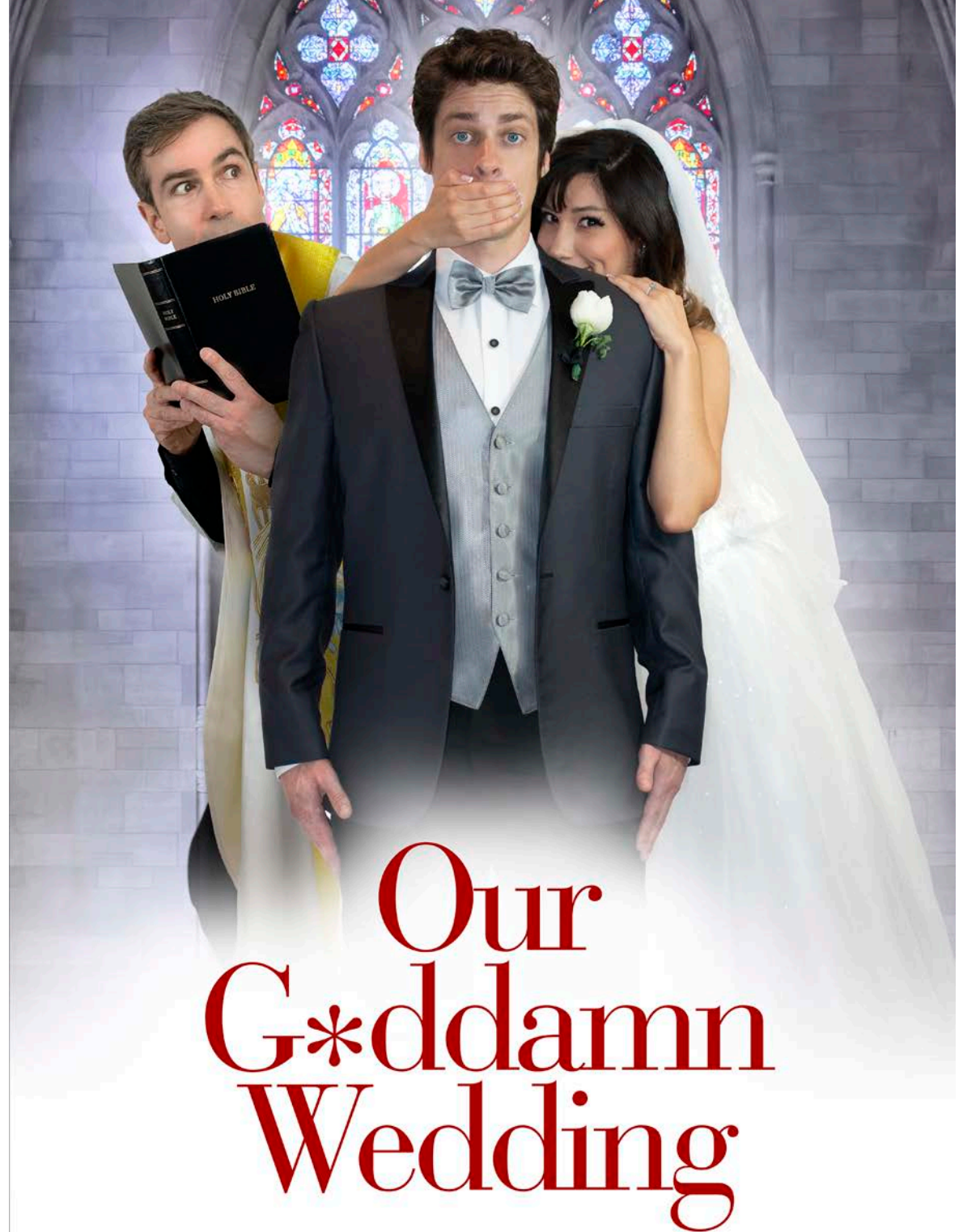
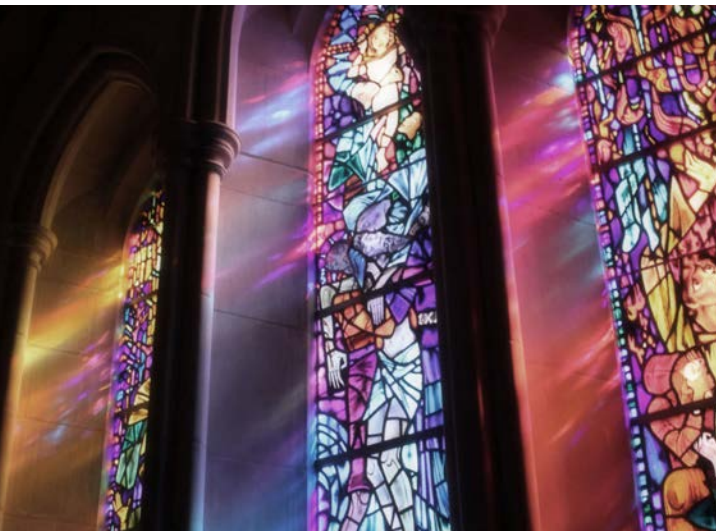


*A romantic comedy about
faith, family and
the A-word.*

FEATURE FILM PROJECT



STORY SYNOPSIS



A young bride's desire to placate her mother with a traditional, Catholic wedding runs into a major obstacle: her fiancé's atheism.

