

THE GROOMSMEN

Production Information

In one week's time Paulie (Ed Burns) will be married to his beautiful fiancée, Sue (Brittany Murphy). She's about to have a baby. But with his four groomsmen getting together for one last week of extended adolescence before the big day, it's Paulie that is going to have to grow up, something that guys find hard to do.

As he bands together with his gang of lifelong pals from the same suburban New York neighborhood – his brother Jimbo (Donal Logue), Cousin Mike (Jay Mohr), Dez (Matthew Lillard) and T.C. (John Leguizamo) – Paulie can't help but get a nagging feeling that he's about to lose some vital part of who he is.

He isn't the only one affected by the impending nuptials. Jimbo (Logue) has his own secret frustrations and resentments, and as his brother prepares to take this giant step in his life, Jimbo can't help but feel Paulie has somehow achieved everything he hasn't, and works to make sure Paulie doesn't make the mistakes he's made.

Coming back to the neighborhood after an 8 year absence is T.C. (Leguizamo), who left without a word to anybody and hasn't spoken to his dad, or his boyhood friends, in a decade. Cousin Mike (Mohr) meanwhile has never forgiven T.C. for stealing something of his before leaving town, and – though he doesn't realize it – for giving up his old friends for a new life in Manhattan. But staying the same hasn't completely worked out for Mike. He still lives with his dad and pines for the ex-girlfriend who has definitely moved on.

All the while, Dez (Lillard), opened up a bar in town and married his high school sweetheart, seems to have carved out the perfect life for himself. Though he didn't become the rock star he always wanted to be, through his support his two young sons just might.

As the gang settles into a form of their old life of softball games and rehearsing the band they all had high hopes for, their secret fears, hopes and misconceptions come to the surface. Struggling to shuffle off their extended adolescence...or early midlife crisis, they wrestle with concepts of fatherhood, honesty and personal responsibility. And as the wedding day grows closer, Paulie begins to see that though bonds with friends can change, they never break, and life continues to hold great wonders, even when you grow up.

Bauer Martinez Entertainment in association with Defender Films presents a Marlboro Road Gang production *The Groomsmen*, written, directed and produced by Edward Burns (*Sidewalks of New York, The Brothers McMullen*). The New York-set coming-of-age comedy stars an acclaimed and diverse ensemble of actors led by Burns, John Leguizamo, Matthew Lillard, Donal Logue, Jay Mohr and Brittany Murphy. The film also stars Shari Albert, Jessica Capshaw, and Heather Burns. The producers are Philippe Martinez, Aaron Lubin and Margot Bridger. Executive producers are Karinne Behr, David Gorton, Walter Josten. The creative behind-the-scenes team is led by cinematographer William Rexer II, line producer William Perkins, production designer Dina Goldman, costume designer Catherine Marie Thomas and editor Jamie Kirkpatrick. Casting is by Laura Rosenthal and Ali Farrel with original music by Robert Gary and P.T. Walkley. The music supervisor is Tracy McKnight.

The film is distributed by Bauer Martinez Entertainment.

Since his acclaimed debut with *The Brothers McMullen*, filmmaker Edward Burns has made films which tell rich stories set in a unique time and place inspired by the city he loves and the people he has known. He originally dreamed up *The Groomsmen* as a broad comedy, but put it away, unfiled. “Then, years later, after I got married, I went through all the stuff that goes with planning a wedding,” he says. “My wife actually suggested I should take the script out and take a look at it again, try and write a more realistic version of what happens before a wedding. That’s when I first got reintroduced to *The Groomsmen*. I wasn’t so interested in the things groomsmen have to do as the wedding day approaches, but I was definitely interested in writing a story about men in their mid-30s reaching that age where they should be behaving like men yet they can’t let go of their adolescent selves.”

Burns also had the idea of fatherhood on his mind as he wrote, being the new father of a toddler. “I’ve done father/son stories before,” he says. “This is definitely the flipside. It’s my turn to look at the other side of that relationship.”

With the idea set, the story began to take shape, in part inspired by a favorite film of Burns’s from legendary filmmaker Federico Fellini. “A film that I looked at that definitely inspired the telling of this story was Fellini’s *I, Vitelloni*,” says Burns. “When I saw the film I immediately identified with it because of the parallels to my own friends and the kind of community or neighborhood that I grew up in.” Burns points out that both Fellini’s film and his

own focus on “a bunch of good friends, who were way too old to be behaving the way they were, and set in a seaside town.”

