

**MATSON FILMS
PRESENTS**

sinner

Best Feature Film - Narrative

41st Brooklyn Arts Council International Film & Video Festival

Best Feature Film

2007 Buffalo Niagara Film Festival

Best Director

2007 Boston International Film Festival

Best Screenplay

2007 Newport Beach Film Festival

Best Actor

Best Actress

Best Cinematography

41st Brooklyn Arts Council International Film & Video Festival

Official Selection

2007 Vail Film Festival

2007 Palm Beach Film Festival

2007 Garden State Film Festival

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PRESS

"The entire cast is great...And so is Marc Benardout's entire production of Sinner....This is a helluva tight film that is bound to stir plenty of conversation.

From one sinner to another - May "Sinner" rule!"

-- Eric Campos, **Film Threat**

"Sinner has a starkly dark, eerie vibe and go-for-broke performances by the principal players."

-- Ted Alvarez, **Vail Daily**

"Viewers expecting another exposé of the Catholic Church may be disappointed...this film's focus is clearly on the universal themes of forgiveness and redemption."

-- Betty Jo Tucker, **ReelTalk**

"The highlight of the experienced and talented cast has to be Nick Chinlund..."

-- Jonathan W. Hickman, **Entertainment Insiders**

"It would seem we all have a way to go on the path of righteousness -- Father Anthony just might be a step or two ahead of a great number of us."

-- Don Bain, **LaVoz Nueva**

"...contains a thick but semi-transparent covering of despair and possible threat of danger subtly keeping the viewer on edge. Nothing is obvious or over-played."

-- Jonathan W. Hickman, **Entertainment Insiders**

SYNOPSIS

In a world of church closures, bankrupt dioceses and scandalized clergy, *Sinner* is the story of one Catholic priest's attempt to redeem his vocation and regain his integrity through an inconvenient muse.

When his fundamentalist subordinate attacks a grifter, Lil (Georgina Cates), who preys on celibate priests, Father Anthony Romano (Nick Chinlund) intervenes with the police and reluctantly provides her asylum in his rectory. Soon Father Anthony finds his private world invaded when Lil discovers a secret he has carefully hidden from his colleagues and parishioners.

With the upper hand, Lil blackmails him into restocking her coffers and wardrobe. Her mercenary scheme backfires as Father Anthony's dispassionate devotion begins to penetrate her cynical facade. Unfortunately, her attacker, Father Stephen (Michael E. Rodgers), does not share Anthony's hope for Lil and seizes on her as an opportunity to defame Father Anthony and replace him as leader of the parish. Coupled with the intense scrutiny of Officer Thomas (Tom Wright), a local cop seeking the fugitive hidden within their walls, Father Anthony cannot escape his crisis of conscience.

When these strong wills finally collide, Father Anthony turns to his one steady confidante, his enigmatic golf caddie (Brad Dourif). Conspicuously mysterious, the Caddie guides Father Anthony beyond the fairway, helping him make peace with his sins and those of the Catholic Church.

Hurdling contemporary portrayals of religion, *Sinner* harkens back to Catholic characters of Golden Era cinema such as Audrey Hepburn in *A Nun's Story* or Bing Crosby and Ingrid Bergman in *The Bells of Saint Mary's*. Still, this story is about more than a Catholic priest's struggle; ultimately *Sinner* focuses on universal challenges: how to forgive the unforgivable and love the unlovable.

Q & A with Filmmaker Marc Benardout

1. How did you decide to make a film centered around Catholicism?

It was a natural evolution of the screenplay process. Steve [Sills] and I developed at least four drafts that set the film in completely different environments but the goal of each was to show a world-weary man struggling to achieve a pure, selfless love. An act of selfless love would let our character see beyond mere physical love, as incomplete as it is, to restore his purpose in life.

So the intention was never to make a religious film. I am not even Catholic, though my wife is. Yet, Steve, who was raised Catholic, saw the best expression of our idea lay in a Catholic context. Introducing an aging clergyman who has been demoralized by the scandals that have recently plagued the Catholic Church nicely sets up the conflict we were seeking. His vow of celibacy prohibits him from choosing physical love, something that has weighed heavily on our main character, Father Anthony, since he was a young man.