Melissa Hernández's dream is about to come true. Tomorrow, she is going to marry her true love, Charlie Novak. And, best of all, the ceremony is going to be at St. Cecilia's, the fabulous, gothic Catholic cathedral that was the site of every major event in her family's history.

One problem. Her fiancé, Charlie, is an atheist.

But they have a plan: If Charlie just keeps his mouth shut and goes along with all the Catholic pageantry for this one weekend, they might manage to fake their way past Melissa's super-religious mother. Conchita Hernández is no one to be messed with, so pulling this off won't be easy, but Melissa and Charlie are confident that their plan is solid — until it's not.

The first thing to go sideways: The day before the wedding, Father Joseph, St. Cecilia's aged parish priest, drops dead of a stroke. In his place, the church assigns Father Trevor, a young, easygoing novice whose own faith is on shaky ground.

Obstacle #2: Melissa's cousin, T.A. is a 19-year-old non-binary film student who's been hired as the wedding videographer for the weekend. But T.A.'s real goal is to find a juicy subject for a groundbreaking documentary that will earn them a slot at a major film festival. And T.A. doesn't mind stirring up family conflict to produce the drama needed for a great, edgy story.

The arrival of Charlie's free-spirited parents (straight from Burning Man) further jeopardizes the delicate balancing act that Melissa and Charlie have going. Not to mention Melissa's wealthy sister, Gabby, who has generously offered to play



host for the weekend at her lavish house in the Valley. Gabby gained her fortune through a quickie divorce that has scandalized the family and put her at odds with her mother. But her grand home is the setting for tonight's rehearsal dinner — the arena in which all of these characters will be set on a collision course.

When Charlie inadvertently talks Father Trevor out of the priesthood, their secret is blown. Once Conchita learns of Charlie's atheism, she hatches a plan of her own: If she can convert Charlie to Christianity before the night is over, both the wedding and her daughter's eternal soul will be saved.



*Our G*ddamn Wedding* takes place in one setting (Gabby's house) in one compressed, 14-hour time frame and will be told in mockumentary style, punctuated by cutaway interviews and often seen through the lens of T.A.'s retro-film-aesthetic. And before it's over, all the main characters will be forced to ask themselves some tough questions about what they really believe and what's really true.

It's a comedy about family, faith and inclusivity that dares to do what few other films ever have: To present an atheist viewpoint in a positive, life-affirming light. It doesn't set up straw men just to beat them up — both sides of faith are presented at their best and at their worst, and respect and acceptance are at the heart of the story's message. But what *Our G*ddamn Wedding* doesn't do is simply accept by default that faith and religion are good and true things. It uses humor, romance and heartwarming humanity to offer an alternative point of view. ■



COVERAGE

WESCREENPLAY

Our G*ddamn Wedding

| CATEGORY | SCORE | PERFORMANCE |
|------------------|-------|-----------------|
| Plot | 8/10 | (82 percentile) |
| Characterization | 9/10 | (96 percentile) |
| Concept | 8/10 | (82 percentile) |
| Format | 9/10 | (96 percentile) |
| Voice | 9/10 | (96 percentile) |
| Structure | 9/10 | (96 percentile) |
| Dialogue | 8/10 | (82 percentile) |

Overall Weighted Percentile: 90
Rating: **Recommend**

WeScreenplay, the #1 script coverage service in Hollywood, recently gave *Our G*ddamn Wedding* a score of **90 out of a possible 100 points**. Their notoriously tough professional readers lavished high praise on every aspect of the script, including...

“The concept is stellar, and allows the reader to feel emotionally engaged in the thoughtful, honestly-presented storytelling.”

“There’s a mixture of kooky comedy and strange thematic poignancy here that stands out and showcases that the script is not being too self-important in its thematic cause.”

“The script is filled with many colorful, memorable characters.”

“You’ve crafted a story that tells a touching, unique story about family and faith.”

“There’s a polished, thoughtful approach to the way the story is laid out, cementing the effectiveness of the storytelling.”

“You have a clear idea of how storytelling plays out on the screen, and this allows you to craft a story that is not only consistently immersive, but feels ripe for production.”



*Our G*ddamn Wedding* was a semi-finalist in the prestigious **Final Draft Big Break Screenplay Competition**.