“Behaving badly in your thirties isn’t as cool as behaving badly in your twenties,” says John Leguizamo (TV’s *ER*, *Ice Age 1 & 2*), who plays the character T.C. Of the four groomsmen, T.C. is the only one who left the neighborhood. Now, he comes back for Paulie’s wedding, but bearing a secret about his life that he finally has to tell his friends. “T.C. is the kind of guy that moved away from everybody because he felt different,” says the actor. “He leaves Long Island, moves to Manhattan, goes to college, has a whole different other life than he had with his friends. I guess he felt he missed something from his home town, something that he had from his youth. Even though he found himself, he wasn’t complete until he came back and fessed up to all his friends. So, that’s what he’s here for: to fess up.”

Dez, played by Matthew Lillard (*Scooby Doo 1 & 2*), “is a guy that marries his high school sweetheart and at age 21 gets her pregnant and has two boys,” says the actor. “It’s funny because I have two kids. And it’s been a long time since I have been able to see the first scene that I shot. I started at twelve o’clock at night; I think we shot until 12:30. We did about three pages of work. And in that scene I say to Paulie, ‘Look, what is your life without kids. It’s just free time. And what’s free time?’ I remember as I was driving home that night, thinking those were the truest words I’ve ever spoken in a movie. So, for me it’s really exciting as an actor. You’re not running from a ghost. You’re not running from scary things. The great thing about doing an Ed Burns movie is you’re dealing with stuff that means something to me as a man.”

Lillard, who has played “funny sidekicks” for most of his career, relished the opportunity to play the older, wiser role for a change. “The first time I read the script, they didn’t say which part to think about, so I thought – with my history of being the funny sidekick – I’d for sure be Cousin Mike,” he reflects with a laugh. “And I’m happy to report that I’m not the funny sidekick. I, oddly enough, Matthew Lillard, am the sage of the group, which is shocking and a reason to see the movie for that alone.”

Cousin Mike, who lives at home with his dad and tries to convince his ex-girlfriend (Jessica Capshaw) that he was the best thing that ever happened to her, is played by Jay Mohr (*Jerry Maguire*, *Are We There Yet?*). “Cousin Mike is Paulie and Jimbo’s cousin,” Mohr describes. “He’s kind of like an Irish ‘Guido’ with a heart of gold.”

Mohr created the character voice-first. “When I read the script for the third time I came up with the voice for Cousin Mike, which is *a guy dat tawks like dis all da time*,” he says. “All the lines that were ordinary become sort of tender, and he became this sweet guy underneath. I really enjoyed the dichotomy of Cousin Mike acting like such an ape and actually being a sensitive, nice guy that Ed Burns’s character can actually confide in. He’s a sensitive soul. He likes to listen to The Motels’ *Only the Lonely* and drive his car.”

Brittany Murphy, a veteran of Burns’s *Sidewalks of New York*, feels the director creates the feel of the film through casting. “Sue is a lot like me, and that’s due to Eddie’s casting sense,” she says. “A lot of his work seems like it’s in the casting process. He actually gets the performance out of that person because he casts the human that has and obtains some of the qualities that he has already written.”

Leguizamo agrees. “It is such an interesting combination,” he says. “Everybody is really suited to the part they’re playing or has become the part they’re playing. So, there’s not much of a separation when you’re hanging out with each other. Cousin Mike is Jay and Jay is Cousin Mike. You can’t separate them.”

Donal Logue (*The Tao of Steve*, the upcoming *Ghost Rider*) plays Jimbo, Paulie’s brother, whose own marriage and fatherhood issues are accelerated by his brother’s impending wedding. “Jimbo suffers from a form of sibling rivalry where the younger brother has his life together, always did what he wanted to do, pursued his dreams,” says Logue. “He’s happily married, having children, and did everything Jimbo didn’t do. The more his brother’s life is coming together the more he realizes his life is completely out of control.”

Logue feels that *The Groomsmen* captures a small town feel that is rapidly disappearing in America. “I like those films that give you a sense of a time and a place and people, like *Diner* was with this group of friends in Baltimore, and this is with these brothers and this group of friends in Long Island,” he says. “There was a style of American generational thing – what you do in the summers and little league games – and it almost feels like it’s over, like we’ll never have that kind of America again. Our kids won’t have it. And his film is a slice of that neighborhood and town life and buddy life. It’s very Americana.”