Depressed and handicapped by questions of faith and doubts about his own physical capacities, it would be really easy for him to turn his back on the whole life he has lead to this point and not complicate his life further. Instead, he buckles down, digs deep and by helping Lil, he restores his faith in his earlier choice to become a priest. His experience and training ultimately is not wasted. Indeed, the life he has lived, whatever its regrets and lost opportunities, provides him the wisdom to see that Lil needs help, not judgment. Whatever she is, and we see she is a lot of trouble, she still is a human being and worth taking a risk on. Father Anthony sees this and is refined by his vision.

So yes, Father Anthony is a Catholic priest, but his experience, and our movie, is catholic, as in “universal” and not strictly “Catholic” with a capital “C.”

2. What made this project come together and be a success?

I'd like to think that it was sheer perseverance. But quite frankly, without the handful of investors including friends and family who were so supportive in understanding our ambition, we could never have achieved what we have done with *Sinner*.

3. Please explain your history in filmmaking. How did you become a filmmaker?

From the earliest age, I can remember always wanting to be a filmmaker. There had been a show business element on my mother's side of the family so I suppose this was the driving factor. After leaving school, I began as a runner at a small editing company in the back streets of Soho, London where I served my apprenticeship working through the nights cutting documentaries for oil companies and commercials for Mattel children's toys (yes, that includes Barbie). I then switched to the production side and was fortunate to get to work with some of the great British commercial directors of the time such as Adrian Lyne of *Fatal Attraction* and *9 and ½ Weeks* fame. With their inspiration, I began building a spec reel of commercials, a few short films and

music videos and embarked on a directorial career in the UK.

Seven years later, I headed to the sunny shores of Los Angeles, as a film disciple and a lemming to the pull of Hollywood. Over the last ten years, I have continued to work in commercials both as a director and producer, and continued to pursue my feature film aspirations. *Sinner* is my first feature.

4. What is your relationship to the cast in this film?

We cast all the leads with the help of our casting directors Jay Scully and Annie McCarthy. Most of the extras were drawn from the excellent talent pool known simply as “family”. I think Steve and I have almost every member of our immediate families in *Sinner*. And, seeing my four year old daughter (and for the record Steve’s God-daughter) up on screen was such a delight. These aspects made even more real the intense personal journey that film-making ultimately is.

5. How do you want the audience to feel after they have seen the film?

The best compliment would be for an audience to put themselves in Father Anthony’s shoes. We made a movie about human beings and how hard it is to love without strings attached, without any reward for doing so other than the satisfaction you get from finding the courage to do so. It would be great for people to think about whether they would have the strength to love someone as unlovable as Lil.

6. What do you hope an audience will take away from the experience of your film?

I want people to realize that it is okay to do the right thing, even if it puts you in a difficult place or even hurts you. Each of us screws up but when we do, wouldn’t it be nice to have someone who loves us or respects us that says, “who cares...move on...I’m here for you.” Often that is your family and loved ones, but they aren’t always available. Sometimes it is complete strangers who have to step in and give us that selfless love. It isn’t easy and audiences should consider how hard it is to do that.

7. When did you meet your collaborators? How did that partnership with Steve Sills come about?

Almost eight years ago now, I had been producing at a commercial production company in Hollywood and really needed some competent help to deal with a growing workload and a handful of high maintenance directors. Steve’s resume came across my desk, I was very impressed with all the African-American projects he had worked on; Spike Lee and Sidney Poitier amongst others. I thought that this would be an excellent opportunity to bring in some ethnic diversity to the company and so I called Steve in for an interview only to be faced with a smiling-faced, blond-hair blue-eyed looking preppie in blazer and tie. I was a little surprised my initial assumptions were wrong, but it was an example of how much range and depth Steve brings. He can and has done a lot of things, so Steve was an instant hire and so began our friendship, working relationship and the cultivation of our ambitions; Steve wanted to write films

and I wanted to make them. Every morning pretty much thereafter, we would meet at the crack of dawn to brainstorm and write for at least two hours before the start of our regular workday. Two years later, we both left the company within a few months of each other and re-teamed as a free-lance producing team in commercials.

