Avengers*, and the Emmy® Award winning Steven Spielberg/Tom Hanks HBO mini-series *Band of Brothers*.

The son of Steadicam inventor Garrett Brown, **JONATHAN BROWN, ASC (Director of Photography)** grew up in Philadelphia and on film sets around the world. He studied English and History at Ithaca College, but started working with cameras as soon as he graduated. His visual storytelling education came while working as an operator under numerous distinguished cinematographers, including Conrad Hall and Vittorio Storaro. Inducted into the American Society of Cinematographers at an early age, Jonathan has photographed everything from indies to studio pictures, with *The Big Wedding* being his fourteenth feature film.

ANDREW JACKNESS' (Production Designer) most recent film productions are the upcoming Showtime series "The Masters Of Sex," *The Big Wedding*, *Everybody's Fine* and *Killshot* directed by John Madden. He has worked as Production Designer on: Stanley Tucci's *Big Night*, *The Impostors* and Joe Gould's *Secret*. As well as *Reckless*, *Prelude To A Kiss*, *Longtime Companion* and *Blue Window* directed by Norman Rene. He designed *The Love Letter*, *The Associate* with Whoopie Goldberg, and also with John Madden, *Ethan Frome* and *Golden Gate* as well as *On The Line*, and the HBO feature *In The Gloaming* directed by Christopher Reeve. For television he designed the pilot episodes of the television series "Lights Out," "Off The Map," and "The Blacklist." He also designed the series "Life As We Know It."

His work has been seen on Broadway in the musical The 2010 revival of "Bye Bye Birdie," "The Scarlet Pimpernel," as well as "Precious Sons," "Spoils Of War," Jules Feiffer's "Grownups," "The Little Foxes" starring Elizabeth Taylor, "Beyond Therapy," "Whodunnit," "Michael Feinstein On Broadway," and Arthur Kopit's "Wings." As well as the Hal Prince production of Andrew Lloyd Weber's "Whistle Down The Wind."

His regional credits include "Carnival!," and "Mr. Roberts" at the Kennedy Center, directed by Robert

Longbottom, "The Blonde, The Brunette, and the Vengeful Redhead" at Cincinnati Playhouse, and Dallas Theater Center, Charles Ludlam's production of "Die Fledermaus," and "Così Fan Tutte" at Santa Fe Opera, Strauss' "Intermezzo" at NYC Opera, "Salomé" for Glimmerglass Opera, "South Pacific" with Richard Kiley for Los Angeles Civic Light Opera, Spoleto Festival USA; "Savageland" at Washington Opera, "Frida" for Houston Grand Opera, and work for the Arena Stage, Berkeley Rep, the Mark Taper Forum, the American Repertory Theater, Long Wharf theater, Seattle Rep., ACT Seattle, Hartford Stage Co., The Shakespeare Theater, Yale Repertory Theater, St. Louis Rep., Dallas Theater Center, The Alley Theater, Center Stage, Virginia Stage Co., The Intiman Theater, The Wilma Theater, The Geffen Playhouse and the Williamstown Theater Festival.

In Europe he has designed for the National Theater of Great Britain, London's Tricycle Theater, and the Schiller Theater in Berlin.

Off Broadway, his work includes designs for "Jam On The Groove" with Ghetto Original dance group, for the NY Shakespeare Festival, as well as work for the Music Theater Group, the American Place Theater, the Roundabout Theater, Manhattan Theater Club, Circle In The Square, the Dodgers BAM Theater Co., and Circle Rep. He has served as artistic associate for the Second Stage, and Playwrights Horizons

As illustrator he collaborated with playwright Wendy Wasserstein on a children's book titled "Pamela's First Musical." He is a graduate of The Yale School Of Drama, and has teaches the Film Design program at NYU's Tisch School Of The Arts.

JONATHAN CORN, ACE (Editor) began his editing career in 1998 and since then has worked on numerous productions and has been nominated for three Emmys for his work on "Curb Your Enthusiasm" and an ACE Eddie award for his work on "Entourage." His work also includes *Masked and Anonymous*, Bickford Schmeckler's *Cool Ideas*, *Bruno*, and *Movie 43*.