Burns feels the suburbs haven’t gotten a fair shake in the past few decades’ films and wanted to express his own affection for that lifestyle with *The Groomsmen*. “I’ve seen some films that paint a less than flattering picture of life in the ‘burbs as if the suburbs cause or are

responsible for a lot of that dysfunction,” he says. “Even though I don’t live in the ‘burbs I still have a love affair with them. So, this was in part a reaction to some of those other films, but mostly just my looking back on the world I grew up in and wanting to paint a realistic picture of it.”

“If one of the little birds starts spinning from the nest, the matrix of the family can suck it back in,” says Logue, whose character is at perhaps the most dramatic crisis point of the circle of friends. “That’s one of the good things about the familial life in the suburbs.

Burns shot the film over a number of weeks in City Island, in the Bronx, and the Ditmas neighborhood of Brooklyn, both neighborhoods that don’t generally come to mind when people think of New York. Burns and cinematographer William Rexer create an idyllic vision of suburban life, with vibrant green parks, tidy lawns and lovingly maintained Victorian houses. It’s what Burns calls “a love letter to New York,” he says. “We are New York filmmakers. It’s important for us to tell New York stories, but even more important to tell those New York stories in New York City. That’s a tough thing to do when you work with limited budgets like we had, but my producers and line producer, Margot Bridger, Aaron Lubin and William Perkins, have taken a \$3.2 million budget and stretched it. We’ve gotten everything out of New York City that you can get.”

“Eddie’s a no-frills filmmaker,” adds Brittany Murphy. “Everything is so quick and wonderful. He’s the only writer/director that I’ve ever worked with that, if someone drops one little part of a speech out, he’ll say, ‘If it keeps dropping then it’s not supposed to be there because it’s not organic and it doesn’t feel real.’” Murphy recalls that people asked her if her last film with the director, *Sidewalks of New York*, was all ad-libbed, “And none of it was,” she says. “All of his films have just a feeling of a natural, easy flowing nature, and that’s what he’s like, and that’s what his set is like. Everybody is here because they want to be, because they like Eddie and they like working with Eddie, and that energy is really incredible to be around every day at work.”

Lillard, who had just come off the big budget *Scooby Doo: Monsters Unleashed*, appreciated the “guerilla-like warfare scenario” of Burns’s set. “You go from a movie that takes three days to shoot three pages to shooting three pages here before lunch,” he says. “Everyone comes together for the love of it, the creative aspect of it and the art of it. That’s the great thing is it has a spirit about it that makes it exciting to be a part of.”

Leguizamo agrees that as an actor himself, Burns has a way of making actors feel comfortable and energized in the atmosphere he creates. “He just lets you improvise and come up with your character and play, but he does rein you in too when you need to be reined in,” he says. Jay Mohr adds, “You get there that way and he’s open to suggestions, and he’s also not afraid to say, ‘No, I don’t like that idea.’”

Burns spends too much time on the screenplay, he says, to let the actors take their characters out too far from what he originally intended. “I think the best thing you can do as a filmmaker is cast actors that you respect, that are as close to the character that you’ve written, and then you can just a lot of times keep more of a hands-off approach and let them bring a different kind of life to it,” he says.

The result is an ensemble of cast and crew that come together to give their all in the spirit of the shared purpose of making the best film they can. “It’s fun,” says Mohr. “It’s like hanging out with all of your friends except there are camera-people bustling about all the time.”

That feeling of brotherhood and camaraderie permeates Burns’s film. “It feels like *The Big Chill* for the new millennium,” says Leguizamo. “Everyone’s in their mid-thirties, late-thirties, trying to figure out their lives, and yet their big reunion for the wedding is a big chance for conflicts, closure, and just crazy guys behaving badly.”

“It’s just guys doing all that stuff – fighting, fishing, being in a band,” says Logue. “It’s cool. It’s been fun.”

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ABOUT THE CAST

EDWARD BURNS (Writer/Director/Paulie) continues to entertain audiences as actor, writer, director and producer. *The Groomsmen* is the seventh film that Burns has written, directed and starred in since his debut feature *The Brothers McMullen* in 1995.