8. Did you research for the film? Where was it shot and why did you come to that decision?

From the get go we structured our story in a few key locations – we didn't want anything too modern or too old – and sites that really could remain anonymous in terms of setting and period. We also spent a great deal of time doing research to ensure the religious authenticity. We considered rural and predominantly Catholic locales. We scouted the Baja Region of Mexico before settling on concentrating our efforts to shoot in and around the Los Angeles zone for budgetary reasons. I think I must have visited at least two hundred churches and viewed double that in location photographs. Both the church and rectory were key elements and finding both in one location was key to our schedule. Ultimately, we found a fantastic house resembling a rectory, built at the turn of the century, containing its own chapel. No more than five minutes away from that we then found the church we were looking for, the Church of the Angels in South Pasadena.

9. How do you think *SINNER* fits into your personal growth as a director? How will it affect your future projects?

I definitely learnt a lot from the experience. Any film project takes a lot of unexpected twists and turns. You think it is going to be A, B, C at the start and before you know it, you've got Q, Y, G. That journey is always enlightening and character-building. I improved as a director from making this film and ultimately found new insight about my strengths and weaknesses. You can't be afraid to learn in this business – patience and openness to feedback are essential and *Sinner* proved that to me day in and day out.

10. What was your favorite part of making *SINNER*?

I really enjoyed both the casting and editing process. The casting was engaging as this was the first time I was involved in feature film material that a cast could respond and react to with their own creative input. Their viewpoints really strengthened the narrative. The editing was similar in terms of amplifying the creative voices and opportunities. It is challenging having lots of choices, but ultimately that is why you need to experiment to get the best work. It was terrific to rearrange scenes and play with structure. Of course this is only possible with a screenplay that was so well-knit and intelligently layered. However, my favorite part hands down is the final result; the part where people sit back and enjoy the film and can't stop talking about it afterwards.

CAST BIOS



Nick Chinlund (Father Anthony Romano)

Nick Chinlund was born and raised in New York City. He left the big city to play basketball in Providence at Brown University. His hoops career was cut short by an injury in his freshman year that left a two-inch scar on his left shoulder. While at Brown, Chinlund excelled in acting classes, and moved to Los Angeles to pursue his film career.

He began his career with a role in *Lethal Weapon 3* (1992) but first garnered attention when he starred on *The X-Files* (1995) episode “Irresistible” playing the serial killer Donnie Pfaster. He has appeared as the reoccurring character Detective Sullivan in *Desperate Housewives*.

Recently, Chinlund starred in many big screen movies such as *Tears of the Sun* (2003) with Bruce Willis, *Con Air* (1997) with Nicholas Cage, and *The Chronicles of Riddick* (2004) with Vin Diesel and directed by David Twohy, who also directed Chinlund in the underwater thriller *Below* (2002). Chinlund played a supporting role in *Training Day* (2001) with Denzel Washington, *Eraser* (1996) with Arnold Schwarzenegger and *The Legend of Zorro* (2005) with Antonio Banderas and Catherine Zeta-Jones. His independent film credits include *Chutney Popcorn* (1999), *Amy's Orgasm* (2001) and *Goodnight Joseph Parker* (2004). He played a lead role in *A Brother's Kiss* (1997) which was filmed in and around the neighborhood he and the director, Seth Zvi Rosenfeld, grew up.



Brad Dourif (The Caddie)

Academy Award nominated, BAFTA and Golden Globe winner Brad Dourif won worldwide acclaim for his role as Billy Bibbut in *One Flew Over the Cuckoo's Nest*.

A true character actor, Brad's intensity has found him playing a diverse range of characters in numerous films such as *Eyes of Laura Mars*, John Huston's *Wise Blood* and Milos Forman's *Ragtime*. Dourif also teamed up with director David Lynch for *Dune* and *Blue Velvet*. His broad skill set also served him well in a number of horror films, notably as the voice of the evil doll Chucky in *Child's Play* and its sequels.

Today, Dourif is best known for his roles as Grima Wormtongue in Peter Jackson's epic trilogy *The Lord of the Rings* and Doc Cochran on the HBO series, *Deadwood*. He is currently starring in Rob Rombie's *Halloween*.



