



**ANCHOR BAY FILMS AND MILLENNIUM FILMS**

**PRESENTS A**

**NU IMAGE**

**PRODUCTION**

**A FILM BY DITO MONTEL**

# **The Son of No One**

**STARRING:**

**CHANNING TATUM**

**TRACY MORGAN**

**KATIE HOLMES**

**RAY LIOTTA**

**WITH JULIETTE BINOCHÉ**

**AND AL PACINO**

**PRESS NOTES**

Running time is 93 minutes. Rated R for violence, pervasive language and brief disturbing sexual content.

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# The Son of No One

## Synopsis

In this searing police thriller, Jonathan (**Channing Tatum**) is a second-generation cop who gets in over his head when he's assigned to re-open a double homicide cold case in his Queens neighborhood. An anonymous source feeding new information on the long-unsolved murders to a local reporter (**Juliette Binoche**) leads to evidence suggesting a possible cover-up by the former lead detective (**Al Pacino**), who was on the investigation. As Jonathan digs deeper into the assignment, a dark secret about the case emerges, which threatens to destroy his life and his family. Written and directed by **Dito Montiel**, *The Son of No One* also stars **Tracy Morgan**, **Katie Holmes**, **Ray Liotta** and **Jake Cherry**. Music by David Wittman and Jonathan Elias.

## Director's Statement

Writer/director Dito Montiel teams with actor Channing Tatum for the third time on the powerful suspense drama *The Son of No One* following their successful collaborations on Montiel's first two critically acclaimed feature films, *Fighting* and his impressive, award-winning feature film debut *A Guide to Recognizing Your Saints*, an adaptation of his 2003 memoir about growing up in Astoria, Queens. Montiel often draws on his own experiences and the environment in which he spent his childhood and teen years. This is certainly true of his latest film, *The Son of No One*, with many of his characters composites of people from his past and his experiences living in the Queens Housing Projects.

The film demonstrates, once again, that Montiel is an uncanny story teller with what critics and many of the actors who have worked with the filmmaker call "a unique voice in American film." Beginning with *A Guide to Recognizing Your Saints* Montiel has shown a keen eye and savvy sense for interesting casting, this time around assembling a stellar and somewhat eclectic cast which in addition to Channing Tatum includes Academy Award® winner Al Pacino, Ray Liotta, Katie Holmes, Academy Award® winner Juliette Binoche, Tracy Morgan and James Ransone. The film also features two extraordinarily talented child actors, Jake Cherry and Brian Gilbert, as the young Jonathan and young Lenny (the adult characters played by Channing Tatum and Tracy Morgan).

At this point in his career, when Montiel starts writing, he's not necessarily certain whether it will be a screenplay or a novel first, and that was the case with the genesis of this film. "I just start writing – because that's what I do for fun. I started writing what became *The Son of No One* based on this kid, Jonathan, who I grew up with in the projects. There used to be White John and Black John, which is what we called this kid and another boy who were always

together. I always mix up people I knew, and there was a kid we named Milk because he was so white.”

Montiel explains his process of developing the story: “So I had this idea and just started messing with it and writing some stories, then a long story. It started to feel like a book at one point, but then it began to feel more like a movie.”

“It’s a bit of a crazy process I go through,” Montiel admits, “So I’m still trying to finish the book. I always was the kid that watched the movie for the book report, so it makes sense that I’m doing it backwards. When I wrote my book *A Guide to Recognizing Your Saints*, if I knew then what “INT.” meant, it probably would have been a screenplay first. It ended up close to being a movie then. But it’s all the same to me,” says Montiel, who is also a musician and painter. “Writing, directing, music, painting – art is art.”

And what Montiel has created with *The Son of No One* is both a captivating character piece and a cleverly crafted suspense thriller in which there aren’t completely good guys or bad guys, but rather all the key characters are painted in varying shades of gray. As Montiel explains, “It starts off in 1986 about two kids living in the Queensbridge projects in Astoria, Queens, who kill two people and get away with it. The rest of the film concerns how they deal with that as adults in 2002 when something occurs that impacts their lives and all the people around them.”