Burns partnered with THINKfilm to distribute *Looking for Kitty*, which he also wrote, directed and starred in alongside David Krumholtz. Shot for a miniscule budget of \$250,000, *Looking for Kitty* premiered at the 2004 Tribeca Film Festival and will hit theaters in 2006.

As an actor, Burns starred opposite Dustin Hoffman and Andy Garcia in director James Foley's *Confidence*, which had its world premiere at the 2003 Sundance Film Festival. Other recent films as an actor include the romantic comedy *Life, Or Something Like It*, opposite Angelina Jolie, and *Fifteen Minutes* co-starring Robert De Niro. Burns also starred opposite Tom Hanks in Steven Spielberg's *Saving Private Ryan*. The critically acclaimed World War II epic marked the first film in which Burns acted in a film he did not write and direct himself.

He was lauded by critics and audiences alike for his first feature *The Brothers McMullen*, which premiered in competition at the 1995 Sundance Film Festival, winning the Grand Jury Prize. Burns wrote, directed and starred in the film, which was shot on a budget of only \$25,000 and went on to gross over \$10 million at the domestic box office, making it the most profitable film of 1995. The film also won "Best First Feature" at the 1996 Independent Spirit Awards.

Burns's second film which he wrote, directed, produced and starred in, was the romantic comedy *She's the One*, with Jennifer Aniston and Cameron Diaz. Burns's additional films on which he wore multiple hats include the intimate drama *No Looking Back*, with Lauren Holly and Jon Bon Jovi; the romantic comedy ensemble *Sidewalks of New York*, featuring Heather Graham, Brittany Murphy, Rosario Dawson, and Stanley Tucci; and the 1980s-set drama *Ash Wednesday*, which starred Burns and Elijah Wood as two New York brothers trying to escape their past.

For television, Burns and brother Brian served as creators and executive producers of the half-hour comedy *The Fighting Fitzgeralds* for NBC, starring Golden Globe winner Brian Dennehy.

Recently, he completed production on *The River King*, a supernatural murder mystery based on Alice Hoffman's award-winning novel, for Myriad Pictures. He is currently at work on *The Holiday* for director Nancy Myers, and in pre-production on his next film, *Five-Fourths*.

Burns was born in Woodside, Queens and raised on Long Island. Initially an English major, he decided to focus on filmmaking, which he studied at Hunter College in New York City before making *The Brothers McMullen*. After the film won the Grand Jury Prize at Robert Redford's Sundance Film Festival, Redford was so impressed with Burns' talents that he served as executive producer on both *She's the One* and *No Looking Back*.

Burns serves as a National Ambassador for the Multiple Sclerosis Society.

JOHN LEGUIZAMO (T.C.) is a multi-faceted performer and Emmy® Award winner, who has established a career that defies categorization. With boundless energy and creativity, his work in film, theatre, television, and literature covers a variety of genres, while threatening to create a few of its own.

Currently, Leguizamo appears as a guest star in twelve episodes of NBC's cornerstone drama *ER*. He plays Dr. Victor Clemente, a dynamic supervising physician who shakes up the County General emergency room with his unconventional ideas and use of cutting-edge technology.

Leguizamo earned rave reviews for his role as a popular TV reporter who's willing to sacrifice everything to get the story of a notorious serial killer in *Crónicas*. Written and directed by Sebastian Cordero and produced and financed by Alfonso Cuarón's Monsoon Entertainment, the film screened at the 2005 Sundance Film Festival and 2004 Toronto Film Festival and was honored as an *Un Certain Regard* selection at the 2004 Cannes Film Festival.

Also upcoming for Leguizamo is *The Alibi*, directed by Kurt Matilla and Matt Checkowski for Summit & Endgame Entertainment. The independent film tells the story of Ray Elliott (Steve Coogan) who runs a successful business providing alibis for men and women who cheat on their spouses. Leguizamo plays Hannibal, a jilted chauffeur who preys on Ray to find information about his former lover. James Marsden, Selma Blair, Sam Elliott and Rebecca Romijn also co-star.