Georgina Cates (Lil)

Georgina Cates, born in Essex, England, began her acting career at sixteen years old playing the role of Jenny in the BBC sitcom *2point4 Children*.

In 1995 Cates (formerly known as Clare Woodgate) auditioned for the role of Stella in the film *An Awfully Big Adventure* but was told that the film's producers were looking for a young unknown who, like Stella, hailed from Liverpool. Determined to play the character, Woodgate dyed her hair red and re-invented herself as a sixteen-year-old Liverpool girl named Georgina Cates who had no previous acting experience. When she re-applied for the same role the casting director was so impressed by the inexperienced scouse Cates was hired immediately.

Cates went on to co-star in such films as *Frankie Starlight* (1995), *Illuminata* (1998), and *A Soldier's Sweetheart* (1998). She received critical acclaim for her role as Amanda in *Clay Pigeons* (1998) with Vince Vaughn and Joaquin Phoenix. After a seven-year break from the movie industry and her divorce from actor Skeet Ulrich, Cates returned to the independent film genre to co-star in *Sinner*.



Michael E. Rodgers (Stephen)

Michael E. Rodgers was born in Scotland UK where he began his career in the theater before turning his attention to feature film and television.

Rodgers moved to Los Angeles in 1990 and has earned the reputation of being a versatile and passionate actor who takes great joy in pushing the boundaries of his own limitations.

He began his film career in *Gia* with Angelina Jolie. Shortly thereafter, he went to work with Sir. Nigel Hawthorne and Minnie Driver in feature film *Uncorked*. Following success in both he would later be playing alongside Mel Gibson in the box office smash *The Patriot* and with Alec Baldwin and Peter Fonda in *Thomas and the Magic Railroad*. His breakout role was playing Richard Dawson in Paul Schrader's dark biopic, *Auto Focus*, and in Alison Anders' *Sugartown*.

Rodger's television work covers a wide range between the high drama of *NYPD Blue*, *CSI*, *Veronica Mars*, *American Dreams*, *Windfall*, and others to that of comedy with the highly acclaimed show *Will and Grace*.



Tom Wright (Officer Thomas)

Tom Wright has spent 25 years as a professional actor. In addition to performing in over 40 stage productions, including Broadway and Off Broadway, he has also worked extensively in both television and film.

Wright co-starred in the feature films *Barbershop* and *Barbershop 2* with Ice Cube. He also co-starred with Angela Bassett as her ex-lover in *Sunshine State*, his fifth film with writer/director John Sayles. The other four Sayles films include: *Passion Fish*, *City of Hope*, *Matewan* and *Brother from Another Planet*. He is set to co-star in Sayles' next feature, *Honeydripper*. Additional upcoming releases include *Chasing Ghosts*, with Michael Madsen, *The Darwin Awards*, with Joe Finnes, and *The Hillside Strangler*, directed by Chris Fischer. Other notable films are *Murder at 1600* with Wesley Snipes, *White Man's Burden*, *Forget Paris*, Coppola's *Cotton Club*, *Palmetto* with Woody Harrelson, *Pentagon Wars*, starring Kelsey Grammer, *Weapons of Mass Distraction* with Ben Kingsley and Gabriel Byrne, *Gridlock'd* with Tupac Shakur and Tim Roth, and *Funny Valentines* as the romantic love interest opposite Alfre Woodard.

In 2000, Tom won the Best Actor Award at the Santa Monica Film Festival for his portrayal of John Shed in the indie hit *Dumbarton Bridge*.

CREW BIOS

MARC BENARDOU

Director

Despite the legacy of his ancestors Jules Verne and Irving “White Christmas” Berlin, Marc Benardout found his own niche as neither a composer nor novelist. Born in London and educated at a notable boys boarding school sans the Harry Potter whimsy, he opted out of university and went right to work in the film business as an assistant editor. Following numerous lacerations courtesy of the old Moviola, he discovered his medium in those first millimeters, sixteen and thirty-five that is.