STYLE GUIDE

TO NE & STY LE

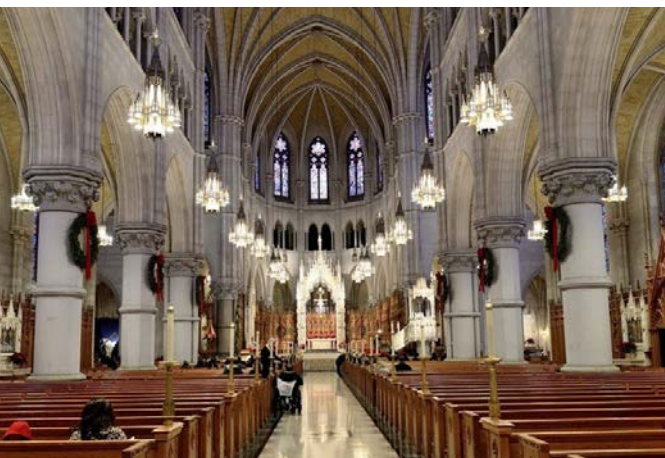
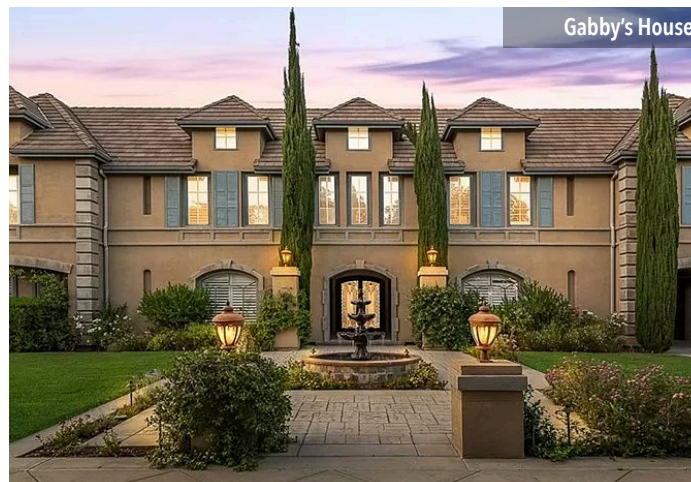
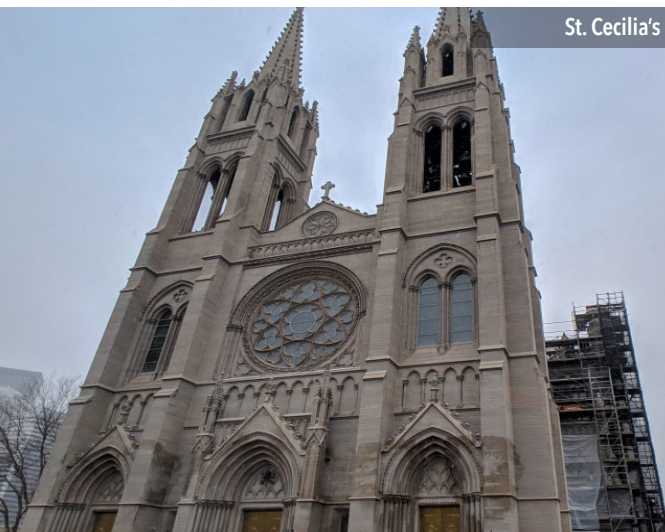
The look of the film will be open and bright to complement the tone and comedy of the story. Multiple handheld cameras will be employed to create a mockumentary feel, much like TV series *The Office* and *Modern Family* or the films of Christopher Guest. In contrast, the faux interview segments will be seen through the lens of the filmmaking character, T.A., and will be effected to have a retro, black-and-white film aesthetic.



LOOK BOOK

VISUAL ELEMENTS

Almost all of the action in *Our G*ddamn Wedding* will take place in one setting—Gabby’s fabulous, neo-classical mansion. But through the efficient use of stock imagery and green-screen shots, a few other locations will also be visually represented.





Gabby's Backyard Pool



Caterers & Bartender



The Novaks' Motor Home



Elegant Backyard Party



Father Trevor



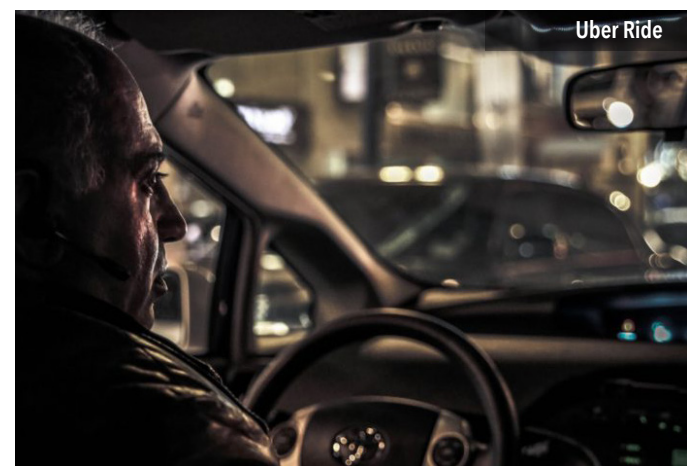
Limo Interior



Flashback wedding



Bridal Gown



Uber Ride

CASTING

For an independent film to crack the festival circuit, star power is the ticket — but it doesn't need a lot. One or two recognizable names from television or the indie world can elevate a feature above the pack and generate real buzz.