Leguizamo recently reprised his role as Sid the Sloth in the animated hit *Ice Age: The Meltdown*, the sequel to the previous blockbuster animated film *Ice Age*. His other recent credits include *Land of the Dead*, the fourth installment of writer/director George Romero's *Night of the Living Dead* series; the remake of John Carpenter's 1976 film *Assault on Precinct 13* directed by French filmmaker Jean-François Richet with Laurence Fishburne, Ethan Hawke, Gabriel Byrne,

Brian Dennehy, Maria Bello, and Drea de Matteo; and *Sueno*, directed by Renee Chabria, and also featuring Elizabeth Pena and Nestor Serrano.

Leguizamo was last seen on the small screen in HBO's *Undefeated*, his feature directorial debut. Scripted by Frank Pugliese from a story by Leguizamo and Kathy DeMarco, the film is a drama about a young Latino boxer dealing with love and career success.

Leguizamo's filmography includes Franc Reyes' *Empire*, co-starring Peter Sarsgaard, Denise Richards and Isabella Rossellini; Jonas Akerlund's *Spun*, with Jason Schwartzman, Mena Suvari and Brittany Murphy; Baz Luhrmann's *Moulin Rouge*, starring Nicole Kidman and Ewan McGregor (ALMA nomination, Best Supporting Actor); Spike Lee's *Summer of Sam*; Seth Zvi Rosenfeld's *King of the Jungle* (ALMA nomination, Best Lead Actor); the cult hit *Spawn*; Baz Luhrmann's *William Shakespeare's Romeo + Juliet*; and *Dr. Dolittle*. For his performance as a sensitive drag queen in *Too Wong Foo: Thanks For Everything, Julie Newmar*, opposite Patrick Swayze and Wesley Snipes, Leguizamo garnered a Golden Globe® nomination for Best Supporting Actor.

Additional film credits include Stuart Baird's *Executive Decision*, opposite Kurt Russell; Brian de Palma's *Carlito's Way*; *Collateral Damage* with Arnold Schwarzenegger; *ZigZag*; Brian de Palma's *Casualties of War* starring Sean Penn and Michael J. Fox; and John Shultz's *The Honeymooners*.

In 1991, Leguizamo created an off-Broadway sensation as the writer and performer of his one-man show, *Mambo Mouth*, in which he portrayed seven different characters. He received Obie, Outer Critics Circle and Vanguardia awards for his performance. The play's HBO special led to his first television comedy special, Comedy Central's *The Talent Pool*, for which he received a CableACE Award.

Leguizamo's second one-man show, *Spic-O-Rama*, had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades including the Dramatists' Guild Hull-Warriner Award for Best American Play and the Lucille Lortel Outstanding Achievement Award for Best Broadway Performance. Leguizamo received the Theatre World Award for Outstanding New Talent, as well as a Drama Desk Award for Best Solo Performance. *Spic-O-Rama* also aired on HBO, receiving four CableACE Awards.

Freak, Leguizamo's third one-man show, ended a successful run on Broadway in 1998. Billed as a Semi-Demi-Quasi-Pseudo Autobiography, *Freak* was described as scathingly funny (*The New York Times*). Along with the Tony Award nominations for Best Play and Best Performance by a Leading Actor in a Play, Leguizamo won the Drama Desk and the Outer Critic's Circle Awards for Outstanding Solo Performance. A special presentation of *Freak*, directed by Spike Lee, aired on HBO and earned Leguizamo the Emmy Award for Outstanding Performance in a Variety or Music Program as well as a nomination for Outstanding Variety, Music or Comedy Special.

Fall of 2001 saw Leguizamo's return to Broadway with his *Sexaholix...a Love Story*. Directed by Peter Askin, the play is based on the sold-out national tour, *John Leguizamo Live!* Leguizamo was nominated for an Outer Critics Circle Award for Outstanding Solo Performance and the show received a Tony nomination for Best Special Theatrical Performance. *Sexaholix* aired as an HBO Special in Spring 2002 and also toured the country.

Additional stage credits include *A Midsummer Night's Dream* and *La Puta Vida* at the New York Shakespeare Festival and *Parting Gestures* at INTAR.

On television, Leguizamo starred with Ray Liotta in HBO's *Point of Origin* and in ABC's mini-series, *Arabian Nights*, in which he played both the Ring Genie and the Lamp Genie in the literary classic. In January 1995, Leguizamo set a precedent by creating and starring in the first Latin comedy/variety show, the Emmy award-winning, *House of Buggin* for FOX.

Raised in New York City, Leguizamo studied acting with Lee Strasberg and Wynn Handman at New York University. He was the recipient of the 2002 ALMA Award for Entertainer of the Year.