AUDE BRONSON-HOWARD (Costume Designer) has had the good fortune to enjoy a rewarding creative collaboration with Robert De Niro, having designed for him individually on several films, including Luc Besson's *Malavita*, Neil Burger's *Limitless* and Gary McKendry's *Killer Elite*, as well as being the costume designer on movies in which he has starred, such as Alan Parker's *Angel Heart*; Frank Oz's *The Score*; Harold Ramis' *Analyze This* and *Analyze That*; John Polson's *Hide and Seek*; Kirk Jones' *Everybody's Fine*; and Paul Weitz's *Being Flynn*.

She began her career in design school in France, where she was raised. At a very young age, she worked at Yves St. Laurent, designing menswear for 12 years. She parlayed this skill into costume design, first for commercials then on to feature films. Among her early movie credits as assistant costume designer were Alan Parker's *Fame* and *Shoot the Moon* and Adrian Lyne's *9 1/2 Weeks*. Since then, Ms. Bronson-Howard's films as costume designer have included Alan Parker's *Mississippi Burning*; Phil Joanou's *State of Grace*, *Final Analysis*, and *Heaven's Prisoners*; Martin Brest's *Scent of a Woman*, starring Academy Award® winner Al Pacino, and *Meet Joe Black*; Peter Medak's *Romeo is Bleeding*; Brian De Palma's *Carlito's Way*; Al Pacino's *Looking for Richard*; Mike Newell's *Donnie Brasco*; and Martin Scorsese's short film *The Key to Reserva*. She collaborated with Billy Crystal on his acclaimed Broadway show *700 Sundays*.

She has been honored with a Costume Designers Guild Award for Martin Scorsese's "Bleu de Chanel" commercial; and with a New York Women in Film & Television award.

Ms. Bronson-Howard has owned and operated her own boutiques, ABH Design, and is still currently commissioned to design fashion collections.

The Big Wedding Credits

LIONSGATE
Presents

A
TWO TON FILMS
Production

THE BIG WEDDING

Directed by
JUSTIN ZACKHAM

Screenplay by
JUSTIN ZACKHAM

Produced by
CLAY PECORIN
HARRY J. UFLAND
JUSTIN ZACKHAM

Produced by
RICHARD SALVATORE
ANTHONY KATAGAS

Executive Producers
THIERRY SPICHER
PHILIPPE MARTIN

Executive Producers
MICHAEL PASEORNEK
JASON CONSTANTINE
EDA KOWAN

Executive Producers
AVI LERNER
DANNY DIMBORT
TREVOR SHORT
BOAZ DAVIDSON
JOHN THOMPSON

Co Producer
MATT O'TOOLE

Director of Photography
JONATHAN BROWN, ASC

Production Designer
ANDREW JACKNESS

Edited by
JONATHAN CORN, A.C.E.

Costume Designer
AUDA BRONSON-HOWARD

Music by
NATHAN BARR

Casting by
BARBARA FIORENTINO, CSA

MILLENNIUM FILMS
Presents

A Film by
JUSTIN ZACKHAM

ROBERT DE NIRO

KATHERINE HEIGL

DIANE KEATON

AMANDA SEYFRIED

TOPHER GRACE

with
SUSAN SARANDON

and
ROBIN WILLIAMS
As Father Moinighan

THE BIG WEDDING

BEN BARNES

CHRISTINE EBERSOLE
DAVID RASCHE

PATRICIA RAE
ANA AYORA

Based on the Motion Picture "MON FRERE SE MARIE"
Directed by JEAN-STPHANE BRON
and Based on an Original Screenplay Written by JEAN-STPHANE BRON and KARINE SUDAN
and Produced by BOX PRODUCTIONS and LES FILMS PELLEAS