Montiel elaborates: “One of the boys, Jonathan White (then known as Milk), played as an adult by Channing Tatum, becomes a cop because he needed the medical insurance. He and his wife, played by Katie Holmes, had a baby, and he was tired of working at 7-11s and record stores. It’s hard to get a normal job these days and getting a job as a cop gets you medical insurance. And that’s why Jonathan becomes a cop at 30 years old. So he’s now a cop, working close to his home in Staten Island and can live a relatively normal life with his wife and daughter.

“But then he gets transferred over to the 118<sup>th</sup> Precinct in Astoria, Queens, where he grew up and where much of the film takes place. He thinks it’s a bit weird, wondering why he’s been transferred there. It’s all under this supposedly ‘Quality of Life’ program going on in Astoria, where they’re trying to ‘clean up’ the projects—and basically run people out in order to develop the land for nice condominiums.

“They’re bringing in a lot of cops from different precincts for this, so Jonathan thinks that’s probably why he was transferred to the Astoria precinct,” continues Montiel. “But once Jonathan’s been brought into the precinct, he begins to feel that he’s been brought back there for other reasons. That’s where the interesting, weird twists begin—as his past slowly comes back, and things start to happen.

“Al Pacino’s character, Stanford, is now Deputy Commissioner, but back in 1986, he was a detective and Jonathan’s father’s partner—he’s known Jonathan since he was a baby. After Jonathan’s father was killed, Stanford would always take care of him—the way some people will just check in on a kid. I think part of it was that he felt bad for a little white kid in the

projects. So when the boy is rumored to have killed those two people, I think Stanford helps him out—the way I believe you could possibly get away with murder in 1986. “So it seems that Stanford covered up the killings for young Jonathan—and then in 2002 things start to resurface. Captain Mathers, played by Ray Liotta, is about to replace Stanford as Deputy Commissioner. Now people are starting to receive letters alluding to the killings and Bridges, a journalist played by Juliette Binoche, is printing them. Stanford and Mathers are concerned that rumors will start about corruption in the police department and need to put a stop to that.”

Montiel admits he’s always been a big thriller fan. “I like all kinds of thrillers. Morgan Freeman, white girl, serial killer – I’d go. Ashley Judd, black guy, serial killer – I’d go. They switch around once in a while. But I do love thrillers, so there’s a thriller thing going on in the film, too.”

“I think it’s a beautiful story, but some pretty scary and crazy things happen. When two young boys are involved in killing people, whether it’s justified or not, and then covering up the acts—that’s scary. And what happens when this begins to be uncovered when they’re older; it’s no less scary.”

Montiel, in effect, has created two stories, one that takes place with the boys and their friends and neighbors in 1986 and the other when they’re adults, leading very different lives from one another in 2002. Writing the script presented some challenges for Montiel. “I love it, but it’s crazy doing this kind of story. There’s a lot of room for error, which I like, or rather, there’s no room for error but there’s a lot of room to make an error and I like that because it puts you in check a lot.”

As to his choice of years in which to set the two stories, he explains: “I thought 1986 was an interesting time and place. I was a kid then and, although it might have been awful if you were an adult, I sure liked it because it was in some ways a bit lawless. But when I think about what we got away with as kids, a lot of those things could be a headline in the *New York Post*. It was a little bit free-er then; I don’t know if it was better, but it was free-er.

“2002 followed a strange time anywhere in America, but particularly in New York, because it was that period after 9/11,” he continues. “But my reason for setting the story in 2002 was that there was this love affair with the police in 2001. I had an American flag and it was a nice time to be an American. Throughout the tragedy I was reminded of when I was a kid and there was a blackout. It was beautiful, with everybody coming out of their homes and being friendly, part of one big community. 2001 was a nice moment.

“But then in 2002, the love affair with the police in New York was starting to wane. So I wanted to have that awareness going on in the film. Given that Channing, Al, Ray and P.J. all play cops, I thought it would throw an underlying tension into the film. I’m not sure if people will notice it’s 2002, but I tried to keep it as real as possible.”

