



Present

A Bron Studios / Unified Pictures / Unanimous Entertainment Production

In association with Media House Capital, Demarest Films and Visionary Pictures

A SINGLE SHOT

Directed by DAVID M. ROSENTHAL

Screenplay by MATTHEW F. JONES

Based on the Novel by MATTHEW F. JONES

Produced by CHRIS COEN, KEITH KJARVAL, AARON GILBERT

Co-Produced by MARGOT HAND, KATIE GOODSON-THOMAS

RELEASE:
SEPT 20, 2013 THEATRICAL
AUGUST 20 – VOD

Starring

SAM ROCKWELL, JEFFREY WRIGHT, KELLY REILLY, JASON ISAACS, JOE ANDERSON, OPHELIA LOVIBOND,
TED LEVINE and WILLIAM H. MACY, AMY SLOAN, HEATHER LIND, W. EARL BROWN, JENICA BERGERE

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SYNOPSIS

David M. Rosenthal's neo-noir thriller starts with a bang: *a single shot*, aimed at a lone deer that hits and kills a young woman. The hunter, John Moon (Sam Rockwell, *Seven Psychopaths*), watches her die before discovering a box of money near her body. In a desperate panic, he takes the cash — hiring a low-rent lawyer (William H. Macy, *Fargo*) to fight his wife's (Kelly Reilly, *Flight*) divorce suit — and attempts to cover up the killing. But when he discovers that the money belonged to a group of hardened criminals, the hunter becomes the hunted in this tense cat-and-mouse struggle in the backwoods of West Virginia.

DIRECTOR'S STATEMENT

As is the case with most feature films, the road to a finished picture is long and often circuitous. I was first told about *A Single Shot* at the end of 2010 by Keith Kjarval (Producer), who mentioned he was coming on board to produce the film with Chris Coen. He gave me the script because it reminded him of a book we had previously attempted to option. At that time, however, there was another director attached. Eventually, as my good luck had it, that director fell out...

I had been chomping at the bit to roll film on an atmospheric dramatic thriller like this one. I was stunned by the rich atmospherics and the cinematic quality of the writing. It's not something you often see in screenplays, as reductionist tendencies often overshadow literary sensibilities. I wanted to bring visual poetry to the piece and to elevate the scenes of nature to the level of allegory. I loved its modern noir tone, classical dramatic structure and moral ambiguity. I put together a video look-book, where I referenced scenes from other movies by Malick, Weir, the Coen brothers, PT Anderson, Kubrick and Kurosawa to try and capture the tone and pace I saw in my head.

Although the script was in a strong place when I read it, I quickly found out there were earlier drafts. After culling through some of these previous iterations and, more importantly, after reading the novel on which it was based - it was clear there was more work to be done with Matt Jones, the author. I wanted to be very careful to honor Mr. Jones' novel and its heartbeat, so we set about putting back some wonderful detail and dialogue from the book - as well as paring some elements that worked wonderfully in the context of the novel, but did not fit the film adaptation. It was an exciting process and one that I would gladly go through again with Mr. Jones, who is a passionate collaborator.

When it comes to casting, like most directors, I am not short on opinions. I was blessed to be able to work with a casting director who nearly always shared my vision of roles, and with producers who both trusted me and had great taste. But one must not only try to get it right, one must get lucky as well... and I got very lucky.

I have long wanted to work with Sam Rockwell. He is, simply put, one of the very finest actors of his generation and when he responded to the script and wanted to meet me, it was a truly exciting moment in the process. He was perfect for the role. Sam and I ended up getting along like two long lost brothers and not only did he render a stunning performance in the film but I gained a true friend in the proceedings. The rest of the amazing cast which followed solved a giant piece of the filmmaking puzzle. Perhaps it goes without saying that every role is important and that every character is part of shaping the over-all fabric of the mood and story.

Having worked out shot lists and storyboarded months (and in this case years) in advance, I had a battle plan when I finally got to set - however, I was prepared to deviate when someone came up with a better idea or we were forced by time and space to adjust shooting. Fortunately, cast, crew and producers were all on the same page in terms of what we were trying to achieve.

The film needed to be brutal, savage and wild. There needed to be tension in geography and place, in the compositions, in the timing - a nightmarish quality to simple images...disturbing but also lonely and oblique. The place needed to be enshrouded with fog and the woods dark and foreboding. To me, John Moon was traveling deeply into the murky darkness of the unconscious. And it is my hope and intention to bring the audience along with him.

This kind of tragic tale about greed is wonderful grist for noir novels and films. What's terrific is that, as an audience, we all identify with these choices and mistakes—though hopefully on a less lethal scale.

PRODUCTION NOTES

ADAPTATION

As is the case with most feature films, the journey from novel to screen has been a long one for *A Single Shot*. The novel was destined to become a film since its original release in 1996 and was first optioned in 1997. It remained in option, albeit in a number of guises; with a number of different producers, four different directors and three different John Moons, until now.

Writer Matt Jones's previous experiences of having the film almost come to fruition on several occasions was a painful one: "*A Single Shot* nearly got made five or six years ago but one of the investors backed out not long before filming was to start and just before the option came due." He adds, "A few months prior to that another producer had offered to hire me to write the script if I would option the book to his company, if and when I ever got the rights back."

That producer was Chris Coen, and the option did come up. "I had previously optioned and made a film of Matt's book called *Deepwater*. I was really impressed by his writing and the 'Coen-esque' (Ethan and Joel!) dialogue. When Matt talked about his frustration with getting A SINGLE SHOT adapted it seemed like the natural step was to get him to adapt his own work, as no one else could quite capture his unique voice. He's a real storyteller."

Jones said, "I love films almost as much as I love books and I've always felt there was a great one in A SINGLE SHOT, [But] never during that time though did I consider trying to write a script of it myself. I had the sort of uppity attitude that I was a novelist, not a screenwriter bound by some conscripted form." But Coen's faith led him to rethink his views; "I was impressed with his insight on the book and his willingness to give me a free hand to write my vision of it for the screen. Despite the fact I'd never done any script writing and had barely even read any scripts I felt I had to give it a shot."

Before embarking with Coen to collaborate on an adaptation Jones read various scripts of movies that he admired, "A really good script, I discovered, does two things: draws a precise but simple expositional outline from which a director – or anyone reading it – is able to envision an entire, detailed tableau. Secondly, it creates interesting and compelling characters in large part through their dialogue – an aspect of novel writing I've always enjoyed and considered one of my strengths. I reread the novel with the view that I was reading a novel not written by me and I had simply been hired to adapt it. I hadn't read the novel since before its initial release and never in bound form. That imposed distance I believe made it much easier for me to write the script in an analytical way. Which I suspect would have been much more difficult had I clung too tightly to my novelist's credo that every scene, character, word and line of a work is essential." It was an enjoyable process for both writer and producer.

With a completed script by Jones, the process of the film started gaining momentum, and the team began to build with Keith Kjarval being the next producer to come on board. "The script was brought to me by producer Chris Coen by way of an agent. When I first read *A Single Shot*, I was blown away by the stunningly beautiful script and I was instantly in love with it. I was moved like no other script I had previously read and decided I had to be a part of this journey" comments Kjarval.

Initially there was a different director attached, but David Rosenthal heard of the project through one of the new producers on board. Rosenthal states, "I was first told about *A Single Shot* at the end of 2010

by Keith Kjarval, who mentioned he was coming on board to produce the film with Chris Coen. He gave me the script because it reminded him of a book we attempted to option. At that time, however, there was another director attached but eventually, as my good luck had it, that director fell out.” Keith added: “I knew his aesthetic was perfect for the film”

With the position of director now open, and at Keith’s suggestion, Rosenthal threw his hat in the ring. Rosenthal: “I was immediately taken with the story and I worked very hard to sell the producers on my take of the film. I had been chomping at the bit to roll film on an atmospheric dramatic thriller like this one. I was stunned by the rich atmospherics and the cinematic quality of the writing. It’s not something you often see in screenplays, as reductionist tendencies often overshadow literary sensibilities. I wanted to bring visual poetry to the piece and to elevate the scenes of nature to the level of allegory. I loved its modern noir tone, classical dramatic structure and moral ambiguity. I put together a video look-book, where I referenced scenes from other movies by Malick, Weir, the Coen brothers, PT Anderson, Kubrick and Kurosawa to try and capture the tone and pace I saw in my head.”

With Rosenthal attached to direct, the focus once again turned to the script. Rosenthal felt the script was in a strong place having initially read it, and when he signed on to the project became aware of the previous versions all the way back to the original option. Rosenthal notes: “After culling through some of these previous iterations and, more importantly, after reading the novel on which it was based - it was clear there was more work to be done with Matt Jones, the author. I wanted to be very careful to honor Mr. Jones’s novel and its heartbeat, so we set about putting back some wonderful detail and dialogue from the book - as well as paring some elements that worked wonderfully in the context of the novel, but did not fit the film adaptation. It was an exciting process and one that I would gladly go through again with Mr. Jones, who is a passionate collaborator.”

To complete the package and for it to really take off a third Producer was brought in to the fold. This time Kjarval reached out. “I sent the project to Aaron Gilbert of Bron Studios, his taste and aspiration for high-quality work is impeccable,” he says.

Finally, after many years and incomplete attempts, the story was on the road to completion. Jones concludes that, “The only way I believe that a novelist can do a good adaptation of their own work is to always bear in mind that the movie will not be the novel. And it shouldn’t be. My hope is that when the film is finished readers who enjoyed the novel, *A SINGLE SHOT*, will enjoy the film, (with its permutations and nuances) just as much. And that I’ll be nearly as proud of having written the movie as I am of having written the book.”