Having spent enough time in the dark, Benardout made the jump to production working with director Adrian Lyne (*Fatal Attraction*, *9 1/2 Weeks*) and his company, Jennie and Co. He spent the next five years managing production for London’s top commercial directors including comedy virtuoso John Lloyd (*The Black Adder*) and soon found himself sought by UK’s leading production companies, namely Limelight and Rose Hackney. Still, he longed to be behind the camera, not behind the calculator. One by one, Benardout secured directing opportunities in spec spots and test films for advertising agency creatives he knew through production. Soon he had a solid showreel and was signed by Laura Gregory as one of the original “Young Gun” directors at the production company Challenge.

Over the next seven years, Benardout directed 200+ commercials and music videos for clients including Puma, Ford, McDonalds, Blockbuster Video and famed fashion designer Oswald Boateng. His music video work included films for R&B legend Frances Nero, Indie Giants Boys Wonder and Folk Singer Peter Hughes. He also directed promos for *Friends*, *ER* and the *X-Files* among others.

Despite his success as a commercial director, Benardout’s sights were always set on features. His short film *A Little Worm* had not only won more than 20 awards in international film festivals, including the Best Film award at Barcelona it was distributed theatrically by Buena Vista with the roll out of *Ed Wood* and was later acquired by the UK’s Channel Four for the series *The Shooting Gallery*.

The pull of Hollywood proved too strong and he soon found himself on that proverbial (and literal) plane to Los Angeles. Benardout’s current film project, *Sinner*, represents three years of development and several hundred reams of three-hole punch paper. While focusing on his feature debut, he continues to direct and produce commercials for top clients in more than twenty countries.

STEVEN SILLS

Writer/Producer

Steven Sills learned the influence of words the hard way at seventeen. A straight-A-student-body-president, Sills was suspended from high school for using the word “ballsy” in a speech during an assembly. His “vulgarity” sparked a two thousand student protest, a series of editorials in the New Hampshire Union Leader on obscenity and required a fire truck to be called in to remove the principal’s effigy from the school’s old oak tree.

His teen-aged playwriting efforts earned him a scholarship to New York University Tisch School of the Arts’ Film & Television program. While at NYU, his short film, *The Color*, won a student award and was screened as an example in other film classes. In the summer of 1991, he was chosen as the Lew Wasserman Fellow - an honor bestowed to one top film student nationally - for which he interned at Universal Pictures in feature production.

After graduation, Sills was chosen as a Henry Luce Scholar from more than 4,000 students from the top U.S. universities, one of only fourteen selected annually. As a Luce Scholar, he spent a year in Tokyo working as a writer and producer for Japan’s national broadcast company, NHK. While at the network, Sills wrote Asian news segments for ABC News *Early Morning* and scripted a series of two-hour live broadcasts for the pop music program *Asia Live*. When his fellowship ended, he was hired as a full-time writer/producer for NHK. Later in Japan, he worked as a copy editor at the Domestic Desk for *The Japan Times* and soon after was recruited to helm an up-market start-up city magazine called *Entertainment Tokyo* as Editor-in-Chief.

Nowadays, Sills works a freelance screenwriter and ghost “rewriter”. He lives in Los Angeles with his opera singer wife, Melissa, and despite his protests, three cats.

DAVID KERR

Director of Photography

David Kerr is one of the top British directors of photography in commercials. He has been involved with the creation of some of the most powerful advertising images of the recent past. Ironically, Mr. Kerr began his career with an eye for much smaller details. His undergraduate studies in Microbiology at the University of Kent led him to pursue a second degree in Electron Microscopy and Specialized Photography at Oxford University. Leaving the micro behind for the macro world of cinema, he completed his graduate work at the National Film and Television School in Beaconsfield, England.

Mr. Kerr’s commercial work during the past 17 years has spanned industries and leading brands from Grolsch to Sony Playstation, Peugeot to Shell Gas, Shredded Wheat to Scottish Tourism with the world’s leading advertising agencies such as Saatchi & Saatchi, J. Walter Thompson, TBWA, and BBDO. In

2002, a campaign he shot for John Smith's Scottish Courage beer won a Silver Pencil at the prestigious D & AD Global Awards in the UK and was nominated for Best Campaign.