Unit Production Manager
ANTHONY KATAGAS

First Assistant Director
DOUG TORRES

Second Assistant Director
FRANCISCO ORTIZ

Cast

Don	ROBERT DE NIRO
Lyla	KATHERINE HEIGL
Ellie	DIANE KEATON
Missy	AMANDA SEYFRIED
Jared	TOPHER GRACE
Bebe	SUSAN SARANDON
Father Moinighan	ROBIN WILLIAMS
Alejandro	BEN BARNES
Muffin	CHRISTINE EBERSOLE
Barry	DAVID RASCHE
Madonna	PATRICIA RAE
Nuria	ANA AYORA
Andrew	KYLE BORNHEIMER
Jane	MEGAN KETCH
Kim	CHRISTA CAMPBELL
Maitre'd	IAN BLACKMAN
Waitress	SHANA DOWDESWELL
Waiting Father	DOUG TORRES
Mother	MARVINA VINIQUE
Worker #1	JOSHUA NELSON
Kevin	QUINCY DUNN-BAKER
Elderly Wife	SYLVIA KAUDERS
Elderly Husband	EDMUND LYNDECK

Stunt Coordinator	MANNY SIVERIO
Water Safety Coordinator	CHRIS BARNES
Mr. De Niro's Stand-In	RICK DUBOIS
Ms. Keaton's Stand-In	KIM MOREHOUSE
Mr. Barnes' Stand-In	TONY STEVENS
Ms. Heigl's Stand-In	SUZANNE JAEHNE
Ms. Sarandon's Stand-In	CLAUDIA KEELER
Mr. Grace's Stand-In	MARCUS COOPER

Ms. Ayora's Stand-In	ALANA CADIZ
Ms. Rae's Stand-In	NORA LEONHARDT
Stunts	
CHARLES PAGE	DECLAN MULVEY
JENNIFER EGAN	ROY FARFEL
JIM FORD	MATT BERKOWSKI
CHRIS GOMBOS	MELISSA MORGAN
GREG HARVEY	CHRISTOPHER PLACE
Co-Executive Producer	LONNIE RAMATI
Co-Producer	BARBARA FIORENTINO
Associate Producer	CHRIS ROBERT
Production Supervisor	JOHN P. FEDYNICH
Post Production Supervisor	GEORGE GALE A.C.E.
Second Assistant Director	MIRASHYAM BLAKESLEE
Art Director	TONI BARTON
Assistant Art Director	BRADLEY SCHMIDT
Art Department Coordinator	KIRSTEN MOONEY
Graphic Artist	LEO HOLDER
Art Department Production Assistant	STEPHANIE ABBASPOUR
Construction Coordinator	GREG HAGLER
Key Construction Grip	SAM BURRELL
Construction Grips	FRANZ J. YEICH ELIZABETH CAMPBELL
Shop Electric	KEITH MARSHALL TERRENCE LARON BURKE
Key Carpenter	PAUL STEINBERG
Carpenters	JOHN J. CICCIMARRO FREDERICK E. PIESCO RICHARD RAMIREZ
Charge Scenic	JOHN RALBOVSKY
Shop Scenic	JAIME REYES

Scenic/Camera Scenic	ANNE HAYWOOD
Scenics	TIM TRANZILLO GARF BROWN ROLAND BROOKS
Sculptor	GIOVANNI RODRIGUEZ
Lead Greensman	TIM JACKSON
Greens	MICHAEL J. CONSOLMAGNO, JR. JOE DIODATO
Set Decorator	DAVID SCHLESINGER
Leadman	DICK TICE
Set Dressers	JOAN FINLAY-ARIETTA BRUCE SWANSON CARL FERRARA HELEN G. RIPPLE
On-Set Dressers	ARI SCHWARTZ MIKE KOVAL DEBORAH GREENE
Set Dressing Shopper	
Property Master	PETER GELFMAN
Second Prop	KERI LEDERMAN
Assistant Property Master	ANA KATHARINA DRESCHER
Special Effects Coordinator	DREW JIRITANO
Script Supervisor	JESSICA LICHTNER
Location Manager	GAYLE VANGROFSKY
Assistant Location Manager	LAUREN MINICHINO
Location Assistants	MATT NOACK TOM POLLERI OLIVER BROOKS
Location Scouts	AARON HURVITZ ROB HERLING
Location Production Assistant/Parking Coordinator	RODNEY TAIT
Set Production Assistants	SANDI GREENBERG RAMONA MURPHY-ADAIR LISA McPHERSON