CASTING

Usually casting for both producers and cast can be a long process, but for *A Single Shot* it seemed to come together seamlessly. “Casting the film was a great experience, due to the vibrancy of the characters, actors were falling all over themselves to work with us on this – which is exactly the position as a producer that you want to find yourself in” said Chris Coen. As a director in the casting process, like most directors, Rosenthal is not short on opinions and had a very specific vision “I was blessed to be able to work with a casting director who nearly always shared my vision of roles, and with producers who both trusted me and had great taste. I got very lucky. I have long wanted to work with Sam Rockwell. He is, simply put, one of the very finest actors of his generation and when he responded to the script and wanted to meet me, it was a truly exciting moment in the process. He was perfect for the role”, explains

Rosenthal. Rockwell found the role of John Moon resonated with him. "I was an only child and I think I spent a lot of time alone as a kid. I think I'm sort of drawn to isolated characters and characters who deal with a lot of loneliness" he explains. It all seemed to come together very naturally and the relationship quickly grew between Rockwell and Rosenthal. "Sam and I ended up getting along like two long lost brothers". They bonded almost immediately, "David is just an amazingly cool guy. He's got great bedside manner, he's a really charismatic sociable guy and he's very smart. We have a sort of similar aesthetic for film as far as admiring the movies of Terrence Malick, Paul Thomas Anderson, Hal Ashby and people like that and thinking in the same way about film. He was great fun to hang out with."

Rockwell signing on for the role of John Moon was met with great excitement by everyone. "The character of John Moon can only be played by a few people on the planet, and perhaps none are better equipped for such a tragic and emotionally complex role as Sam Rockwell," Kjarval explains. Eduardo Grau, Director of Photography, felt the same, saying "Sam is a true genius of his generation; he's one of those actors capable of making his character believable with the tiniest glimpse or gesture." The rest of the amazing cast, which was to start following suit, was met with just as much meticulousness and honed vision. "It goes without saying that every role is important and that every character is part of shaping the over-all fabric of the mood and story," says Rosenthal. Again, the ensemble cast came together smoothly, much to the producers' delight. "When you add to the mix, two of the finest actors of our generation in Bill Macy and Jeffrey Wright and pepper in some of the best character actors in the business in Jason Isaacs, Ted Levine, Kelly Reilly and Joe Anderson we feel extremely fortunate. None of this would have been possible without the incomparable Mary Vernieu and her team at Betty Mae," Kjarval beams. Coen adds, "Working with this caliber of actors is a privilege."

LOCATION

The story is set in West Virginia, so Canada hadn't always been the planned location; it was originally set to be filmed on the east coast in upstate New York. While exploring their options Coen said "Canada made sense financially, but it had to make sense logically too". Vancouver came up for many reasons, it has an incredible reputation for crew as well as a vast choice for multiple and specific locations. Coen explains, "Vancouver was genius – it had this breathtaking landscape not an hour away that enabled us to recreate this weird, eerie world." For aesthetic reasons shooting in Vancouver helped to immensely support the story. "The landscapes we were shooting were incredible, and the cloudy weather in the winter helped us a lot in creating the mood for the story. Vancouver was the best place we could have shot this film!" Grau, explains. The desolate landscapes helped to highlight the struggles and isolation that the character John Moon was dealing with emotionally, Rockwell emphasizes. "It really helped me, you know, it's beautiful scenery and it added to the whole thing. When you're up there in the woods it gives it a more tangible realness. You're not on a sound stage, it's the real deal – it wakes you up and energizes you. You're actually hiking through the woods, you're freezing, you're muddy, it's tough terrain – it's very real." Aaron Gilberts adds, "Bron Studios is based out of Vancouver, which is also one of the largest film centers in North America, so I knew first hand that the crews working here were some of the best in the business. They're well suited and very experienced at working on outdoor locations in all sorts of weather. That level of experience and skill was vital in helping David capture the raw experience of John Moon's struggle in the wilderness."

COLLABORATION

From screenplay to screen – filmmaking is a joint process. Jones, accustomed to the isolated work of a novelist was surprised and inspired by what a collaborative endeavor script writing is, “Every one – from the director, the producers, the actors, to the cinematographer – gave their input on this script. Writing scripts has helped me appreciate more the extraordinary skills of talented actors, cinematographers, as well as film crews, and how exhilarating collaborative storytelling can be. It also has emphasized for me something I’d known for a long time as a novelist – as long as it’s told well, a good story can be told in many different ways without losing its soul or power.” Eduardo Grau, no stranger to the collaborative process found real value in having Jones adapt the novel into the screenplay. “It really helped that the adaptation was made by the same writer, and that Matthew and David got along so well, they both listened to each other and worked really well together. It was also a real pleasure to have him [Jones] around during the shoot,” Grau says.

For Rockwell to get into the role of John Moon both he and Rosenthal spent a lot of time going over the small details. Rockwell explains, “David and I sort of took the character apart and put it back together, he was very generous in letting me bring some of my own thoughts and feedback to the character. He was really helpful and helpful in keeping me on the right track with the whole thing. We wanted real authenticity and he genuinely was a great collaborator.” Having Jones on set allowed for added insight. “It was great because he filled me in on a lot of the subtext. The book really provides all the subtext of the character and so I could talk to Matthew about that, it was really helpful.” Aaron Gilbert said of the process between Rosenthal and that cast, “We have a director in this film who, aside from being an amazing director, is a very charismatic person and a very likable person and I think a lot of the actors that he met with felt that he was very honest with them and would help them deliver a great performance.”

For the tone and pace of the film, from the very beginning Rosenthal tried to work this out in advance, “There needed to be a tension in the geography and place, in the compositions, in the timing that slowly invades the movie. There needed to be a nightmarish quality to simple images - disturbing but also lonely and oblique. The place needed to be enshrouded with fog and the woods dark and foreboding. To me he was traveling deeply into the murky darkness of the unconscious and that needed to be strongly represented. I thought of the tense and frightening atmospheres in films like *Picnic at Hanging Rock*, *Mulholland Drive*, *Fargo* and other noir classics.” Rosenthal says. He continued to work upon his vision with his DP and Production Designer, who helped bring life to David’s ideas. Grau notes, “David is a true collaborator. One of those rare directors that carefully listens then decides on his own to make the best decision for the film. He loves the craft of making movies, but he also loves to get along with the people he works with, getting the best from them, encouraging them to be part of the point of view he is trying to tell.” Rosenthal states, “I storyboarded and made shot lists and spent months searching for references. I had a battle plan when I finally got to set - however, I was prepared to deviate when someone came up with a better idea or we were forced by time and space to adjust shooting. Fortunately, cast, crew and producers were all on the same page in terms of what we were trying to achieve.”

Aside from its phenomenal locations, Vancouver offered a competitive package “It [Vancouver] has all the facilities and amazing professionals to do top of the game productions, the crew is one of the best in the world, with a great attitude and a passion for filmmaking. I also found a few crew members that I

would take all over the world to shoot with me, as I've never found technicians as trained and with such enthusiasm like the ones in Vancouver," Grau said. For the producers, shooting the project in Vancouver made sense more than just financially, the crew helped support the film in being made. Coen says, "You had this incredible crew who had so much enthusiasm and who supported the film the entire way through," with Kjarval adding, "the crews in Vancouver are second to none".

FINAL

The drive, skill and genuine faith that everyone had in the film helped to create an incredible experience, and made the world of *A Single Shot* come to life. Rockwell says, "I feel great about it, I've seen the film twice and it looks amazing, Edu our Director of Photography did an amazing job. And the acting is stellar. Bill Macy and Jeffrey Wright were just amazing, it's really detailed nuanced acting which is the best kind. We got very lucky. Even with the day players."

Each actor encompassed the character so honestly, resulting in strong powerful performances. "It was incredibly exciting seeing Sam bring John Moon alive –there was this incredible charge – an intensity and energy," Coen said. "Sam is a joy to shoot with and is always ready for the best performance, Bill H Macy has been hero since I was 12, so to shoot with him was a dream come true and Jeffrey made me cry like I've never done on a set before." "[And] the rest of the cast was just amazing, always adding their little bit to a big story." Grau added.

Kjarval says, "Sam Rockwell breaks your heart. At the core, the film is about a character faced with a moral dilemma that resonates with all humans. It was one fantastic, naturalist, noir. It's wrought with atmosphere and tension that very few writers are able to weave together. Aaron Gilbert, Chris Coen, David Rosenthal and myself, set out on a journey the likes of which I will never forget." Gilbert adds, "What you're going to see in the film is that the performances delivered because of the script and because of the direction they got from Mr. Rosenthal were really exceptional."

Rosenthal explains what helps *A Single Shot* stand out against other films of its genre: "...it had to be as authentic, and at the same time as brutal as possible- brutal, savage and wild. At its most basic, the film takes the form of a tragedy or a morality tale. It's very classical. John Moon makes a horrible mistake, but instead of calling the police and owning up to this accident, fear, and then greed, get the better of him. And yet, we sympathize with his plight because there is a total absence of malice in his actions. We can root for him because we know deep down he's a good man, and on some level we of course also know what's coming, that he will end up paying dearly for his sins." He continues, "This kind of tragic tale about greed is wonderful grist for noir novels and films. What's terrific is that, as an audience, we all identify with these choices and mistakes—though perhaps on a less lethal scale."

"I love *A Single Shot*." Says Edu, "It is a great combination of the classic story of the good man against the bad guys, but with a backdrop of characters and situations that feel new to me. I find the characters fascinating and the way the story evolves always surprising. I really enjoyed making it, but when I see it, the pleasure is double."