Amidst his work in commercials, Mr. Kerr has also shot several award-winning shorts including *A Little Worm* with Marc Benardout which won Best Cinematography at the Barcelona Film Festival. He also shot *Waters Edge* with director Suri Krishnamma which was nominated for Best Short in the 1988 BAFTA (British Academy of Film & Television Arts) and won top prizes at the Bilbao, Budapest, Angers and Chicago Film Festivals respectively. Mr. Kerr also shot the experimental short *In the Time of Angels* with director David Anderson for which they received second prize at the Zagreb World Festival of Animated Films.

NICHOLAS WAYMAN-HARRIS

Editor

Nicholas Wayman-Harris is renowned throughout the commercial and music video industries for his consistently cutting edge work. His vast body of commercial work includes major campaigns for Ford, Bacardi, Toyota, Nike, AT&T, Audi and Compaq to name but a few. Throughout his career he has worked with some of the biggest artists in the music world, including U2, Puff Daddy, The Spice Girls, Bjork, Blur, Depeche Mode, George Michael, The Verve, Oasis, Kylie Minogue and OK Go.

Following on from several short films came Nicholas' first foray into features, when he was asked by director Paul Anderson to cut the *Visions of Hell* sequence in the hit film *Event Horizon*. His first full feature was Kristian Levring's *The King is Alive*. Levring was part of the Danish collective who created the influential Dogme movement. *The King is Alive* was Dogme IV, and featured Jennifer Jason Leigh who won best actress for her role in the film at the Tokyo film festival. Nicholas was nominated for the "Best Editing" award at The Robert Awards 2002 (The Danish Oscars). *The King is Alive* was picked as an official selection at Cannes 2000. A second collaboration with Levring - *The Intended* - featuring Oscar winners Olympia Dukakis and Brenda Fricker and Oscar nominee Janet McTeer, premiered at the 2003 Toronto International Film Festival.

MIKE SOWA

Colorist

Colorist on Academy Award Winner *Brokeback Mountain*, *Stranger Than Fiction* and Brian DePalma's *The Black Dahlia*, Sowa has quickly garnered a reputation as one of Hollywood's top colorists and helped bring *Sinner's* style to the screen in collaboration with David Kerr and Marc Benardout. Starting out as an art major at California State University at Northridge. He was recruited by LaserPacific's first president, Emory Cohen, to join their new operation and

began his telecine career working on dailies for television series including *Baywatch*, *Matlock* and *Jack and the Fatman*. He later began working on films and soon joined the digital wave embracing DI (digital intermediary) technology which lead him to his work with Ang Lee. His other film work includes *The Last Mimzy*, *For Your Consideration*, *The Matador*, *The Return* and *Ali* amongst many more.

PINAR TOPRAK

Composer

Pinar began her professional film music career as a protégé to legendary film composer Hans Zimmer with his Media Ventures team. During her tenure there she worked on such projects as *Pirates of the Caribbean*, *The Last Samurai*, and *King Arthur*. Among her recent credits include the Xbox 360 video game “Ninety Nine Nights” produced by Microsoft, Phantagram & Q Entertainment and the feature film *Behind Enemy Lines 2: Axis of Evil* by 20th Century Fox.

Born in Istanbul, she began her music education at age five in the renowned Istanbul State Conservatory. While at conservatory she studied composition, violin, voice and graduated with a diploma in classical guitar.

In 1997, Pinar moved to Chicago and studied piano and jazz theory with some of America’s top jazz pianists. Later she combined her two passions - music and film - and traveled to Boston to attend the Berklee College of Music. She finished her degree in film scoring in two years and moved to Los Angeles to further her career in film music. At age 22, she received a Master of Music degree in composition from Cal State Northridge. Her master’s thesis was commissioned by California State University to be performed by the CSUN Symphony Orchestra.

Pinar resides in Los Angeles with her husband, Thanos, a sound designer.