In addition to compensating our entire cast at SAG rates, our budget includes money that can be used to attract some exciting talent to the lead roles. This sum may be divided among the four leads in order to populate all of those roles with a known face. Or, it can be invested in one or two bankable stars, while casting the other leads with talented up-and-comers. ■

Melissa



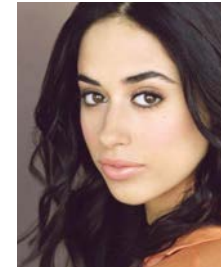
Eiza Gonzalez
Ambulance, Baby Driver



Diane Guerrero
Encanto, OITNB



Rosa Salazar
Bird Box, Alita



Jeanine Mason
Roswell, New Mexico



Lorenza Izzo
Knock Knock, Once Upon a Time in Hollywood

Charlie



Evan Peters
American Horror Story



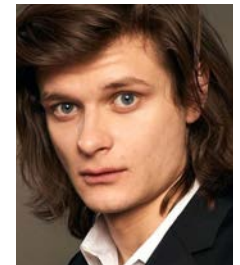
Joe Keery
Stranger Things, Free Guy



Bo Burnham
The Big Sick, Promising Young Woman



Nat Wolff
The Stand, Paper Towns



Charlie Tahan
Ozark

Conchita



Salma Hayek
Like A Boss, Desperado



Laura Ceron
Shameless, ER



Constance Marie
George Lopez



Elpidia Carrillo
Euphoria, Mayans, Predator



Ada Maris
Mayans, Nurses

Father Trevor



Chad Michael Murray
One Tree Hill



Jim Cummings
Thunder Road



Dan Stevens
Downtown Abbey



Josh Bowman
Revenge



Julian Morris
Pretty Little Liars

Mr. Novak



Dave Foley
News Radio, Kids in the Hall



David Cross
Arrested Development



Fred Armisen
SNL, Portlandia



Patton Oswalt
Veep, Stand-up comic



Keanu Reeves
John Wick, The Matrix

Mrs. Novak



Julia Sweeney
SNL, Shrill, American Gods



Ann Dowd
The Handmaid's Tale



Molly Shannon
SNL, White Lotus, Superstar



Joan Cusack
Toy Story, Working Girl



Janeane Garafolo
SNL, Younger, West Wing

THE TEAM



WRITER - DIRECTOR

Jeff Jackson began his career in the world of advertising, where he founded his own agency and went on to write and direct award-winning commercials and video content, and has worked for nationally-known clients such as Sony, Novartis and Western Union.

He wrote, directed, and starred in the acclaimed short film, **Our First Fight**, a romantic comedy which toured film festivals around the world. His feature-length screenplay, **White Collared**, a black comedy set in corporate America, won Best Screenplay at the Santa Barbara Film Festival and was acquired by Sundance-winning film producers Filbert Steps.

A playwright as well, his first work for the stage was creating the book and lyrics for a faithful musical adaptation of Mary Shelley's **Frankenstein**, which was produced off-Broadway and starred Tony® nominee Hunter Foster. The Associated Press praised it for "bringing the classic tale thrillingly to life," and Bloomberg Radio hailed it as "Riveting!" and "Totally exciting!" His second play, **Two Point Oh**, a dark comedy that presaged futuristic tech fare like *Black Mirror*, debuted in Detroit where the *Free Press* called it "compelling," "gripping," and "one of the most thought-provoking plays of the season." In its NY debut, *Two Point Oh* received unanimously positive reviews and was a "Critic's Pick" in the *New York Times*, which praised it as "smart, provocative, and funny."

Most recently, Jeff wrote, directed and produced the groundbreaking hybrid video game/live-action movie **Daemon 9**. It was universally praised by players and press alike. *The Horror Network* hailed it as "an astonishing achievement."

Jeff has also directed several theatrical productions in the New York area including the NYMF Festival winner **Love in the Middle Ages** and an acclaimed regional production of the musical **Ragtime**. ■

continued



CO - SCREENWRITER

Sam Kench, at 25, is rapidly becoming one of the most prolific and diversified writers and filmmakers of his generation. The author of 13 feature film screenplays and four pilots, and the director of 13 short films, Sam's work has been awarded by festivals and competitions around the world.

In addition, Sam is a frequent online film critic and curator, having contributed to the websites furiouscinema.com and grindhousedatabase.com. He currently writes film criticism and essays for StudioBinder and his own film review site, BrickwallPictures.com

An authority in genre film history, Sam straddles horror and comedy with equal prowess. His short film, **Mid-Sock Crisis** won 1st place and the Audience Favorite award at 2019 Film Slam and also won Best Original Screenplay at the Vegas Movie Awards. His horror feature script **Boil Your Blood** is a current quarter-finalist in the Final Draft Big Break Competition and a semi-finalist in the ScreenCraft Horror competition.