Summing up the entire process, Chris Cohen said, "This has been a long road for Matt and I, it's lived in various guises, but throughout I've always been committed to bringing this film to the screen, I always knew it would be a beautiful and original film, I think we've succeed in that, we just hope people enjoy it and appreciate it as much as we do".

BIOGRAPHIES

SAM ROCKWELL

Sam Rockwell has emerged as one of the most dynamic actors of his generation by continuing to take on challenging roles in both independent and studio productions.

Rockwell recently wrapped production on Lynn Shelton's *Laggies*, opposite Keira Knightley as well as Adam Rapp's *Why Now*, opposite Marisa Tomei. Rockwell was most recently seen in *The Way, Way Back* written by the Academy Award® winning team of Nat Faxon and Jim Rash (*The Descendants*). Set over the course of a summer, the film follows a teenage boy (Liam James) who strikes up an unlikely friendship with an adult (Rockwell) that helps him confront his abusive father and reconnect with his mother. Also starring in the film are Steve Carell, Toni Collette, Maya Rudolph, Rob Corddry and Amanda Peet. The film premiered 2013 Sundance Film Festival. Rockwell was also recently seen in the black comedy *Seven Psychopaths* opposite Colin Farrell, Christopher Walken, and Woody Harrelson. The second feature from *In Bruges* writer-director Martin McDonagh, *Seven Psychopaths* was released by CBS Pictures October 12th and premiered at the 2012 Toronto International Film Festival

Throughout his career, Rockwell has created memorable characters in films, including Tony Goldwyn's *Conviction* opposite Hilary Swank, Jon Favreau's *Iron Man 2* opposite Robert Downey Jr.; Duncan Jones' *Moon*; Andrew Dominik's critically acclaimed film *The Assassination of Jesse James by the Coward Robert Ford*, starring opposite Brad Pitt and Casey Affleck; David Gordon Green's acclaimed film *Snow Angels*, opposite Kate Beckinsale; the Russo brothers' comedy *Welcome to Collinwood*, opposite George Clooney, Patricia Clarkson, Jennifer Esposito and William H. Macy; David Mamet's *Heist*, opposite Gene Hackman, Rebecca Pidgeon and Danny DeVito; the blockbuster *Charlie's Angels*, with Drew Barrymore, Cameron Diaz and Lucy Liu; and Frank Darabont's Oscar®-nominated *The Green Mile*, opposite Tom Hanks. Rockwell also appeared in DreamWorks' box-office hit *Galaxy Quest*, opposite Tim Allen, Sigourney Weaver, Alan Rickman and Tony Shalhoub.

Additional credits include *The Sitter* opposite Jonah Hill; *Everybody's Fine* opposite Robert De Niro; *Frost/Nixon* opposite Frank Langella; *Joshua* opposite Vera Farmiga; *The Hitchhiker's Guide to the Galaxy*, opposite Zooey Deschanel, Mos Def and Martin Freeman; and the Warner Bros.' comedy-drama *Matchstick Men*, directed by Ridley Scott and starring Nicolas Cage. He has also appeared in Woody Allen's *Celebrity*; Michael Hoffman's *A Midsummer Night's Dream*, with Kevin Kline and Michelle Pfeiffer; John Duigan's *Lawn Dogs*; John Hamburg's *Safe Men*; Saul Rubinek's dark comedy *Jerry and Tom*; Tom DiCillo's *Box of Moonlight*, opposite John Turturro; Peter Cohn's *Drunks*, with Richard Lewis, Parker Posey and Faye Dunaway; Paul Schrader's *Light Sleeper*, with Willem Dafoe; Uli Edel's *Last Exit to Brooklyn*, with Jennifer Jason Leigh; and his feature film debut in Francis Ford Coppola's *Clownhouse*, while he was still a student at San Francisco's High School of the Performing Arts.

Rockwell won critical praise, as well as the Berlin Film Festival's Silver Berlin Bear Award and *Movieline's* Breakthrough Performance of the Year Award, for his portrayal of Chuck Barris in George Clooney's *Confessions of a Dangerous Mind*. He starred opposite Clooney, Drew Barrymore and Julia Roberts in this adaptation of Barris' memoirs. Other awards include Best Actor at the Sitges International Film Festival of Catalonia for his performance in "Joshua" and the Decades Achievement Award from Rehoboth Beach Independent Film Festival.

On stage, Rockwell was seen in *The Last Days of Judas Iscariot*, opposite Eric Bogosian, at The Public Theater. Philip Seymour Hoffman directed the LAByrnth Theater Company production. Rockwell has appeared in *Face Divided* as part of the EST Marathon series, as well as the off-Broadway production of *Goose-Pimples*, which was written by noted film writer/director Mike Leigh. He has also appeared in *The Dumb Waiter* and *Hot L Baltimore* for the Williamstown Theatre Festival, both of which were directed by Joe Montello.

JEFFREY WRIGHT

Critically acclaimed actor Jeffrey Wright continually pushes the boundaries of his craft with inspiring and celebrated performances in an illustrious career that has spanned the worlds of theatre, film and television.

He is currently in production on the fourth season of HBO's critically acclaimed series "Boardwalk Empire". He will play Valentin Narcisse, Doctor of Divinity, philanthropist, student of culture and the man who runs Harlem. The show will return on Sunday, September 8, 2013.

On the big screen, Wright will next be seen in *The Hunger Games: Catching Fire*. He stars as Beetee, the male tribute from District 3 who participates in the 75th Hunger Games and is one of six to survive it. He is an expert with electronics and wiring. This film will be released by Lionsgate on November 22, 2013. Other upcoming film projects include Jim Jarmusch's *Only Lovers Left Alive*, which will premiere at the 2013 Toronto Film Festival, and George Tillman Jr.'s *The Inevitable Defeat of Mister and Pete*.

Wright was most recently seen in Allen Hughes' political thriller *Broken City*, portraying a New York City police commissioner in the midst of a scandal involving the city's incumbent mayor. Another recent project includes *Extremely Loud and Incredibly Close* directed by Stephen Daldry. Todd McCarthy from THE HOLLYWOOD REPORTER said of Wright's performance, "the other adult actor here who is terrific is Jeffrey Wright...Portraying a man harboring his own pain and disappointments, Wright has one long scene of incredible emotional delicacy and transparency in which he once again proves his position among the very top American actors." He also starred in Sony's *The Ides of March*, directed by and co-starring George Clooney. The film was nominated for a Golden Globe® award for "Best Picture - Drama."

Wright, a gifted theater actor, was most recently on stage as the lead in John Guare's "A Free Man of Color" at Lincoln Center, directed by George C. Wolfe, a frequent collaborator. In 2001 and 2002 respectively, he earned an Obie award and a Tony nomination for his work in the play "Topdog/Underdog." Wright garnered a Tony® Award in 1994 for his portrayal in Tony Kushner's Pulitzer Prize-winning epic "Angels in America," also directed by George C. Wolfe. Wright reprised his Angels role in HBO's 2003 mini-series adaption of the play, earning both a Golden Globe® and an Emmy® for his groundbreaking performance.

On film, Wright has portrayed a stunning array of icons and iconoclasts. His brilliant portrayal of the renowned and controversial graffiti artist, Jean Michel Basquiat, in the 1996 film *Basquiat*, received widespread praise from critics and earned him an Independent Spirit Award® nomination. On the other end of the spectrum, Wright has taken on roles in the 2006 and 2008 James Bond films, *Casino Royale* and *Quantum of Solace* and also in 2008, starred as Muddy Waters in *Cadillac Records* and as Colin Powell in Oliver Stone's *W*. In 2005, he co-starred in the award-winning film *Syriana*, and his other credits include Jonathan Demme's remake of *The Manchurian Candidate*; Jim Jarmusch's *Broken Flowers*, earning another Independent Spirit Award® nomination; Ang Lee's *Ride with the Devil*, and *Shaft*. For his portrayal of Rev. Martin Luther King Jr. in HBO's *Boycott*, he received a 2001 AFI award.

In addition to acting, Wright is Vice Chairman of Taia Lion Resources and Chairman of Taia Peace Foundation. He also serves on the boards of directors of the Tribeca Film Institute and Resolve and on the board of governors of Saint Albans School for Boys. Wright was named by the Government of Sierra Leone as the 'Peace by Piece' Ambassador for the country's 2011 50th Anniversary Independence Celebration, and received the Humanitarian Award at the 2011 Napa Valley Film Festival for his work with Taia Peace Foundation.

Born in Washington, D.C., Wright graduated from Amherst College, receiving a B.A. in political science in 1987 and earned a doctorate of humane letters from his alma mater in 2004. Wright resides in Brooklyn, NY.

WILLIAM H MACY

William H. Macy, an Oscar and Golden Globe nominee and Emmy and SAG Award winner, is one of the most distinguished talents of his generation. Macy currently stars in the Showtime series "Shameless," which is currently in production on the third season of the series.

Macy was recently seen in *The Sessions*, distributed by Fox Searchlight, The Weinstein Company's *Dirty Girl*, and Lionsgate film *Lincoln Lawyer*. He was nominated for a Golden Globe for his role as Tick Tock McLaughlin in the critically-acclaimed feature, *Seabiscuit* and the film was nominated for Best Picture. Macy may be best known for his portrayal of Jerry Lundergaard in *Fargo*, for which he received an Oscar Nomination and won an Independent Spirit Award as Best Supporting Actor.