CAST AND CREW CREDITS

DIRECTED BY
MARC BENARDOUT

WRITTEN BY
STEVEN SILLS

PRODUCED BY
MARC BENARDOUT & STEVEN SILLS

EXECUTIVE PRODUCERS
KIRK LAZARUS & RAYMOND BENARDOUT

DIRECTOR OF PHOTOGRAPHY
DAVID KERR

EDITOR
NICHOLAS WAYMAN-HARRIS

MUSIC BY
PINAR TOPRAK

PRODUCTION DESIGNER
KIMBERLY BARROS

CASTING DIRECTORS
ANNIE MCCARTHY & JAY SCULLY

CAST **IN ORDER OF APPEARANCE**

ANTHONY
STEPHEN

NICK CHINLUND
MICHAEL E. RODGERS

LIL

GEORGINA CATES

GAS STATION ATTENDANT

VINCENT TERZIAN

CADDIE

BRAD DOURIF

OFFICER THOMAS

TOM WRIGHT

CLARA SEAVIEW

AMANDA CARLIN

PARISHIONERS

LINDA BENARDOUT
MELISSA SILLS
JOAN GUNTHER

STUNT COORDINATOR

COLE MCKAY

STUNTS

PAUL SHORT
PATRICK STATHAM

BOY IN PHOTOGRAPH

NOAH BENARDOUT

WOMAN IN PHOTOGRAPH

MARIE BENARDOUT

BACKGROUND

LILY BENARDOUT
MARIO ESCOBAR
ERIC GUNTHER
CHELSEA JONES
EMILY JONES
EMILY MORRIS
CLAIRE SILLS
MICHAEL SILLS

LINE PRODUCER
SARAH J. DONOHUE

FIRST ASSISTANT DIRECTOR
CRAIG BORDEN

SECOND ASSISTANT DIRECTOR
CARLOS REZA

CAMERA OPERATOR	BJ McDONNELL
FIRST ASSISTANT CAMERA	CONNOR VAN DEER
	LEWIS FOWLER
	ETHAN McDONALD
SECOND ASSISTANT CAMERA	SHAUN MAYOR
LOADER	JORGE DEVOTTO
	ROBERT LAM
SCRIPT SUPERVISOR	ANDRA LAUREN HAYES
	KIRSTEN POPE
PRODUCTION SOUND MIXER	DAVID SCHNEIDERMAN
BOOM OPERATOR	DENNIS KIRKPATRICK
GAFFER	RICHARD RALSTON
BEST BOY ELECTRIC	JON C. CALLESEN
ELECTRICIANS	JAMES BANFIELD
	RYAN NORRIS
	BRANDON CUNNINGHAM
KEY GRIP	RICK TUCKER
BEST BOY GRIP	CHRISTOPHER "TOPHER" MILLER
	BRENDA TUCKER
DOLLY GRIP	JOSEPH ROACH
	NATE WAYMAN
GRIPS	JESSICA WALKER
	RICK PEBBLES
COSTUME SUPERVISOR	JULIE GOULIN
COSTUME ASSISTANT	LINDA BERLIN
	LISA RUSSEY
KEY MAKEUP	LINDSAY GARRISON
KEY HAIR STYLIST	KEITH HARRIS
ART DIRECTOR	ROBERT SILLS
SET DECORATOR	SUZANNE RATTIGAN
ON SET DRESSER	DALTON COLE YOUNG
LEADMAN	KENDRICK HUDSON
SWING GANG	JENNIFER FIEDLER
	DAN RYAN
CARPENTER	CIJA JOHNSON
ART ASSISTANT	CARL ALBERT DOVE
ILLUSTRATOR	MUNISH ASNANI
PROPERTY MASTER	RONALD LOMBARD
PRODUCTION LEGAL	LAW OFFICES OF ELSA RAMO
PRODUCTION INSURANCE	DEWITT STERN GROUP, LIMITED
PRODUCTION INSURANCE BROKER	WINNIE WONG
PRODUCTION COORDINATOR	CAROLINE VANDENBERG