To bring the story to the screen, Montiel selected a perfect cast of actors to embody the characters he had created. “Directing a movie with a cast like this is a dream come true,” he

enthuses. “But I never dreamt like this — that would be insane. Actually, when I was younger I didn’t dream about making movies. I grew up watching TV and playing on the street. I just fell into this stuff. I don’t know how it worked out, I really don’t. And every day I work on a film like this, I can’t quite believe it. On Ray Liotta’s last day of work I was saying to him ‘You know, the weirdest thing about movies is last night — I’m on the roof and I have Al Pacino standing there with a gun out, Ray Liotta has a gun out, Tracy Morgan is there, Channing is there, P.J. Ransone is there. I have cameras everywhere. I’m drinking a free diet Sunkist soda, which I love, and I’m saying to myself, I can’t wait for this to end, I can’t wait for this to be great. I’m so nervous — I don’t even want to let myself enjoy the experience. I just want it to be great and over.’ So, for me, a film is like a dream when it comes out. Making the film is more like a ridiculous reality.”

Montiel couldn’t be more enthusiastic or excited about his cast of actors and their performances. “I was blown away by everyone in the movie and I’m not just being a nice director when I say that.”

For the lead role, Montiel turned to Channing Tatum for their third film together. “Channing is Channing. I love him. I cried when I watched his film, *Dear John* and I think he’s a great actor all round. I don’t work with him just because I like him; I work with him because he’s great — and I like him too. He’s perfect for the role of Jonathan White.”

But he didn’t write the role specifically for Channing. “I started writing this as a book at first while I was making *A Guide to Recognizing Your Saints*, which Channing was in. And when I decided to write *The Son of No One* as a movie, at first I didn’t think Channing would be right. I didn’t think Jonathan White was a good role for him and I had a couple of other actors in mind, if it was ever going to happen. Then, while Channing and I were making *Fighting*, I started thinking more and more about him in the role. And I’m so glad I chose him and that he agreed to do it.”

As for Al Pacino, working with him may well have been a dream come true for Montiel. “Al Pacino. What am I going to say about him? One day during filming, I told him the best way I could put it was I already thought he was the king of the world, but now that I met him I could say he was also a very decent human being.

“The first day of filming with Al Pacino, I was a nervous wreck. And the second time I filmed a scene with him, he had five pages of dialogue — just him, talking to Jake Cherry, who plays the young Jonathan. So I’m thinking, ‘Oh my God, we only have one day for this. I could spend a week on this.’ And Al shows up and on the first take he does five pages of dialogue, word for word, sentence by sentence. It was crazy, but he did it. He was just incredible in the film and I think people will be happy when they see his performance. I know I am.”

For the role of Captain Mathers, Montiel selected Ray Liotta. “He’s the best, the real deal. I’ve been a fan of his since *Something Wild*. The guy’s incredible. And then there’s *Goodfellas* — what a performance he gave. I really love him as an actor. And playing Mathers took a lot of guts because it’s such a difficult role.”

Then there's Katie Holmes who plays Jonathan's wife Kerry. "All I can say is that audiences will see an amazing performance. I knew right away, watching her live on set and then in the editing room how good she was. I brought her onto the movie because I thought, 'Okay, she'll be interesting because the movie's so crazy, so much madness happening, that maybe the family scenes with her and Channing will seem normal. But as we filmed their scenes, it turned out there's nothing normal about their relationship, and their scenes together are incredible. The strange thing is that the scenes which take place in their house, which I expected to be like a sanctuary, turned out to be maybe the scariest part of the film, certainly the most intense — and a lot of it has to do with her."

Tracy Morgan was cast as Jonathan's childhood friend and co-conspirator, Vinny, in his first dramatic feature role. "I've been a fan of Tracy Morgan since 'Saturday Night Live.' When we were considering actors for the role, my friend and film editor, Jake Pushinsky, showed me a clip of Tracy on some late night talk show where he was being really serious — as I had never seen him before. Jake suggested I think of him for Vinny. At first, I thought that was crazy but when I called up his agent — who also happens to be Ray Liotta's agent — and said, 'I have this crazy idea,' he said, 'If you're calling about that, Tracy's in!'"

"I don't know if people are going to be surprised by the casting, but when they see Tracy in the film, I think they're really going to like his performance and be moved by it. I know I am."

For the role of the journalist, Bridges, who's investigating the 1986 killings and the possible police involvement, Juliette Binoche was a brilliant but unlikely piece of casting, given that Montiel originally wrote the part for an American — and a man.