Macy's distinguished film credits include *Wild Hogs*, *Thank You For Smoking*, *Edmund*, *Bobby*, *Spartan*, *In Enemy Hands*, *Magnolia*, *Cellular*, *Pleasantville*, *Happy Texas*, *State and Main*, *Jurassic Park 3*, *Focus*, *Welcome to Collinwood*, *Psycho*, *A Civil Action*, *Boogie Nights*, *Wag The Dog*, *Air Force One*, *Ghosts of Mississippi*, *Mr. Holland's Opus*, *The Client*, and *Panic*.

In 1972 Macy co-founded the St. Nicholas Theater along with David Mamet, and Steven Schachter in Chicago. Macy originated roles for several of Mamet's classic original productions, among them, Bobby in American Buffalo, and Lang in The Water Engine, soon establishing his feature film presence with writer/director Mamet. Moving to New York in 1980, he continued to build his reputation in the theater as an originator of new roles, both on and off Broadway. His stage credits, approaching fifty during his ten years in New York, also include the Broadway production of *Our Town*, Tony Award winner for Best Ensemble. Macy was also seen on stage in 2000, where he co-starred in the revival of David Mamet's American Buffalo in both London and in New York for a record breaking run.

Macy is married to actress Felicity Huffman. They reside in Los Angeles with their two daughters.

JASON ISAACS

Jason Isaacs began his acting career at Bristol University where he studied law, but found himself much more interested in the performing arts. Upon graduating he enrolled at London's Central School of Speech and Drama where he trained for three years. In 2000, Isaacs landed a ground breaking role, playing Colonel William Tavington in Roland Emmerich's feature film *The Patriot*. The performance garnered him a nomination from the London Film Critics' Circle.

Two years later, Isaacs began his role as Lucius Malfoy in *Harry Potter and the Chamber of Secrets*. He went on to reprise the role in *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, and again in the last two films *Harry Potter and the Deathly Hollows, Parts I and II*.

Isaacs had his first experience on US television in the drama "The West Wing" in 2004, and the comedy/drama "Entourage" in 2008. His other film credits include *Black Hawk Down*, Universal Pictures' *Green Zone*, *Friends with Money*, Revolution/Universal/SonyPictures *Peter Pan*, *The Tuxedo*, *Sweet November*, *Windtalkers*, *End of the Affair*, *Armageddon*, *Event Horizon* and *Abduction*.

Isaacs has won multiple awards and nominations for his television roles including the Best Actor BAFTA Award for his performance in "The Curse of Steptoe"; and a Golden Globe nomination for Best Performance by an Actor in a Mini-Series or Motion Picture Made for Television for his role in BBC's six-part conspiracy thriller "The State Within." He gained critical acclaim for "Scars," and the three seasons of the Peabody Award-winning series "Brotherhood," for which he was nominated for a Satellite Award as best leading actor. Isaacs also starred in the lead role in "Case Histories" for the BBC, which also aired on BBC America and recently won the BAFTA Scotland Award.

He has also appeared on stage, creating the role of Louis in the critically acclaimed Royal National Theatre production of the Pulitzer Prize-winning *Angels in America* - parts 1 and 2. He performed for

packed houses at the Royal Court Theatre in Robert Delamere's *Force of Change*, 1953 directed by Patrick Marber at the Almeida Theatre, and *Black and White Minstrels* at the King's Head.

Jason Isaacs most recently starred as Detective Michael Britten in NBC's critically acclaimed drama *Awake*, which also aired in the UK on Sky Atlantic HD. He is currently filming *Sweetwater* alongside January Jones and Ed Harris and will then be reprising his role as Jackson Brodie as he starts filming for series two of *Case Histories*. Isaacs was born in Liverpool, England before moving with his family to Northwest London. He now lives in Los Angeles, California.

JOE ANDERSON

A critically acclaimed actor on the London stage, Joe Anderson has been making his mark on both the big and small screen with every performance.

Anderson just recently wrapped Alexandre Aja's feature *Horns* opposite Daniel Radcliffe and Juno Temple as well as Deon Taylor's independent feature *Supremacy*, opposite Danny Glover. *Supremacy* is based on a true story and follows a recently paroled white supremacist who, after killing a police officer, takes an African American family hostage.

Anderson was just seen in the climactic final chapter of Summit Entertainment's *Twilight Saga Breaking Dawn Part 2*. In the highly anticipated film, Anderson stars as the aloof and nomadic vampire, "Alistair," opposite Kristen Stewart, Robert Pattinson and Taylor Lautner. Anderson was also just seen in Joe Carnahan's action thriller, *The Grey*, opposite Liam Neeson which opened at #1 at the box office in January.

Anderson captured audiences when he starred in a leading role for Julie Taymor's *Across The Universe* opposite Evan Rachel Wood and Jim Sturgess. The musical was based on The Beatles songbook, and was set in the 60s in England, America and Vietnam amidst the anti-war movement and social protests.

In 2009, Anderson starred opposite Hilary Swank and Ewan McGregor in Fox Searchlights' biopic on Amelia Earhart titled, *Amelia*. He also starred in the remake of George A. Romero's classic horror film *The Crazies* about a small town accidentally infected with a virus which gradually transforms the mental state of the infected into that of bloodthirsty killers. In 2010, Anderson appeared in the action-comedy *Operation: Endgame* where he played the lead character amongst a group of government assassins. He also worked with German director, Giles Borg, on his film *Flutter*, a darkly comic morality tale set in the gambling world.

Anderson's other film credits include roles in *Becoming Jane* opposite Anne Hathaway and James McAvoy for Miramax; the critically acclaimed biopic on the U.K. band Joy Division *Control* opposite Sam Riley and Samantha Morton; DreamWorks' thriller *The Ruins*; and opposite Diane Kruger and Ed Harris in Agnieszka Holland's *Copying Beethoven* about the last year of the composer's life. In 2008, Anderson played the lead role in the independent film, *The 27 Club*. In the drama, he played "Elliot," the surviving member of the rock band after his bandmate and best friend commits suicide a week after his 27th birthday. Anderson also starred in Gary Yates' indie project, *High Times*, about four hapless junkies who try to rob a bank.

In theatre, Anderson starred in various stage productions such as Shakespeare's *A Midsummer's Night Dream* and *Master & Margherita* with the Chichester Festival Theatre.

OPHELIA LOVIBOND

Ophelia made her motion picture debut as Bet in Roman Polanski's *Oliver Twist*.

Her other roles have included: Kate in *Shadows in the Sun* (Giant Films), Penny in *London Boulevard* (GK Films), Shannon in *4321* (Universal Films), Charlotte in *Chatroom* (Ruby Films), Marie Kennedy in *Nowhere Boy* (Ecosse Films), Vanessa in *No Strings Attached* (Paramount Pictures) and Pipi in Mr Popper's Penguins (20th Century Fox).

Most recently she completed filming the leading roles of Teri in *Eight Minutes Idle* (Arthur Cox Productions) and Lucille in *Gozo* (Bishop Films).

Ophelia's first break came on television at the age of 12 in *The Wilsons* (Hatrick Prods), after which she played Alice Langdon in *Loving You* (Granada), followed by the series regular role of Rachel Barton in *Single* (Tiger Aspect). She then played the semi-regular role of Jade in "Holby City" (BBC), Mandy in "Nathan Barley" (Talkback TV), Lucy Waite in "Messiah" (BBC), Nancy in the pilot of "Delta Forever" (Angel Eye/BBC3), Jessica in "Lewis" (Granada) and the series regular role of Daisy in "FM" (Granada).

She has recently completed filming on "Titanic: Blood and Steel" as Kitty Carlton.

KELLY REILLY

Kelly Reilly can most recently be seen in *Flight*, a Paramount Pictures production directed by Robert Zemeckis in which she co-stars with Denzel Washington and John Goodman. She also reunited with director Guy Ritchie for *Sherlock Holmes: A Game of Shadows* reprising the role she played in the 2009 hit *Sherlock Holmes*, opposite Robert Downey Jr. and Jude Law. Kelly has recently finished filming vampire movie *Innocence* and last year she was seen in the World War II drama *Edwin Boyd*, which premiered at the 2011 Toronto Film Festival.

For her previous film work Kelly has received both critical and international acclaim. She garnered a 'Best Actress' nomination at the British Independent Film Awards, for her riveting performance in James Watkins debut thriller, *Eden Lake* opposite Michael Fassbender. She also gained international acclaim playing a supporting lead role in the Stephen Frears directed film *Mrs. Henderson Presents*, a role for which she won 'Best Newcomer' at the London Critics' Circle Film Awards and a nomination as 'Best Supporting Actress' at the British Independent Film Awards in 2005. That same year Kelly also won the award for 'Best Newcomer' at the Empire Film Awards, which also recognized her performance as the haughty and manipulative 'Miss Bingley' in the successful Working Title re-make of *Pride and Prejudice*. She also appeared alongside Johnny Depp in Laurence Dunmore's directorial debut *The Libertine*. It was for her roles in these three films that she was awarded the Steinmetz Award for 'Best Breakthrough' at the 2006 pre-BAFTA London Party.

Additionally, Kelly won the Chopard Award as the "Female Revelation" at the 2005 Cannes Film Festival, as well as a 'Best Supporting Actress' nomination at the prestigious Cesar Award as 'Best Supporting Actress' for her performance in the internationally successful French film *Les Poupées Russes (Russian Dolls)*, directed by Cedric Klapisch; a sequel to the award-winning *Auberge Espanol*. Among her other film credits are a wide range of international releases including *Meant to Be*, *Ti presento un amico*, Richard Linklater's *Me and Orson Welles*, *Triage* with Colin Farrell and *Last Orders*.