Set Production Assistant to Mr. De Niro	PAUL KAHIL ROB ARNOLD BRYAN ALLEN MIKE COAST
"A" Camera Operator/Steadicam	JIM McCONKEY
"A" Camera First Assistant	ERIC SWANEK
"A" Camera Second Assistant	ANDY PECK
"B" Camera Operator	CHARLIE LIBIN
"B" Camera First Assistant	DENNY KORTZE
"B" Camera Second Assistant	HAMILTON LONGYEAR
"C" Camera Operator	ANDREW PRIESTLEY
"C" Camera First Assistant	MIKE CAMBRIA
"C" Camera Second Assistant	OLGA ABRAMSON
"D" Camera First Assistant	DAVID BARON
Loader	LIZ CASH
DIT/Data Manager	BJORN JACKSON
Video Assist	DANNY SALK
Still Photographer	BARRY WETCHER
Camera Production Assistant	TOM O'NEILL
Assistant Costume Designer	ELIZABETH SHELTON
Costume Supervisor	HARTSELL TAYLOR
Costume Coordinator	LINDSEY BRUSH
Costumer to Mr. De Niro	MONICA RUIZ ZEIGLER
Key Set Costumers	NGINA BOWEN
Costume Production Assistants	BARRETT HONG
Tailor	LAUREN TAYLOR MARIA DOUGLAS KATHY PRITT PRICE
Department Head Make-up Artist	EVELYNE NORAZ
Make-up Assistant	RACHEL GEARY
Make-up Artist For Mr. De Niro	CARLA WHITE
Make-up Artist for Ms. Sarandon	SUSAN REILLY LEHANE
Make-up Artist for Ms. Seyfried	MICHELLE VITDONE
Manicurist	GINA EPPOLITO
Department Head Hair Stylist	NATHAN J. BUSCH
Key Hair Stylist	WERNER G. SHERER
Hair Stylist to Mr. De Niro	SACHA QUARLES

Hair Stylist to Ms. Keaton	FRIDA ARADOTTIR
Hair Stylist to Ms. Sarandon	MICHELLE JOHNSON
Gaffer	BILL O'LEARY
Best Boy Electric	JOE GRIMALDI
Electricians	MICHAEL MAURER
	ERIC BONCHER
	JEREMY KNASTER
Genny Operators	MIKE RUDOLPH
	SCOTT KINCAID
Rigging Gaffer	RICHIE FORD
Best Boy Rigging Gaffer	LOU PETRAGLIA
Rigging Electric	CASEY FORD
Key Grip	MITCH LILLIAN
Best Boy Grip	PAUL CANDRILLI
"A" Dolly Grip	RICK MARROQUIN
"B" Dolly Grip	KEVIN W. LOWRY
Grips	ANDREW SWEENEY
	MARCEL E. CIUREA
	MARKHAM SINDEBAND
	LUIS R. MARROQUIN
	BENJAMIN D'ANDREA
	TRISTAN R. ALLEN
Key Rigging Grip	ERIC GEARITY
Best Boy Rigging Grip	JOHN GATLAND
Sound Mixer	KEN ISHII
Boom Operator	ANGUIBE GUINDO
Utility Sound	ERIC WALENDZINSKI
Assistant to Mr. Zackham	DAN SULLIVAN
Assistant to Mr. Pecorin	JASON "STEVE" FURER
Assistant to Mr. Katagas	CLAUDIA CIFUENTES
Assistant to Mr. Lerner	JONATHAN YUNGER
Assistant to Mr. Thompson	SUSAN PUSATERI
Assistant to Mr. De Niro	CHASE ROBINSON
Assistant to Ms. Keaton	STEPHANIE HEATON
Assistant to Ms. Heigl	DANI NOLAN
Assistant to Ms. Sarandon	MARK EDLITZ
Assistant to Mr. Williams	REBECCA SPENCER