In 2014, Sam was named one of the top defenders of free speech by the National Coalition Against Censorship. In 2020, he published his first novel, **The Fall of Polite**. Sam is also a member of the International Association of Professional Writers and Editors. ■

continued



LINE PRODUCER

Alain Silver has produced over 17 feature films over his career. After extensive work as an assistant director and production manager on features and television — primarily at Warner Bros. and Paramount studios — he segued into independent production where his credits include **The Ratings Game**, **Mortuary Academy**, **The Soft Kill**, **Hold Me**, **Thrill Me**, **Kiss Me**, **Men Seeking Women**, **10th & Wolf**, **The 7**, **Adventures in Appletown** and **Ballad of a Gunfighter**.

He has worked multiple times with independent feature directors Christopher Coppola (**Torch**, **Bel Air**, **Palmer's Pick-up** and **Sacred Blood**, which he also wrote) and Gary Walkow (**Radio Mary**, **Crashing** [co-story], **Be My Baby**, **Ghost Phone** [co-story], and **Beat**, which premiered at Sundance. Other multi-million-dollar projects include **Cyborg2** and **Cult of the Evil Geezers**. Besides Sundance, Silver's feature productions have screened at the Berlin, Toronto, Moscow, San Sebastian, Deauville, London, Chicago, Seattle, Slamdance, Cinequest, Las Vegas, Palm Springs, and both Los Angeles and New York Independent film festivals. ■



DIRECTOR OF PHOTOGRAPHY

Shanele Alvarez is a true rising star in the world of cinematography. After receiving a Master's Degree in film production from Cal State and an MFA in Cinematography from the University of Miami, she began her professional career as 1st A.C. on the feature film **G.E.D.** under two-time Emmy-nominated cinematographer Cliff Charles. From that point forward, Shanele became Charles' "go-to" A.C. and second camera op for prominent directors Spike Lee, Reggie "Rock" Bythewood, Chris Rock and Gina Prince-Bythewood, to name a few. Shanele has served as DP for multiple features (both narrative and documentary), web series, TV shows, and short films. Shanele is also a Local 600 Camera Operator and has operated on projects for **HBO**, **Nickelodeon**, **The Jim Henson Co.**, **BET**, and more. She is currently working on ABC-TV's **The Rookie** as 1st Camera Operator. ■

continued



EDITOR

Justin Williams has worked in every facet of post-production for almost 10 years. After starting as an intern at a trailer house, Justin worked several years as an online editor, giving him a thorough technical background from transcoding to final delivery of a project. It was during this time that he discovered his passion for editing and used all of his free time to edit anything he could get his hands on, whether it was trailers, short films, or TV pilots. Justin also gained commercial editing experience when he worked as Lead Editor at **Dick Clark Productions**. During his time there, he cut content for all of their Emmy-nominated awards shows, including **The Golden Globes** and **Billboard Music Awards**. He has since made the switch to full-time feature editing, with his first three features due to be released in early 2020. These include **Flinch**, a modern noir set in the underbelly of LA, **The Dead of Night**, a horror Western, and **The Orchard**, a werewolf film starring Thomas Jane. ■



CASTING DIRECTOR

Paul Ruddy is an accomplished and creative casting director with over 15 years of experience. Paul has cast a multitude of wide-ranging feature films for both studios and independent producers, television series and movies for **Lifetime**, **Hallmark**, and **SyFy**, and web series for **The Walt Disney Company**, **Fandango**, **Dreamworks** and **YouTube**. His recent film credits include the critically acclaimed **Six Dance Lessons in Six Weeks** starring Gena Rowlands, Cheyenne Jackson, Rita Moreno and Jacki Weaver; **Cold Turkey** starring Peter Bogdanovich and Cheryl Hines; and the SXSW premiere **Holy Ghost People**. In addition to his film and television work, he has also cast plays and musicals for The Blank Theatre, The Skylight Theatre, and The Ruskin Group Theatre. Paul enjoys a strong rapport with agents and managers throughout the industry, an extensive knowledge of talent, and access to state of the art casting facilities. ■