Kelly is also well known for her stage work. She became the youngest-ever Olivier Award nominee in the category of 'Best Actress' when she was nominated in 2004 for her performance in *After Miss Julie*, presented at London's Donmar Warehouse Theatre; she was also nominated as 'Best Actress' at Evening Standard Theatre awards for the same role. In 2008, she received another Olivier Award nomination in the same category for the role of 'Desdemona' in the Donmar Warehouse production of *Othello*. She also received praise for her role in *Look Back in Anger*, opposite David Tennant at the Edinburgh Lyceum Theatre and previously stole the show in The Comedy Theatre production of *Sexual Perversity in Chicago*. Other theatre credits include parts in *Piano/Forte* (Royal Court), *A Prayer for Owen Meany* (Royal National Theatre), *Blasted* (Royal Court), *The Graduate* (Gielgud Theatre), *Three Sisters* (for which she was nominated as Actress in a Supporting Role for the Barclays TMA Awards) and *The London Cuckolds* (Royal National Theatre) for which she was a finalist for an Ian Charleson Award.

Kelly has most recently been seen revisiting her lead role of 'DC Anna Travis' in *Silent Scream*, the

third series of *Above Suspicion*, ITV's hugely successful adaptation of Lynda La Plante's bestselling novels. She has also starred on the small screen in an adaptation of Jake Arnott's *He Kills Coppers*, opposite Rafe Spall, as well as in Stephen Poliakoff's "Joe's Palace", co-starring Rupert Penry-Jones and Michael Gambon for BBC/HBO.

TED LEVINE

In 2009, Ted Levine completed filming the critically acclaimed USA Network original series "Monk", on which he portrayed 'Captain Leland Stottlemeyer' for eight seasons. Most recognized for the deep bass tone of his voice, Levine is one of the busiest actors in Hollywood.

Levine just completed filming a lead role in the F/X Network 1 hour pilot *The Bridge*, a co-production between FX Productions and Shine America. Adapted by Meredith Stiehm from the Scandinavian series (*I Bron*), *The Bridge* revolves around a pair of detectives (Diane Kruger and Demian Bichir) from the U.S. and Mexico who work together to track down a serial killer operating on both sides of the American-Mexican border. Levine plays 'Lt. Frank Wade,' a lieutenant at the El Paso Police Department who is described as veteran cop with a weathered cowboy swagger.

He will next be seen in the independent film *The Banshee Chapter* for director Blair Erickson and Zachary Quinto's production banner, *Before the Door Pictures*. Levine plays the role of a rogue counter- culture novelist with a penchant for substance abuse and firearms. Other upcoming films include *Little Boy* opposite Emily Watson and Tom Wilkinson, *A Single Shot* with Sam Rockwell, Jeffrey Wright and William H. Macy, *Gutshot Straight* opposite George Eads and Stephen Lang and *Deep Dark Canyon* with Justine Bateman and Matthew Lillard.

Levine's numerous film credits include *Wonderland* with Val Kilmer and Kate Bosworth, *Ironweed* with Jack Nicholson and Meryl Streep, *Betrayed* with Debra Winger and Tom Berenger, *Heat* with Al Pacino and Robert De Niro, *Georgia* with Jennifer Jason Leigh and Mare Winningham, *Bullet* with

Mickey Rourke, *Wild, Wild West* with Will Smith and Kevin Kline; Ivan Reitman's *Evolution* with David Duchovny and Julianne Moore, *The Fast and the Furious* with Vin Diesel and Michelle Rodriguez, Jonathan Demme's thriller *The Truth About Charlie* with Mark Wahlberg and Thandie Newton, Jonathan Demme's *The Manchurian Candidate* with Denzel Washington and Meryl Streep, *Birth* opposite Nicole Kidman; the critically acclaimed *Memoirs of a Geisha*, Wes Craven's *The Hills Have Eyes* and one of his most intriguing roles, as the serial killer 'Buffalo Bill' in the classic thriller *The Silence of the Lambs*. Recent credits include starring opposite Brad Pitt in the Warner Bros. feature, *The Assassination of Jesse James*, the Universal film *American Gangster* for director Ridley Scott, in which he stars opposite Russell Crowe and Denzel Washington and *Shutter Island* with Leonardo DiCaprio for director Martin Scorsese.

Recent television appearances include a recurring role on David Milch and Michael Mann's HBO series "Luck" with Dustin Hoffman, and a memorable guest starring role in the first episode of AMC's series "Hell on Wheels." Other television credits include "Harlan County War," the USA Network miniseries "Moby Dick," Tom Hanks' "From The Earth to the Moon" for HBO, "The Last Outlaw," "Broken Promises," "Death Train," "Dead and Alive," "Out of Season," "The Fulfillment of Mary Gray" and "Two Father's Justice." Prior to joining the cast of "Monk," Levine starred in the critically acclaimed ABC television series "Wonderland."

Also an accomplished stage actor, Levine has appeared in numerous productions, including Sam Shepard's *Buried Child*, for Broadway; *Your Home in the West*, *El Salvador* and *Killers*, at the Steppenwolf Theatre Co.; *Life and Limb*, for the Wisdom Bridge Theatre; and *70 Scenes of Halloween*, *Time of Your Life*, *A Class D Trial* in Yokohama and *The Tooth of the Game*, for the Remains Theatre.

CREW BIOGRAPHIES

DAVID ROSENTHAL

Director

David Rosenthal's current film, *A Single Shot*, starring Sam Rockwell, William H. Macy and Jeffrey Wright, will have its world premiere at *The Berlin International Film Festival* in February.

A writer, director and producer, Rosenthal's last film, *Janie Jones*, premiered at the *Toronto International Film Festival* and was released at the end of 2011 to critical acclaim, with *The New York Times* and others praising the unusually nuanced and impactful portrayals of his lead characters, played by Abigail Breslin and Alessandro Nivola. *IFC News* called it "arguably the best music film since *Walk the Line*."

An accomplished writer and photographer, Rosenthal earned a Masters degrees in poetry from Sarah Lawrence, and another Masters in film from the American Film Institute. His first short, *Absence*, was a strong presence on the festival circuit and was picked up for distribution internationally.

Rosenthal produced and directed the documentary film, *Dylan's Run*, which followed the campaign trail of a young man who made history by becoming the first African American to run for a congressional seat in the Deep South since Reconstruction. In the same year he became a member of The Actors' Studio playwrights unit under the tutelage Mark Rydell.

Rosenthal's first feature, *See This Movie*, premiered at the Aspen Comedy Film Festival and starred Seth Meyers (*SNL*) and John Cho (*Star Trek*, *Harold and Kumar Go to White Castle*). The film won the Grand Jury prize at the Malibu Film Festival and was released in theatres in January of 2006. Rosenthal then directed the independent romantic comedy, *Falling Up* (Joseph Cross, Rachel Leigh Cook, Joe Pantoliano), released in 2010.

MATTHEW F. JONES

Writer

Matthew F. Jones is the author of several critically acclaimed novels as well as a number of screenplays, including adaptations of two of his novels, *Boot Tracks* and *A Single Shot*, both completed in 2012. Another of his novels, *Deepwater*, was made into a film in 2005. His novels have been translated into various foreign languages and several times have been named on best novels of the year lists.

He was born in Boston and grew up on a horse and dairy farm in upstate New York. He has taught writing at The University of Virginia and been a visiting writer/guest lecturer at a number of other colleges and universities. He currently lives with his family in Charlottesville, Virginia. www.matthewfjones.com

EDUARD GRAU

Director of Photography

Born in Barcelona in 1981, Eduard Grau studied filmmaking in ESCAC (Spain) and the NFTS (UK) specialising early as a Director of Photography. He has won many awards with his films and a few cinematography prizes.

At 23, after the Sundance winner short *The Natural Route*, Edu shot his first feature, Albert Serra's *Honor de Cavalleria*, which premiered at Cannes in 2006 and 40 other festivals around the globe. After shooting in the UK, he paired up with Tom Ford for his debut feature in Hollywood, *A Single Man*, that was acclaimed as one of the most beautiful films of the year and got Colin Firth a Bafta and an Oscar Nomination,

In 2009, Edu filmed *Buried* with Rodrigo Cortés, and starring Ryan Reynolds. It won him the BRONZE FROG FOR BEST CINEMATOGRAPHY of the 2010's CAMERIMAGE and a GOYA nomination. *Finisterrae*, was a very unique road movie that won the main prize in Rotterdam 2011. He also shot Nick Murphy's *The Awakening*, a 1920's ghost story with Rebecca Hall and Dominic West. *The very special Animals*, by Marçal Fores and with Martin Freeman, has just been premiered. He shot the *Born this way* video for Lady Gaga, which won MTV's Best female video Award 2011.

In 2011 he shot *Arthur Newman* for Dante Ariola, with Colin Firth and Emily Blunt, which will be released soon. His latest film, *A Single Shot*, is his best work to date.

DAN ROBINSON

Editor

After 20 years of working as an award winning commercials editor and being part of the formidable team that makes up the global editing house Cut and Run, Dan Robinson is now best known for his clutch of awards for internationally acclaimed films to include BAFTA winning *Antonio's Breakfast* and *Baby* with director Daniel Mulloy. It was such films that brought David Rosenthal to find Robinson to work with him on his latest feature *A Single Shot*. Currently Robinson is editing a drama comedy for the BBC that is scheduled to be aired in January 2013.