MATTHEW LILLARD (Dez) has quickly become one of Hollywood's most sought-after talents. He recently performed on the London stage in *Fuddy Meers*. The play premiered to great reviews at the Arts Theatre, and is the first production from Sam Mendes and Caro Newling since leaving the Donmar.

Lillard will soon be seen in the comedy *The Groomsmen* opposite Edward Burns and John Leguizamo. The film, directed by Burns, follows the groom and his four attendants as they wrestle with issues related to friendship and maturity a week before the big day. In addition, he

recently completed production on the romantic comedy *What Love Is*, opposite Cuba Gooding Jr. and Anne Heche.

Previous starring roles include *Without A Paddle*; *Wicker Park*; and as the hilarious Shaggy in both *Scooby Doo* and the sequel to the to the blockbuster *Scooby-Doo: Monsters Unleashed*. Lillard burst onto the screen in Miramax's huge box-office-grossing film *Scream*, capturing audiences with his hyperkinetic portrayal of the teen serial killer Stuart. The performance earned him critical acclaim and worldwide recognition. Other film credits include the horror film *Thirteen Ghosts*, *It's a Very Merry Muppet Christmas Movie*, *She's All That*, *Summer Catch*, *Love's Labour's Lost*, *SLC Punk!*, *Wing Commander*, *Senseless* and *The Curve*, with Ken Russell, as well as a cameo in the 2004 comic caper *The Perfect Score* for Paramount.

Lillard began his acting career with a co-starring role in John Waters's *Serial Mom*, alongside Kathleen Turner and Ricki Lake. He continued to land roles, including Chris O'Donnell's best friend in *Mad Love*; a memorable portrayal as a "cereal killer" in *Hackers*; and as an anti-abortion extremist, opposite Cher and Anne Heche, in HBO's original film *If These Walls Could Talk*.

Born in Michigan, Lillard was raised in California. He attended Pasadena College of the Arts for several semesters, then moved to New York City to study at the distinguished Circle in the Square Theater Company.

DONAL LOGUE (Jimbo) is well known to both film and television audiences for his work in a wide range of projects. He recently completed production on the action thriller *Ghost Rider*, with Nicolas Cage, due out in 2006. He is also currently developing *El Centro* for the FX Network, a one-hour series he will write, produce and star in. He was most recently seen in the romantic comedy *Just Like Heaven*, opposite Reese Witherspoon.

In 2000, Logue won a Special Jury Prize at the Sundance Film Festival for his performance in the acclaimed independent film *The Tao of Steve*. In addition, Logue wrote, directed, produced and starred in the film *Tennis, Anyone*, which debuted at the 2005 U.S. Comedy Arts Festival in Aspen, Colorado.

Logue's other film credits include *The Patriot*, *Reindeer Games*, *Runaway Bride*, *Blade*, *Jerry Maguire*, *Diabolique*, 1994's *Little Women*, *Gettysburg*, and *Sneakers*, in which he made his feature film debut.

Logue has recently been seen on television's hit drama series *ER* in the recurring role of paramedic Chuck Martin, who is married to Sherry Stringfield's Dr. Susan Lewis. MTV fans recognize him as Jimmy the cab driver, and he also starred in the WB sitcom *Grounded for Life*. Additionally, Logue has been seen in a number of longform projects, including *And the Band Played On* and *Darrow*.

Born in Ottawa, Canada, Logue was raised in El Centro, California, near the border of Mexico. He went on to attend Harvard University, where his interest in theatre and acting was first sparked. He performed in more than 30 plays and worked for two summers with the American Repertory Theatre's Harvard/Radcliffe Summer Stock Company. He also studied at the British-American Drama Academy in London and traveled the U.S. with the Cornerstone Theatre Company, developing community theatre in rural parts of the country.

JAY MOHR (Cousin Mike) burst onto the screen and received critical acclaim for his role opposite Tom Cruise in the box office hit *Jerry Maguire* directed by Cameron Crowe. Born in Verona, New Jersey, Mohr performed stand-up comedy at colleges and comedy clubs before joining the cast of *Saturday Night Live*, where he gained national attention for his uncanny impressions of Christopher Walken, Ricki Lake and Sean Penn, among others.