DISTRIBUTION STRATEGIST

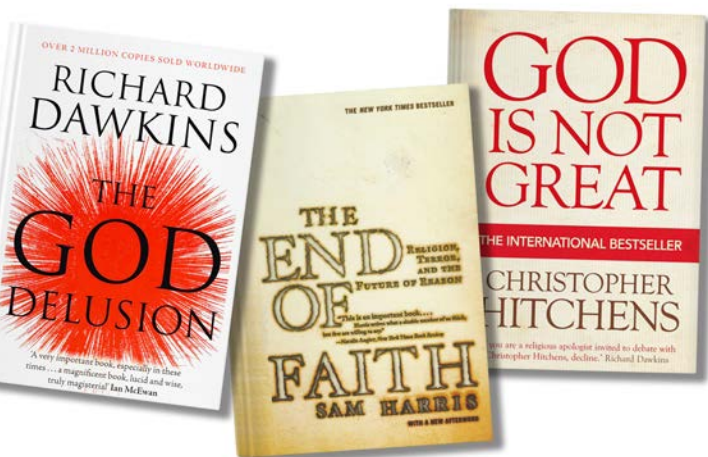
Bruce Nash is founder and President of Nash Information Services, LLC, the premier provider of movie industry data and research services. The company operates “**The Numbers**” (www.the-numbers.com), a web site that provides box office and video sales tracking, and daily industry news. Nash Information Services, LLC’s research services include comparative analysis and international sales projections for feature films and real-time tracking of the industry. Mr. Nash founded the company in 1997, and has grown it to serve over 1,000 clients, from the major studios and multi-billion-dollar production companies to first-time independent filmmakers. He provides regular commentary and analysis for media outlets, including **The Los Angeles Times**, **The New York Times**, **Variety**, **The Wall Street Journal**, **60 Minutes**, and **CBS News**. ■

POTENTIAL AUDIENCE

ROM - COMS

The romantic comedy is one of the most **universally popular genres** and is currently experiencing a **strong resurgence** thanks to the success of films like *The Big Sick*, *Crazy Rich Asians* and a spate of new Netflix films. The sub-genre of **wedding films** are among the most successful rom-coms. In addition to *Bridesmaids*, *27 Dresses* and *The Wedding Singer*, 2002's *My Big Fat Greek Wedding* is **one of the most successful indie films of all time**.

*Our G*ddamn Wedding* has the potential to tap into the same mainstream audience as all of the above films. And it has an additional market advantage...



Books by prominent atheists have been among the best-selling titles of the last 15 years.

AN UNTAPPED MOVIE AUDIENCE

How strongly will audiences respond to a movie with an atheism theme? It's impossible to say, since there are virtually no films to compare it with. But consider these demographics:

- The **single largest and fastest-growing** religious group in America is **"no religion."**¹
- The percentage of American teens who identify as "atheist" is **double** that of the general population (13% vs. 6% of all adults).²
- The number of Americans who identify as "atheist" **doubled** from 2007 to 2014.³
- The **international** demographics for atheism are even stronger and growing. 30% of Australians are atheists.⁴ The 2010 statistics for some European nations: France (40%), Sweden (34%), Netherlands (30%), Germany (27%), and UK (25%).⁵

This is a **vastly under-served audience**. What other films can atheists enjoy that openly reflect their worldview?

1 Kosmin, Barry A. and Ariela Keysar. "Summary Report, March, 2009. ARIS America Religious Identification Survey 2008." Trinity College

2 Barna Group. "Atheism and Gen Z, November 2016"

3 Pew Research Center. "Religious Landscape Study, 2014"

4 Australian Bureau of Statistics

5 2010 Eurobarometer Poll

GENRE PERFORMANCE

Audiences love rom-coms — especially rom-coms about weddings. We believe that the added spice of cultural/religious conflict will only enhance the viewership potential of *Our G*ddamn Wedding*.

The chart on the next page shows the indie, low-budget rom-coms we've targeted for our financial projection analysis. But it's interesting to also look at the popularity of studio-made, wedding-themed rom-coms — *and* religion-themed comedies — as reflected in the charts below...

STUDIO WEDDING ROM-COMS*

| \$ in millions | | | | |
|-----------------------------|--------------|--|---------------|----------------|
| Film | Release Year | Domestic B.O./ (inflation-adjusted) | Int'l B.O. | Total B.O. |
| Runaway Bride | 1999 | \$152.2 (\$273.0) | \$157.8 | \$310.1 |
| My Best Friend's Wedding | 1997 | \$126.8 (\$251.6) | \$172.1 | \$298.9 |
| Bridesmaids | 2011 | \$169.2 (\$194.3) | \$120.4 | \$289.6 |
| Wedding Crashers | 2005 | \$209.2 (\$297.3) | \$74.0 | \$283.2 |
| Four Weddings and a Funeral | 1994 | \$52.7 (\$117.6) | \$190.1 | \$242.8 |
| Love, Actually | 2003 | \$59.4 (\$89.7) | \$189.0 | \$248.5 |
| Crazy Rich Asians | 2018 | \$174.5 (\$174.5) | \$63.5 | \$238.0 |
| Sweet Home Alabama | 2002 | \$127.2 (\$199.4) | \$55.1 | \$182.3 |
| 27 Dresses | 2008 | \$76.8 (\$97.4) | \$83.4 | \$160.2 |
| The Wedding Singer | 1998 | \$80.2 (\$155.8) | \$43.1 | \$123.3 |
| Bride Wars | 2009 | \$58.7 (\$71.3) | \$56.4 | \$115.1 |
| The Wedding Planner | 2001 | \$60.4 (\$97.2) | \$34.3 | \$94.7 |
| I Love You, Man | 2009 | \$72.0 (\$87.4) | \$20.2 | \$92.3 |
| The Wedding Ringer | 2015 | \$64.4 (\$69.6) | \$15.7 | \$80.1 |
| The Wedding Date | 2005 | \$31.7 (\$45.0) | \$15.4 | \$47.1 |
| AVERAGE | | \$101.0 (\$148.1) | \$86.0 | \$187.1 |
| MEDIAN | | \$76.8 (\$117.6) | \$63.5 | \$182.3 |