ATLI ÖRVARSSON

Composer

Atli Örvarsson has emerged as one of Hollywood's newest breakout composers, receiving critical acclaim for his scores to *The Eagle*, *Hansel and Gretel: Witch Hunters*, *Vantage Point*, *Season of the Witch*, *The Fourth Kind*, and *Babylon A.D.*, which earned him a nomination for the World Soundtrack Academy's 'Discovery of the Year' Award. Atli has also contributed music to several major motion pictures including *Angels & Demons*, *The Simpsons Movie*, *Pirates of the Caribbean: At World's End*, and *The Holiday*. His television credits include "Law & Order: LA", "Law & Order: Criminal Intent", and currently, NBC's new hit drama "Chicago Fire".

Originally from Iceland, Atli earned three Platinum and two Gold records as a member of the band Sálín hans Jóns mín's before moving to the US to further his studies. After graduating from Berklee College of Music and attaining a masters degree in Film Composition from the North Carolina School of the Arts, Atli relocated to Los Angeles to work alongside TV music legend, Mike Post. After several successful seasons, Atli went on to pursue an independent career and soon after, was invited by Hans Zimmer to join Remote Control Productions, where he continues to keep his studio.

Atli currently divides his time between Santa Monica and Iceland.

BEVERLY WOWCHUCK

COSTUME DESIGNER

Beverley Wowchuk trained in England and has worked as a Costume Designer in both film and television. She has won a Gemini Award for the period western film *The Englishman's Boy* starring Bob Hoskins and Nick Campbell. She has also been nominated for a Genie Award for the feature film *Gunless* a western, starring Paul Gross and Sienna Guillory, and a Gemini Award for *The War Between Us* a Japanese internment story. Recent credits are *The Package* starring Steve Austin and *The Wishing Tree* with Jason Gedrick. Some of Beverley's TV series credits include "Dead Man's Gun", "Call of the Wild", "Peacemakers", "Hiccups" and "7 Days".

DAVID BRISBIN

Production Designer

David Brisbin has production designed over 20 movies including *In The Cut* for Jane Campion, *Drugstore Cowboy*, *My Own Private Idaho* for Gus Van Sant, *The Lookout* for Scott Frank, *Twilight: New Moon* for Chris Weitz, *The Day The Earth Stood Still*, *The Exorcism of Emily Rose* and *Sinister* for Scott Derrickson. Trained initially as an architect (BFA, Rice University) and interned under noted American architect, Robert Venturi, Brisbin also studied filmmaking (MFA, Cal Arts) under the late film director, Alexander Mackendrick. After receiving the Henry Luce Scholars grant, Brisbin worked as a T.V. news reporter in Manila where he covered the fall of the Marcos regime. In recent years he has pursued his related interests in New Media as a resident at the New Media Lab of the Canadian Film Centre, and in documentary film as director / producer of the feature documentary, *Nice Hat! 5 Enigmas in the Life of Cambodia*.

MARY VERNIEU

Casting Director

Mary Vernieu has recently ventured into producing; and partnered up with writer, director, and actor Clark Gregg in their production company, Savage Bunny. *Trust Me* is their first feature debut. In addition to *The Inevitable Defeat of Mister and Pete*, she has also executive produced *Supremacy*, *LUV*, and *Choke*, and has been a co-producer on *Least Among Saints* and *A Single Shot*.

As a casting director, Mary has cast over 200 features during her career. She has enjoyed long-standing working relationships with many acclaimed directors such as Darren Aronofsky, David Ayer, David O. Russell, Oliver Stone, and Robert Rodriguez. Mary's company, Betty Mae, is named in a loving homage to her mother and grandmother.

In addition to her career in entertainment, Mary has also become a successful restaurateur. Her restaurant and wine bar Primitivo Wine Bistro has been a staple on Abbot Kinney Boulevard in Venice for over 10 years.

VENUS KANANI

Casting Director

Casting Director and Los Angeles native Venus Kanani got her start in casting working as an intern for Mary Vernieu, after several years gaining experience in other departments on films. She was quickly hired and has been a fixture at Betty Mae, collaborating with Mary ever since. She is about to celebrate 10 years at Betty Mae.

Some recent casting highlights include *The Perks of Being a Wallflower* and *Chasing Mavericks* as well as the new franchise *Divergent* for Lionsgate/Summit.

She was active in the successful effort to unionize casting directors – one of the last remaining crafts in the film industry that was not represented by a trade union. She has been a board member of The Casting Society of America for the last four years, serving as secretary for the last two.

AARON L. GILBERT

Producer

Bron Studios, Bron Animation, and Bron Releasing, Founder and Managing Director, Aaron L. Gilbert, is an experienced film and animation executive, executive producer, and producer, who has spent more than 17 years focused on the financing, business affairs, production, and global licensing of content. In addition to Bron, Gilbert is also the Managing Director of Media House Capital, a senior lender in the film and television business.

Currently, Gilbert is producing the three *Mighty Mighty Monsters* animated holiday specials; is in production in California on the thriller *Akuma*; and is in post-production on the dramatic comedy *Trust*

Me starring Clark Gregg, Felicity Huffman, Amanda Peet, William H. Macy, Allison Janney, Sam Rockwell, Molly Shannon, and Niecy Nash. Gilbert recently produced *A Single Shot*, starring Sam Rockwell, William H. Macy, Jeffrey Wright, Jason Isaacs, Joe Anderson, and Kelly Reilly. The film is premiering at the acclaimed Berlin Film Festival in February 2013. As an Executive Producer, Gilbert's current/recent projects include: *Elsa & Fred*, starring Christopher Plummer, Shirley MacLaine, Marcia Gay Harden, George Segal, and Scott Bakula; *Electric Slide*, starring Jim Sturgess, Chloe Sevigny, Isabel Lucas, and Patricia Arquette; *Supremacy* starring Danny Glover, Joe Anderson, Julie Benz, and Derek Luke; and *Lullaby* starring Amy Adams, Garrett Hedlund, Richard Jenkins, Jessica Brown Findlay, Anne Archer, Terrence Howard, and Academy Award winner Jennifer Hudson; *Silent Night* starring Jaime King and Malcolm McDowell; *Ginger and Rosa* directed by Sally Potter, starring Annette Bening, Elle Fanning, Alice Englert, Oliver Platt, and Christina Hendricks (premiered in competition at TIFF 2012); *The English Teacher*, starring Julianne Moore, Greg Kinnear, Nathan Lane, Michael Angarano, and Lily Collins; *Decoding Annie Parker*, starring Helen Hunt, Rashida Jones, Samantha Morton, Alice Eve, Aaron Paul, and Maggie Grace; *Syrup*, starring Amber Heard, Kellan Lutz, Brittany Snow, and Shiloh Fernandez. Previous Gilbert feature films include; *Foreverland, I Melt With You* (premiered at Sundance 2011); *Janie Jones*, (premiered at TIFF 2010); and *Daydream Nation*, (premiered at TIFF 2010).

KEITH KJARVAL

Producer

Keith Kjarval founded Unified Pictures in 2005 and immediately formed a studio that develops, produces, and finances independent feature films and are committed to producing thought provoking live action film as well as, through its own in-house animation studio, CG animated features.

Kjarval kicked off Unified's inaugural year with the acquisition and distribution of the multiple David di Donatello (Italian Oscar) award-winning film *Don't Move* (starring Penélope Cruz).

Kjarval then launched production on his debut film, *The Perfect Sleep*. Combining the moody visual splendor of film noir with the psychological depth and intensity of a Dostoyevsky novel, *Sleep* was hailed by Time Out New York as "a marvel of budget-stretching innovation" and a "cross between Zentropa and Memento without the pretentiousness."

2008 was another busy year for Kjarval and Unified as they launched a foreign sales arm headed by indie veteran Ann Dubinet. Most notably, Unified struck a strategic alliance with David Lynch's company, Absurda, to handle the foreign sales of its impressive library, including the acclaimed Lynch/Herzog collaboration *My Son, My Son, What Have Ye Done*.

Unified's current slate slate, all of which Kjarval produced, includes the thriller *A Single Shot*, which just finished shooting and stars Sam Rockwell, Jeffrey Wright, and William H. Macy. Unified also just wrapped production on *Decoding Annie Parker*, which stars Samantha Morton, Helen Hunt, Rashida Jones, Aaron Paul, and Alice Eve. Kjarval also recently finished production on *The Inevitable Defeat of Mister and Pete* directed by acclaimed filmmaker George Tillman Jr. and starring Jennifer Hudson, Jordin Sparks, Jeffrey Wright, and Anthony Mackie. Most recently, Kjarval just wrapped production on the dark comedy *Trust Me*, directed by Clark Gregg and starring Gregg, Sam Rockwell, William H Macy, Amanda Peet, and Allison Janney. Unified is also in production on a \$35 million animated feature, *Noah's Ark*, created by Kjarval and written by Philip LaZebnik (*Prince of Egypt*, *Mulan*, and *Pocahontas*) and produced by Chris Jenkins (*Surf's Up*, *Aladdin*, and *The Lion King*).

CHRIS COEN

Producer

Unanimous Entertainment is a boutique independent film production company focused on making ambitious and commercial feature films with established and emerging talent across Europe and the US. With access to its own development fund, and strong relationships with financiers and distributors on both sides of the Atlantic, Unanimous has a slate of distinctive, authored projects and aims to produce 2-3 films per year.

Shadow Dancer, directed by Academy Award winner James Marsh and starring Andrea Riseborough and Clive Owen. *Shadow Dancer* had its US premiere at Sundance 2012, and European Premiere at the Berlin Film Festival 2012 and is now on international release. Most recently the film won the best actress award at The Edinburgh Film Festival, and *The Golden Hitchcock* Grand Jury Prize / Ciné+ Award and PRIX PUBLIC at Dinard International Film Festival. It was also awarded the Dioraphte Film and Literature Award at Film by the Sea.