Mohr has starred in such films as *Are We There Yet?* with Ice Cube; *Simone* with Al Pacino; the independent film *Seeing Other People*; *Pay It Forward* opposite Kevin Spacey and Helen Hunt; *Picture Perfect* opposite Jennifer Aniston; *Go* with Scott Wolf; the ensemble drama *Playing by Heart*; *Suicide Kings* with Denis Leary and Christopher Walken; the comedy spoof *Mafia*; as well as the films *Small Soldiers*, *Paulie* and *200 Cigarettes*.

His television projects include starring as Peter Dragon in the highly acclaimed series, *Action*, and lending his voice to Drew Barrymore's *Olive, the Other Reindeer*. An avid sports fan, he hosted the weekly sports/comedy/variety show *Mohr Sports* for ESPN. When not appearing in film or TV projects, Mohr can be found on stage at comedy clubs and college campuses across the country.

BRITTANY MURPHY (Sue) continues to reign as one of Hollywood's most sought after and engaging young actresses. She is currently in production for Kingsgate Films' *Never Was*, starring opposite Alan Cumming, Aaron Eckhart, Ian McKellen and Nick Nolte.

Murphy was most recently seen in Robert Rodriguez's highly acclaimed *Sin City*; and the hit romantic comedy *Little Black Book*. Other recent roles include *Uptown Girls* with Dakota Fanning; the family film *Good Boy*, for which she lent her voice; the blockbuster hit *Just Married*, starring opposite Ashton Kutcher; and the acclaimed *8 Mile* opposite Eminem.

Murphy's other film credits include Ed Burns's ensemble drama *Sidewalks of New York*; Penny Marshall's *Riding in Cars with Boys* opposite Drew Barrymore; and Gary Fleder's *Don't Say A Word* opposite Michael Douglas. She starred alongside Winona Ryder and Angelina Jolie in *Girl, Interrupted* and in Alan Rudolph's *Trixie* opposite Emily Watson. She gained national attention from her breakthrough role as *Tai Frasier* in the box office smash *Clueless*. Other film credits include *Summer Catch*, *Drop Dead Gorgeous* and *Cherry Falls*.

On television, Murphy starred opposite Lukas Haas and Sidney Poitier in *David and Lisa*; in Showtime's critically acclaimed *Devil's Arithmetic* opposite Kirsten Dunst; and in Showtime's *Common Ground*. Her talent for voices and accents can be heard on Fox-TV's animated comedy *King of the Hill*, as she gives life to *LuAnn* and *Joseph* on the hit series. Murphy also performed on Broadway with Allison Janney in Arthur Miller's Tony Award-winning *A View From the Bridge*, directed by Michael Mayer

ABOUT THE FILMMAKERS

EDWARD BURNS (Writer / director / Paulie) (please see ABOUT THE CAST section).

From 1988 through 1990, PHILIPPE MARTINEZ (Producer) was President of the famous Odeon Theater in Marseilles, one of the largest playhouses in Europe. At the end of 1990, deciding to focus on a career as a feature film producer, he moved to the United States, later becoming Chairman of the Board of distribution company Ulysses Entertainment as well with offices in Los Angeles, Paris and London.

From 1996-1999 Martinez headed Betar Entertainment, based in Los Angeles and with offices in Montreal, producing Canadian co-productions for international distribution; he served as Executive Producer on the features *Ultimate Weapon* (starring Hulk Hogan) and *In Her Defense* (starring Marlee Matlin & Michael Dudikoff).

In 1999, Martinez launched Bauer Martinez Studios and has produced over 14 films including *The Piano Player* (Christopher Lambert, Dennis Hopper) with Andreas Klein of Splendid Film; *Out of Season* (Dennis Hopper, Gina Gershon); *The Defender* (Dolph Lundgren, Jerry Springer); *Dot Kill* (Armand Assante, directed by John Irvin) and *House of 9* (Dennis Hopper, Kelly Brook).

Most recently, Martinez produced *Modigliani* starring Andy Garcia and Elsa Zylberstein. The film, directed by Mick Davis, was an official Gala Selection at the Toronto Film Festival, as will open the Miami International Film Festival.

Going back to his true passion, Martinez took to directing, completing *Citizen Verdict* (Armand Assante, Jerry Springer) which will soon have its theatrical debut, as well as the action-packed *Wake of Death* starring Jean-Claude Van Damme. The film has been getting rave reviews across Europe and the United States, and will have theatrical debuts in several countries later on this year.