RELIGION-THEMED COMEDIES*

| \$ in millions | | | | |
|------------------------|--------------|--|---------------|----------------|
| Film | Release Year | Domestic B.O./ (inflation-adjusted) | Int'l B.O. | Total B.O. |
| Bruce Almighty | 2003 | \$242.7 (\$366.6) | \$241.7 | \$484.4 |
| License to Wed | 2007 | \$43.7 (\$57.9) | \$26.3 | \$70.1 |
| Keeping the Faith | 2000 | \$37.0 (\$62.5) | \$8.3 | \$45.3 |
| The Invention of Lying | 2009 | \$18.4 (\$22.4) | \$14.2 | \$32.7 |
| Saved! | 2004 | \$8.8 (\$13.0) | \$1.3 | \$10.2 |
| Latter Days | 2003 | \$0.8 (\$1.2) | <\$0.1 | \$0.8 |
| AVERAGE | | \$58.6 (\$87.3) | \$48.6 | \$107.2 |
| MEDIAN | | \$27.7 (\$40.2) | \$11.2 | \$39.0 |

*All market data and analysis provided by Nash Information Services, LLC.

ANALYSIS OF COMPARABLE FILMS

In order to provide realistic financial projections for *Our G*ddamn Wedding*, our Distribution Strategist looked at comparable films released in recent years — movies with similar budgets, genres, and casts — to get a sense of what a representative movie of this type might make, assuming it is professionally made and marketed and gets picked up by one of the producer’s target distributors.

We look at how much those movies made at the box office, in the home video market (including digital streaming and purchases), via TV rights sales and through other ancillary income (licensing, in-flight entertainment, etc.), and use the median figures in each market in our revenue analysis.

IMPORTANT NOTICE

This projection, while based on historical film performance, is entirely hypothetical and does not represent any assurance that *Our G*ddamn Wedding* will perform similarly. The motion picture business is highly risky and any investor in film development and/or production must assume the risk of the complete loss of their investment.

Please note that all information has been obtained from sources believed to be reliable. However, the producers do not make any warranties as to the accuracy, completeness or adequacy of this data and assume no liability arising from the use or disclosure of this data.

continued

ANALYSIS OF COMPARABLE FILMS*

The 20 films in the chart below have been selected for inclusion in our financial projection analysis. Each one shares a similar profile to *Our G*ddamn Wedding* by falling into more than one of these categories:

1 = Romantic Comedy **2** = Indie production **3** = Low-budget **4** = Wedding-themed **5** = Ethnic-themed