A Single Shot, directed by David Rosenthal. Starring Sam Rockwell, Jeffrey Wright and William H Macy. Premiering at Berlin 2013. *Jane Got a Gun*, directed by Lynne Ramsey. Starring Natalie Portman and Michael Fassbender. Pre-production. Shooting early 2013 in New Mexico

Past films include: *Funny Games US*, which was directed by Michael Haneke and starred Naomi Watts and Tim Roth. Chris and Michael are currently collaborating on a Western for Michael to direct. The film will be co-produced by Alfonso Cuarón. *Wristcutters: A Love Story*, starring Shannyn Sossamon, Tom Waits and Patrick Fugit. *Wristcutters* was nominated for an Independent Spirit Award for Best First Feature and was accepted into dramatic competition at the Sundance Film Festival 2006.

Future projects include: *Blurred*, to be directed by Iain Softley. *Untitled James Marsh*, to be directed by James. *Godmother*, written by and starring Rosamund Pike. *Michael Wilson*, written by Ronan Bennett among others.

Between 2008-2010 Chris released 10 films theatrically in the UK through Unanimous releasing including: *The Visitor*, *The Girl in the Park*, *Funny Games*, *Año Uña*, *Lemon Tree* and *Wristcutters: A Love Story*.

Prior to producing Chris worked as an Assistant Director in the UK on over 200 commercials and 12 TV and feature Films.

MARGOT HAND

Co-Producer

Margot Hand has been in the film industry for over 5 years and brings expertise in film production, development, financing, banking, production and legal dealings to Bron Studios and Bron Animation. She has worked on over 40 film and television series in the last five years, including Co-Producer of *A Single Shot* and *Trust Me* and co-executive producer of upcoming *Son of a Gun* and past projects including *Electric Slide*, *Elsa and Fred*, *Ginger and Rosa* and *The English Teacher*. As the VP of Business and Creative Affairs at Bron Studios since March 2011, Hand has been instrumental in negotiating and closing film and television financing and works with Aaron Gilbert on Bron's slate development and film production. A Commerce graduate with an honors in International Finance, she developed her business affairs and film production skills during her 2+ years as a Production Executive with Insight Films Studios in Vancouver where she helped supervise over \$250 million in productions.

KATIE GOODSON-THOMAS

Co-Producer

Katie Goodson-Thomas has worked on over nineteen film and televisions productions, working with award winning filmmakers such as Danny Boyle, Lynne Ramsay, Stephen Daldry, Michael Winterbottom and James Marsh.

In 2011 she joined Unanimous Entertainment as Head of Film overseeing all of their production. Under owner and producer Chris Coen's supervision, she is also in charge of the development of Unanimous internal slate of projects and all aspects of the company's management.

Previous to joining Unanimous Katie worked for David Thompson's Origin Pictures overseeing productions including Justin Chadwick's *The First Grader*, Nick Murphy's *The Awakening* and Mark Munden's *The Crimson Petal and the White*. She also worked as Head of Development and Production for Jon Finn's Big Pond Productions working on Marc Evan's *Hunky Dory* and Stephen Daldry's *Billy Elliot* (the musical).

Other positions include Head of Film Production at October Films and prior to that as Associate Producer at Mission Pictures with Graham Broadbent and Damian Jones with whom she worked with for 7 years; on films including Danny Boyle's *Millions* and Michael Winterbottom's *Welcome to Sarajevo*.

MAIN TITLES

MAIN TITLES

MEDIA HOUSE CAPITAL

DEMAREST

BRON STUDIOS

UNANIMOUS PICTURES

UNIFIED PICTURES

A SINGLE SHOT

END TITLES

Directed by

DAVID M. ROSENTHAL

Screenplay by

MATTHEW F. JONES

Produced by KEITH

KJARVAL CHRIS

COEN AARON L.

GILBERT

Executive Producers

DAVID M. ROSENTHAL

SAM ROCKWELL

MATTHEW F. JONES

JOSEPH WRIGHT

ELLEN WRIGHT

Executive Producers

RAJU HARIHARAN

PATRICK MURRAY

JOHN RAYMONDS

SEAN THOMAS

Executive Producers

WILLIAM D. JOHNSON

SAM ENGLEBARDT

MICHAEL LAMBERT

Co-Producers

MARGOT HAND

KATIE GOODSON-THOMAS

Co-Producers MARY

VERNIEU AKSHAI

HARIHARAN

JOHN BROOKS KLINGENBECK

KURT RAUER

Producer

JEFF RICE

Director of Photography
EDUARD GRAU

Production Designer
DAVID BRISBIN

Editor
DAN ROBINSON

Music By
ATLI ÖRVARSSON

Sound Designer
ROLAND HEAP

Costume Designer
BEVERLY WOWCHUCK

Casting By
MARY VERNIEU and VENUS KANANI

SAM ROCKWELL

JEFFREY WRIGHT

KELLY REILLY

JASON ISAACS

JOE ANDERSON

OPHELIA LOVIBOND

TED LEVINE

and
WILLIAM H. MACY

AMY SLOAN
HEATHER LIND

W. EARL BROWN
JENICA BERGERE

A
BRON STUDIOS
UNIFIED PICTURES
UNANIMOUS ENTERTAINMENT
Production

In Association with MEDIA HOUSE CAPITAL

DEMAREST FILMS

AND VISIONARY
PICTURES

a COEN, KJARVAL, GILBERT Production

a film by DAVID M. ROSENTHAL

ADDITIONAL CAST & CREW

First Assistant Director MATTHIAS MELLINGHAUS

Second Assistant Director DAVID HEIMBECKER
DARIUS MATHERSON

Line Producer IAN SMITH

Co-Executive Producers BEN RUFFMAN STEVE
GOLDSTEIN BIANCA
MEAD-SPADARO BILLY
WIRTH
DOUG MIN

Associate Producers MIKE VALVA
DONNA VALVA

John Moon SAM ROCKWELL
Simon JEFFREY WRIGHT
Pitt WILLIAM H. MACY
Jess KELLY REILLY
Waylon JASON ISAACS
Obadiah JOE ANDERSON
Abbie OPHELIA LOVIBOND
Puffy W. EARL BROWN
Cecil TED LEVINE
Carla AMY SLOAN
Colette JENICA BERGERE
Mincy HEATHER LIND

Dead Girl Ingrid CHRISTIE BURKE
Toothless Man MARCEL MAILLARD
Howard ALAN C. PETERSON
Levi Dean MICHAEL EISNER
Nolan BECKHAM SKODJE
Skinny ALEX DIAKUN

Stunt Coordinator / John Moon Stunt Double JODY STECYK
Abbie/Ingrid Stunt Double JESSICA ROCK

A Camera Operator EDUARD GRAU
A Camera 1st Assistants DAVID LOURIE
NICK WATSON
A Camera 2nd Assistants STEVE KRASZNAI
BORIS MARTENS

B Camera Operator QUINCY PAGLARO

B Camera 1st Assistants JUSTIN BERGLER
CHRISTOPHER GIBBINS
TERRY MCEWEN
RICHARD SINCLAIR

B Camera 2nd Assistants CARY COOPER
JOSH KJORVEN
DAN MORRISO

Loaders ADRIENE WYSE
BORIS MARTENS

Video Assistants DAVID MCKNIGHT

| | |
|------------------------------------|---|
| | BARRY KAISER DOUGLAS EDE |
| Stills Photographer | BOB AKESTER |
| Stills Camera Assistant | TREVOR YUE |
| Storyboard Artist | CHAD SMITH |
| Music Supervisor | DAN WILCOX |
| Title Design | DUNCAN BONE |
| Script Supervisor | CLAUDIA MORGADO |
| Third Assistant Directors | DALE BREDESON EMMA DAY |
| EPK | JAMES DARBY |
| Sound Mixer | BERNARD 'SIX' COSTA |
| Boom Operator | TRICIA BOER |
| Sound Trainee | CORY SEWELL |
| Art Director | CHERYL MARION |
| Graphic Artist | CHRIS BUFFETT |
| Art Department Coordinator | CARMEN LEE |
| Art Department Assistant | CAITLIN BYRNES |
| Art Department Clearance/Placement | PETER CUMMINGS |
| Set Decorator | JOSHUA PLAW |
| Assistant Set Decorator | CHRISTOPHER NOHEL |
| Set Decorator Buyer | ALYSSA KING |
| Lead Dresser | ALLAN HOLMES |
| Set Dressers | JASON ALLAN LUCA CARATI |
| On Set Dressers | CARLA MIRANDA GREG WILLIAMS |
| Additional Set Dressers | SCOTT FORSYTHE MATTHEW BRUNT LORI MARSHALL DAVID LEWIS |
| Construction Coordinator | ALAN BURDETT |
| Lead Carpenter | LARRY HURST |
| Scenic Carpenters | GARY GOODWYN F. ANGELOPOULOS |
| Construction Foreman | WILLIAM BURDETT |
| On Set Construction | ADRIAN LICHTENSTEIGER |
| Additional Constructions | DECLAN BURDETT DAVE BOULIER AARON LENNING DOMINIC MERLO MICHAEL RAVENSCROFT |
| Paint Coordinators | BETH SNELGROVE GORDON HUGH |
| Paint Foreman | DANIEL STETSKI |
| On Set Painters | GREGG DIACHOK JOHN LANGDON |
| Additional Painters | GARRY EICHENDORF GORDON LANCASTER GUY SAINT-LAURENT |