Martinez recently produced *Irish Jam* starring Eddie Griffin, and *Genuine Article* (to be directed by Dennis Hopper).

MARGOT BRIDGER (Producer) also produced Edward Burns's *Sidewalks of New York*, which Paramount Classics released in 2001, as well as *Ash Wednesday*, a drama also written and directed by Edward Burns, starring Burns, Elijah Wood and Rosario Dawson. She produced the low budget *Looking For Kitty* for the director and is also producing his next two films, *Purple Violets* and *Five-Fourths*.

Bridger produced *Forty Shades of Blue* and *The Delta*, by Ira Zachs. The latter film, along with her second feature as a producer, Hannah Weyer's *Arresting Gena*, had their U.S. premieres in the dramatic competition of the 1997 Sundance Film Festival.

Bridger co-produced *Jesus' Son*, featuring Billy Crudup, which was released in 2000 by Lions Gate. Bridger has been making independent films since graduating from Yale in 1987, starting as a producer's assistant on such projects as *Longtime Companion* and *Mississippi Masala*.

AARON LUBIN (Producer) has produced numerous films with Edward Burns, beginning with *Sidewalks of New York* and continuing through *Ash Wednesday*, *Looking for Kitty*, *The Groomsmen*, and next, *Purple Violets* and *Five-Fourths*.

WILLIAM REXER II (Director of Photography), cinematographer and documentarian, has filmed features including the upcoming *Purple Violets* and, most recently, *Fierce People*, *The Last Holdout* and *Book of Love*. Other feature credits include *Lisa Picard is Famous*, *Unmade Beds*, Grammy-nominated *Blue Note: A Story of Modern Jazz* and the much lauded *A,B,C...Manhattan*.

As a documentary cinematographer, Rexer has worked for companies across the globe. His work has been featured on BBC, HBO, PBS, ABC, NBC, MTV, Audubon and The Discovery Channel. His photography may be seen in such films as Martin Scorsese's *Il Mio Viaggio in Italia* and Michael Moore's *Fahrenheit 911*. His documentaries include Peter Gilbert's *With All Deliberate Speed: Obsession with Orchids*; *David Blaine: Magic Man*; *In My Corner*; *John Denver: Let This Be a Voice*; *Side by Side, AIDS and Zimbabwe*; *Belly Talkers*; and *Neglect Not the Children*. Rexer's early work includes *White Dresses* and *When God Doesn't Listen*, two political shorts made in Nicaragua and now in the permanent collection at the Museum of Modern Art in Manhattan.

In addition to *The Groomsmen*, Production Designer DINA GOLDMAN designed the forthcoming Robert Altman film *A Prairie Home Companion* and Joby Harold's *Awake*. She previously designed for films including the TV event *Tanner on Tanner*, as well as *My Sexiest Mistake*, *Rhythm of the Saints*, *Milwaukee, Minnesota, Camp*, *Searching For Paradise*, *Martin & Orloff*, *O, The Business of Strangers*, *Freak Talks About Sex*, *Raw Nerve*, *Whatever*, *Charlie Hoboken* and *Broadway Damage*.

JAMIE KIRKPATRICK (Editor) edited *Scarface: Origins of a Hip Hop Classic*, as well as doing second and assistant editing work on *Dave Chapelle's Block Party*, *Dark Water*, *Tooth Fairy*, *Everyday People*, *Lost in Translation*, *Treasure Planet*, *The Guys*, *Jimmy Neutron: Boy Genius*, *Bruce Springsteen and the E Street Band: Live in New York City*, *South Park: Bigger*,

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Longer, Uncut, and numerous other projects. He apprentice edited on the 1990 thriller *Bad Influence*.

Costume Designer CATHERINE MARIE THOMAS is currently at work on the films *Johnny Appleseed* and *The Hottest State*. In addition to *The Groomsmen* and Burns's *Purple Violets*, *Ash Wednesday* and *Sidewalks of New York*.

Thomas designed costumes for Altman's *A Prairie Home Companion*. Her credits include *The Matador* and Quentin Tarantino's *Kill Bill: Vols.1 & 2*, *Chelsea Walls*, *Tape*, *Blue Moon*, *Spring Forward*, *On the Run*, *Safe Men*, *Arresting Gena*, and others.

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