| Film | Release Year | GROSS REVENUE | | | | DISTRIBUTION | | PROFIT & LOSS | | | |
|---|--------------|---------------|----------------------|----------------|------------------|---|----------------------------|------------------------------------|----------------------------|-----------------------|------------|
| | | Theatrical | Home Video & Digital | TV & Ancillary | TOTAL | Distributor Collected Revenue After Exhib./Retail | Distributor's Fees & Costs | Net Proceeds Returned to Producers | Original Production Budget | Net Profit/Loss | % ROI |
| 1,2,3,4,5 My Big Fat Greek Wedding | 2002 | \$ 374.8M | \$ 287.9M | \$ 57.8M | \$ 720.6M | \$ 449.1M | \$ 161.1M | \$ 288,019,515 | \$ 5,000,000 | \$ 283,019,515 | 5660% |
| 1,3,4,5 Jumping the Broom | 2011 | 38.1M | 55.7M | 5.8M | 99.8M | 61.7M | 38.7M | 23,075,668 | 7,000,000 | 16,075,668 | 230% |
| 1,2,3 Me & You & Everyone We Know | 2005 | 9.6M | 36.0M | 1.7M | 47.4M | 28.1M | 12.4M | 15,676,533 | 2,000,000 | 13,676,533 | 684% |
| 1,2,3 Safety Not Guaranteed | 2012 | 4.4M | 23.6M | 1.3M | 29.4M | 18.3M | 7.5M | 10,819,923 | 750,000 | 10,069,923 | 1343% |
| 1,2,3 The Big Sick | 2017 | 55.8M | 55.7M | 9.1M | 120.8M | 72.0M | 59.6M | 12,375,338 | 5,000,000 | 7,375,338 | 148% |
| 1,2,3 Paris Can Wait | 2017 | 15.4M | 24.4M | 2.9M | 42.8M | 24.6M | 14.6M | 9,929,714 | 5,000,000 | 4,929,714 | 99% |
| 1,2,3 Beginners | 2010 | 14.3M | 16.9M | 2.4M | 33.7M | 20.3M | 13.4M | 6,877,344 | 3,200,000 | 3,677,344 | 115% |
| 1,3 Enough Said | 2013 | 25.6M | 26.9M | 5.1M | 57.6M | 35.2M | 24.2M | 11,003,555 | 8,000,000 | 3,003,555 | 38% |
| 1,2,3 Submarine | 2011 | 4.5M | 16.0M | .7M | 21.4M | 12.3M | 7.6M | 4,703,924 | 1,900,000 | 2,803,924 | 148% |
| 1,2,3 The Overnight | 2015 | 1.1M | 11.1M | .2M | 12.5M | 7.5M | 4.6M | 2,912,157 | 200,000 | 2,712,157 | 1356% |
| 1,2,3 The Future | 2011 | 1.2M | 3.3M | .4M | 5.0M | 3.2M | 1.4M | 1,832,531 | 1,000,000 | 832,531 | 83% |
| 1,2,3 The One I Love | 2014 | .6M | 4.0M | .1M | 4.7M | 2.8M | 2.0M | 773,462 | 100,000 | 673,462 | 673% |
| 1,2,3 Obvious Child | 2014 | 3.3M | 3.6M | .5M | 7.5M | 4.5M | 3.1M | 1,457,169 | 1,000,000 | 457,169 | 46% |
| 1,2,3 Celeste & Jessie Forever | 2012 | 3.7M | 9.2M | .9M | 13.9M | 9.0M | 8.1M | 877,508 | 840,000 | 37,508 | 4% |
| 1,2,3 Liberal Arts | 2012 | 1.1M | 2.6M | .2M | 4.0M | 2.5M | 1.9M | 606,280 | 750,000 | -143,720 | -19% |
| 1,2,3 For a Good Time, Call... | 2012 | 1.3M | 4.0M | .3M | 5.8M | 3.7M | 3.2M | 547,664 | 850,000 | -302,336 | -36% |
| 1,2,3 Blue Like Jazz | 2012 | .5M | 1.8M | .1M | 2.6M | 1.7M | 1.8M | 0 | 1,200,000 | -1,200,000 | -100% |
| 1,2,3 Ruby Sparks | 2012 | 8.7M | 8.5M | 1.4M | 18.7M | 11.1M | 10.0M | 1,133,583 | 5,000,000 | -3,866,417 | -77% |
| 1,2,3,4 Table 19 | 2017 | 5.0M | 20.1M | 1.0M | 26.1M | 15.5M | 16.1M | 0 | 5,000,000 | -5,000,000 | -100% |
| 1,4,5 Our Family Wedding | 2010 | 21.4M | 45.4M | 5.5M | 72.4M | 46.0M | 40.6M | 5,357,376 | 14,000,000 | -8,642,624 | -62% |
| MEDIAN VALUE | | \$4.8M | \$16.5M | \$1.1M | \$23.7M | \$10.0M | \$6.4M | \$3,604,242 | \$1,950,000 | \$1,772,344 | 91% |
| Average Value | | \$29.5M | \$32.8M | \$4.9M | \$67.3M | \$41.5M | \$21.6M | \$19,898,962 | \$3,389,500 | \$16,509,462 | 512% |
| Maximum | | \$374.8M | \$287.9M | \$57.8M | \$720.6M | \$449.1M | \$161.1M | \$288,019,515 | \$14,000,000 | \$283,019,515 | 5660% |
| Minimum | | \$.5M | \$1.8M | \$.1M | \$2.6M | \$1.7M | \$1.4M | \$0 | \$100,000 | -\$8,642,624 | -100% |

*All market data and analysis provided by Nash Information Services, LLC.

DIRECTOR'S STATEMENT



I've always found it odd that Hollywood is so often accused of undermining religious values when so many mainstream movies support a belief in God. Think about it. Countless iconic films depict an afterlife or some stylized version of a deity: *Ghost*... *Field of Dreams*... *It's a Wonderful Life*. Even horror films, from *The Exorcist* to *The Conjuring*, support the idea that supernatural beings like God and Satan really exist. The rare time an atheist is depicted in a film, he or she is invariably portrayed as a tortured, angry, lost soul. Add to that the recent spate of religious-themed fare like *Left Behind*, *Son of God*, and *God's Not Dead*, 1, 2, and 3 and what's an atheist like me to do?

I can't be the only one hungry for an alternative point of view. Polls show that the fastest-growing religious faction in America is "no religion." Church attendance is plummeting and books touting the "New Atheism" from authors like Sam Harris and Richard Dawkins are flying off the shelves. I strongly believe there's an audience out there that's eager for a movie just like this one. That audience is not conveniently gathered in one place like the faith-based demographic, but it's out there... waiting.

When told with humor, love and respect, as I've endeavored to do in this story, the messages driving *Our G*ddamn Wedding* have the power to connect with a huge, untapped audience — and are long overdue. ■

— Jeff Jackson

Our G*ddamn Wedding

ourgoddamnweddingmovie.com

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