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| Head Greens Person | RICHARD SCHULTZ |
| Lead Greens Person | DORIAN REESE |
| Additional Greens | RICK KRAMER SHAWN TUCKER BERNIE NEUFELD JAMES LETHAM |
| Props Master | KENNETH DAVIES |
| Assistant Props Master | GRANT DAVEY |
| Props Crew | FRANCESCA GRAY LAURA MCDOUGALL KATHIE SHARPE |
| Costume Designer | BEVERLY WOWCHUK |
| Additional Costumes By | TISH MONAGHAN |
| Assistant Costume Designer | STEPHANIE NOLIN |
| Additional Costumer | VALERIA MAICHEN |
| On Set Supervisor | LAUREL MORGAN |
| Truck Costumer | MARGARET PERRY |
| Costumer | DEREK BASKERVILLE |
| Set Costumer | LENAH HAMA |
| Costume Intern | NIKKI GERTSCH |
| Key Hair Stylist | DEBRA JOHNSON |
| 1 ST Assistant Hairstylists | ERIN FROESE LAUREN JONES JANICE WORKMAN |
| Make-Up Designer | NORMA HILL-PATTON |
| 1 ST Assistant Make-Up | ASHLEY FORSHAW JOANN FOWLER TANYA HUDSON |
| Special Effects Make-Up | WILLIAM TEREZAKIS |
| Gaffer | JAMES PLANNETTE |
| Best Boy Electric | SAUBRIE MOHAMED |
| Generator Operator | DON GILLIE |
| Lamp Operators | JOHN DEKKER CHRISTIAN ELTON ANNA HANSEN ZACK LAZARUS ANDREW TOWNSON CASEY GEMMA |
| Set Wiremen | GORDON HALPENNY DINO FELET |
| Best Boy Grips | VIRGILE DEAN LEON SERGINSON |
| Dolly Grips | IAN SPENCER DARIN WONG MARK YATES |
| Grip Crew | AMRIT BAWA PHEONIX BLACK MARTIN COADY JOSH HLAGI MARVIN JANG DAWSON OATI ANTHONY THORPE NICHOLAS DENT ERIK HOFFMAN MICHAEL HRYCAN IAN SPENCER HAMED VAGHAYENEGAR |

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| | SCOTT WELLS |
| Crane Tech | BRIAN BROOK |
| Production Office Coordinator | MICHAEL LIEN |
| First Assistant Coordinator | RALPH WIMMER |
| Assistant to Producers | TYLER JACKSON |
| Assistants to Mr. Rosenthal | DANIEL WOODS |
| | ERIN SIMMS |
| | AKSHAI HARIAHARAN |
| Dialect Coach | TONY ALCANTAR |
| Location Manager | COSTA VASSOS |
| Assistant Location Manager | STEVE HEARN |
| Location Scout | PETE TSOPEIS |
| Key Location Production Assistants | JAY CAMPBELL |
| | ALEX CHIPERA |
| | KEITH MCQUIGGAN |
| | JAY PRETULA |
| | WAYNE TOWES |
| Additional Locations Production Assistants | RACHEL AMBROSIO |
| | STARR BAYER |
| | JENNIFER DONOGHUE |
| | ALISON HECKARD |
| | PATRICK KOCH |
| | OMER TURHAN |
| | THOMAS WITTRUP |
| | TRVOR RALPH |
| | MAUREEN BARR |
| | PAOLA BOTERO |
| | STEPHANIE HAMILTON |
| | BARRY JOHNSON |
| | TOMMY PICO |
| | MIKE WARREN |
| | LAUREN SCHUSTER |
| | MICHAEL REID |
| Canadian Casting Director | JACKIE LIND |
| Canadian Casting Assistants | APRIL CAMPBELL |
| | JUNE WATSON |
| L.A. Casting Directors | MARY VERNIEU |
| | VENUS KANANI |
| L.A. Casting Assistant | MICHELLE WADE BYRD |
| Extras Casting Director | LAURIE PAVON-SOLIS |
| Casting Wrangler | DYLAN STANIFORTH |
| Legal Services Provided By | JULIET SMITH |
| | FRASER MILNER CASGRAIN LLP |
| Head of Business Affairs | MARGOT HAND |
| Business Affairs Assistant | AZIA TRON |
| Executive Assistant to Aaron L. Gilbert | CHRISSIE S. VIDES ALVARADO |
| Production Accountant | KAREN TONY |

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| Assistant Accountant, Payroll | BARBARA PARISI |
| Head of Finance, Bron Studios | STEVEN THIBAUT |
| Collection Account Management By | FINTAGE CAM B.V. |
| First Aid / Craft Services | SARA GRANT REBA SZABO |
| First Aid / Craft Services Assistant | DARREN SHMYR |
| Catering Chefs | TANGERINE CATERING PASCAL DAGORNE JOHN JESTON MORTEN KEHLER CAMPBELL WATSON |
| Assistant Chefs | DARYL BUNCHYNSKY SIMON VINE |
| Transport Coordinator | DEAN FITZPATRICK |
| Co-Captain | KAMALJIT DHESI |
| Honeywagon | SUKI ARDAWA |
| Cast #1 Drivers | STEFANO CHIMARIOS JIM PAPADOGAMBROS TSERING RONGAE |
| Special Equipment Drivers | JAMES ARCHIBALD CAMERON FITZPATRICK |
| Picture Cars | MIROSLAW SYTA GHILAS AITEUR |
| Additional Transport | ZIRI AITEUR GEORGE CHIMARIOS RAFAL DYBOWSKI LARRY FEDYK ROBERT HINDS JOHN BROMLEY SUKI DHESI MARY-ANN GARDIAS DAVID HARRIS PETER HOLT LARRY JACKSON PATRICK KOCH GIOVANNI MANNELLA MARK MICKENS BALBIR SAINI JASON SWETLIKOE RICKY WEEKS AMAR SANGHA CHRISTINA OLLSON SAMUEL MCDONALD MARIO LOMBARDI HUGH JONES RON HORNE |
| Animal Coordinator | IAN DOIG |
| Animal Trainers | MARK DUMAS BRAD MACDONALD |
| Assistant Animal Trainer | LESLIE RAWSON |
| Security Coordinator | SEAN HANLIN |
| Security | LOREN BAGELMAN DARLENE BUTLER MIKE BIEKER |

RAY WAWCHTER
LESLIE CAREY
NEIL CROKER
YULIYA GERBYEYEVA
RICHARD HARASYN
JIM HESS
DARREN HOWARD
BORIS MACHULA
WAYNE CLOSE
CHARLES PAYNE
PETER PODMOROFF
FAROOQUE SYED
DOUNGLAS THOM
LEON DESJARLAIS
PARM GILL
JAMES HARRIS
TERRY HILDEBRAND
HARRY KEMBALL
DYLAN PATTERSON
ALLAN PLANTE
HAUNS RUTHERFORD
ROGER THIESSEN
CHRISTOPHER TILLEY
GORDON YOERGER

Special Effects Coordinator JOEL WHIST
On Set Coordinator CHRISTOPHER SCHREIBER
Special Effects 1st Assistant GARNET HARRY

Additional Special Effects DONOVAN MATTHEWS
STEPHEN HEPWORTH
RON SEIDA
JOHN WILKINSON

Post Production Supervisor DAVID DEWAR
First Assistant Editors JENNIFER PEARSON
SAM DEWAR

Post Production Facility CUT + RUN

Cut + Run Account Manager JAMES TOMKINSON

Dialogue Editor MARC SPECTER
Foley Artist and Editor CLEMENS ENDREß
Sound Effects Editors ENOS DESJARDINS
UDIT DUSEJA
Assistant Sound Editor IAN ERIK LEES

Group ADR Supervisor KATIE FABEL
Group ADR Artists DANIEL STOCKTON
SARAH MALTER
PETER NAVICKAS
JOHN C BATEMAN
CARL HEAP

Additional Voice Work KATIE FABEL
NIKKI DALE
GILLIE ABBOTS

Sound Editorial Courtesy of SOUND DISPOSITION, LONDON

Mix Coordinator KIRBY JINNAH
Re-Recording Mixers KELLY COLE

BILL MELLOW GRAEME
HUGHES
Technical Assistants DARYL ISAACS ROB
COXFORD

Re-Recording Mix by SHARPE SOUND STUDIOS INC.

Digital Colorist TIM STIPAN
2nd Digital Colorist CHRIS JENSEN
Digital Intermediate Producers CARL MOORE BRUCE
LOMET
Digital Intermediate Editor MARK SAHAGUN Imaging
Technicians TODD MITCHELL
SCOTT DROST IAN
TURPEN
Digital Restoration Artists JOHN KEARNS BRAD
SUTTON WILSON TANG

Data Technicians ASHLEY FARBER RON
PEREZ
DEREK SCHNEIDER
CAMERON WEAVER GEORGE
ZIDD

Digital Intermediate and Opticals by TECHNICOLOR HOLLYWOOD VFX

Supervisor GEOFFERY ANTONY
VFX Artists CHRISTIAN BLAZE
YOONTECK OH SHRUTI JANU
DARVIN MANWAH ELDOSE
MADOTT
PRADEEP PADBANABAN Visual

Effects by GFZ STUDIOS INC

Music Produced by ATLI OVARSSON STEVE
MCLAUGHLIN

Music Performed by THE LONDON METROPOLITAN
ORCHESTRA Contracted by
ANDY BROWN Orchestrator
VLADIMIR PODGORETSKY

Soloists TOM BOWES – VIOLIN GARFEILD
JACKSON – VIOLA CAROLINE DALE –
CELLO

Music Recorded and Mixed at BRITISH GROVE STUDIOS

Music Recorded and Mixed by STEVE MCLAUGHLIN Assistant
Engineer JOE KEARNS Additional Music by
DAVID FLEMING

Technical Score Assistant CLAUDIO OLA