Assistant to Ms. Seyfried	KATY CASTALDI
Production Business & Legal Affairs	LONNIE RAMATI
Clearance Coordinator	CLEARED BY ASHLEY, INC. ASHLEY KRAVITZ
Product Placement Coordinators	ROMILDA DeLUCA ANDREA CUCCARO STEPHANIE DAUBLE
Publicity Unit Publicists	ID PUBLIC RELATIONS ANNIE SCHMIDT SARA SERLEN
Production Accountant	KATHI SCHARER
First Assistant Accountant	J. MAX RUSCHAK
Second Assistant Accountant	MARILOU VETTER
Payroll Accountant	AMYJOY CLARK
Accounting Clerk	J. PETER GONZALEZ
Payroll Assistant	STEPHANIE HUH
Production Office Coordinator	JEN CRAMMER
Assistant Production Office Coordinator	SARAH CONNOLLY
Production Secretary	JAREN MONDRY
Production Office Assistants	DINA HOMAYUNI NICK DOUMLELE
Los Angeles Casting Associate	KATRINA WANDEL
New York Casting Associate	MELISSA MOSS
Extras Casting	LEE GENICK
Extras Casting Associate	RONEN GEVINT
Transportation Captain	MAURICE FITZGERALD
Transportation Co-Captain	HERB LIEBERZ
DOT Manager	AMBIKA FAIRFIELD
Catering	TONY'S CATERING
Head Chef	IVAN KERUM
Assistant Chef	ALEJANDRO R. CORDERO JR.

Craft Services	EVA VEDOCK
Key Craft Service	WILL SEPULVEDA
On-set Medic	DOREEN ROMAN
Location Security	O'CONNELL PROTECTION SERVICES JAMIE O'CONNELL
Post Production	
Assistant Editors	TOM FOLIGNO SCOTT BURNETTE
Post Production Coordinator	BRIAN HAYASHI
Post Production Accountant	TSILA ADLER
Re-Recording Mixers	PAUL MASSEY DAVID GIAMMARCO
Re-Recordist	DANIEL SHARP
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Dialogue Editor	MIGUEL RIVERA
Sound Effects Editors	JAVIER BENNASSAR MANDELL WINTER MPSE
Foley Editor	BRIAN DUNLOP
Assistant Editors	SANG KIM CALLIE THURMAN
ADR Mixer	TRAVIS MACKAY
Foley Artist	ELLEN HEUER MPSE, AMPAS
Foley Mixer	TOR KINGDON
ADR Recordist	WADE BARNETT
Music Editor	MARK SKILLINGBERG
Orchestrator	PENKA KOUNEVA
Score Mixer	ADAM MOSELEY
Score Mix Assistant	DREW MANNE
Score Stems	TIM SUBY

Percussion	QUINN
Music Supervisor	SELENA ARIZANOVIC
Music Coordinator	CASSANDRA HOWLAND

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Visual Effects Supervisor	AMY PUTRYNSKI
Operations Manager	PAUL BELCHER
Supervising Lead Artist	JOSHUA GARZA
3D Animators	MARTIN GEORGIEV IVAN IVANOV RYAN E. MARKLEY

2D Compositors

RICHARD APONTE	BRAD BAXTER
AARON BROWN	DWIGHT CARTER
CAYLIN COLSON	CHRIS COOPER
JONATHAN ERICKSON	ERROL HANSE
JACK HEBERT	JUSTIN HORTON
ATHENA LAWLESS	RYAN LITTLEFIELD
Yael Majors	ESTEBAN OLIDE
PATRICK SCHULTZ	WILLIAM TATUM III
ISABEL THOMAS	ANTON TSOLOV
JUVENAL VIQUE	MICHAEL WALKER
RADOSLAV YANUDOV	

Colorist	DUSTIN SCHOLL
Technical Support	JOHN BRIZZI ALEX DAIGLE
Visual Effects Coordinators	MATT JENNINGS KEVIN LANGLEY JOEY SCARPINATTO
Visual Effects Editors	EMILY PERLA DEE ANNE PHILLIPS
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SPECIAL THANKS TO THE STATE OF CONNECTICUT OFFICE OF FILM, TELEVISION, AND DIGITAL MEDIA

Songs

IT'S A WONDERFUL LIFE
Written by Nathan Barr and
Lisbeth Scott
Lyrics by Lisbeth Scott

SAVE THE LAST DANCE FOR ME
Performed by Michael Buble
Courtesy of Reprise Records
By arrangement with
Warner Music Group
Film & TV Licensing

GENTLY DOWN THE STREAM
Written and Performed by Christine Ebersole
Arranged and Conducted by John Oddo
Published by Staunch Entertainment (ASCAP)

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