SECOND SECOND ASSISTANT DIRECTOR	MICHELLE LABRUCHERIE
PRODUCTION ACCOUNTANT	CRYSTAL SUE MCGRAW
ECUMENICAL CONSULTANT	REVEREND THOMAS DISCAVAGE
EPK	DANIEL SILLS MICHAEL MCKEON
PRODUCTION ASSISTANTS	ABRAN "BRAIN" TRUJILLO BENJAMIN FILLINSON JOSEPHINE HUNT-KORN
OFFICE PRODUCTION ASSISTANTS	LUKE ROLD BRITTANY PUNG MATT KNUDSEN CHRIS DREYER
LOCATION MANAGER	CRAIG CHAPMAN
ASSISTANT LOCATION MANAGER	TRACY KEILLY
LOCATION ASSISTANT	JON GEARHART
TRANSPORTATION COORDINATOR	CAST AND CREW MOTION PICTURE CATERING
CATERING COMPANY	
CHEFS	CARLOS RODRIGUEZ LUCAS MARTINEZ
CRAFT SERVICE	MARIO R. ESCOBAR EDUARDO GARCIA
SET MEDIC	JUSTINE TAYLOR
DRIVERS	MITCHELL BERGMAN JAMES CANTONI DORIAN ENGLAND RON FITZGERALD
DRIVERS (CONT'D)	KELLIE GESELL FREDDY LUIS WAYNE MORSE
CASTING ASSISTANTS	CENTRAL CASTING
EXTRAS CASTING	
EDITORIAL FACILITY	UNION EDITORIAL
ASSISTANT EDITOR	NICK DAVIS
EDITORIAL PRODUCER	MICHAEL RAIMONDI
SOUND POST PRODUCTION BY LASER PACIFIC DIGITAL SOUND SERVICES	
SUPERVISING SOUND EDITOR	MARK PETERSEN
SOUND DESIGN BY	MARK PETERSEN
SOUND EDITORS	GREG STACY JEFF CLARK
ADR EDITOR	CRAIG DELLINGER
FOLEY EDITOR	MEREDITH STACY
ADR/FOLEY RECORDIST	LEE TINKHAM
ADR VOICE TALENT	VALENTINA CASTELLANI

FOLEY ARTISTS	KEN FUVA JOAN ROWE
ASSISTANT SOUND EDITORS	ANDREW LOGAN MIKE MARINO T.C. SPRIGGS
SOUND ENGINEER	BENJAMIN ING
RE-RECORDING MIXERS	CHRIS ELAM CHRIS HAIRE

**VISUAL EFFECTS AND OPTICALS BY
LASER PACIFIC MEDIA CORPORATION**

POST PRODUCTION SUPERVISOR	IAN KERNER
FLAME GRAPHIC ARTIST	BRIAN ROSS
COLOR TIMING	MIKE SOWA
HD DAILIES COLORIST	DAVID PERKINS
HD DAILIES PRODUCER	BARBARA BIDDLE
VISUAL EFFECTS PRODUCER	MAX STRAIGHT
HD ONLINE EDITOR	JAY STEINBERG MICHAEL WIETZMAN
ONLINE NITRIS EDITOR	WILLIAM J. MISSETT
HD CHYRON OPERATOR	SHERRIE LUCAS
ONLINE TAPE OPERATORS	RON LEBLANC LYDIA BRECKENRIDGE
HD NITRIS TAPE OPERATOR	CARLOS ABDALA
CREDITS PHOTOGRAPHY	SCOTT MARSHALL
CREDITS CAMERA UTILITY	JOEL FRANKLIN
MUSIC RECORDING STUDIO	GLOBAL MEDIA CONCEPTS
MUSIC MIXED & RECORDED BY	THANOS KAZAKOS

“Jesu, Joy of Man's Desiring”
Written by
Johann Sebastian Bach
Arranged by Emir Isilay (BMI)
Performed by Emir Isilay and Andrew Campbell

“Lacrimosa”
Written by
Wolfgang Amadeus Mozart
Arranged by Emir Isilay (BMI)
Performed by Emir Isilay and Andrew Campbell

“Thank You Lord”
Written by Crystal Knighton
Arranged by Emir Isilay
Performed by Crystal Knighton, Stephanie Jacques, Vanessa Salata, Melissa Sills, Alicia Spillias, Melissa Worthington

“Ave Maria”
Written by Franz Schubert
Performed by Melissa Sills and Emir Isilay

“How About This”
Written and Performed by
Emir Isilay
Produced by One Over Three music (BMI)

“Forbidden Love”
Written and Performed by
Noah Benardout
Produced by Emir Isilay

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