"When I first wrote the script I had the character as Roger Daltry — there were a lot of jokes that he had the same name as the guy from The Who — and it was written for an actor who I thought would be great in the role. Then one day I had an idea that a woman who wasn't from New York, maybe not even an American, might make it more interesting. And Juliette Binoche just came to mind. I became obsessed with getting her for the film. I don't know quite how, but we got lucky enough for it to happen. When she said yes, I was amazed and excited. There were just a few days filming with her, but she did a great job in this pivotal role."

Another key actor in the cast is James (P.J.) Ransone who plays Prudenti, Jonathan's new partner who, unbeknownst to Jonathan, is keeping an eye on him for Captain Mathers. "I thought James would be great casting for the role of Prudenti, although he's not as well-known as some other key actors in the film. I first saw him in *Ken Park*, a Larry Clark film, where P.J. had a scene with his grandmother and grandfather, yelling at them for playing Scrabble — and that was pretty much all I needed to make me a fan. P.J. is excellent in the film. He's a really good actor."

The most difficult casting for Montiel was the roles of Jonathan and Lenny as children in the 1986 part of the film. But he was fortunate to find two very talented boys who could pull off such difficult roles. "Jake Cherry plays 'Milk,' Jonathan's name as a boy, and there's probably,

no scarier role that I've ever had to cast," admits Montiel. "I can only think of one that came close — Shia LaBeouf in my first movie. It's an unsettling role, because here is this young boy who is doing some very adult things — not like he's in 'The Little Rascals.' I was looking for a kid who wasn't just a good actor, but who would make me believe that he lived in the projects and really did these things. At first I wasn't sure, because Jake's a good-looking kid, and sweet, but then during his audition he screamed — and I'm a big fan of screaming. When he screamed, he had the real scream. I felt it. I knew I had the right boy for 'Milk.'

"The other kid's role, 'Young Vinny,' is possibly even a more difficult role. During our casting search, a teacher up in Harlem who has a special class for really great kids told me I should come down and see them. So I showed up there and they wouldn't let me bring any cameras. He had 12 of the best young actors I ever saw in my life. Brian Gilbert, who we chose to play this role, was one of them. I apologized that I didn't have any scenes for them to read and the teacher said it was okay because they all had monologues prepared. I couldn't believe it. When I was 11 years old I was bouncing off a wall. Brian's monologue — I think it was Shakespeare — blew my mind. I couldn't believe he had the guts to do it in front of me. He's a very special kid and incredible in the role."

It's a testament to Montiel's talent that every member of the stellar cast chose to do the film because of the script and the opportunity to work with him.

Channing Tatum had already made two films with Montiel and thinks the world of him as a person and a filmmaker. So it's no surprise that he jumped at the opportunity to work on a third one together. "I think Dito had been writing this script for a long time," he recalls, "but he initially told me about it one day while we were working on *Fighting*. He's been a great mentor to me. He doesn't pretend to know everything; he writes his scripts like a beautiful piece of jazz, and then when you get to the set you never know what's going to happen. He says he doesn't really know what the scene is until we get to the set and start to do it. Arriving on the set, he'll say, 'Oh, there's a door there; there's a kitchen there...' and then figure out how he wants to shoot it, often changing the script. Because he's written it, it's not just improv. And now that we've done our third movie together we don't even have to speak full sentences. We know each other so well, we just sort of grunt words at each other.

"I think he gets better and better as a storyteller and always knows exactly what he wants in every scene. He's a kid from the streets, and he knows New York. He knows what a real scream sounds like; it's not this actory thing, and he won't let you cop out and do actory things. Sometimes when I don't know how to play a scene, I'll touch my face and Dito would say, 'Stop touching your face, that's a cop out.'

"This time around, I saw more than ever that Dito really knows how to construct a story. He's connecting the dots a lot better than most of the directors I've worked with. Jonathan White is one of the very few Caucasian kids who grew up in the Queensbridge Projects, so his friends named him 'Milk.' He and two of his best friends are involved in killing this crackhead, and they pretty much get away with it. Then he kills another guy they know. But they get away with that, too. And now,

it's about 17 years later. The kids who committed these murders with him didn't really make it out of the projects, as my character did. I enter the film as the adult 'Milk,' who's tired of working in 7-11s and record shops. At age 30, he's become a cop, which he never really wanted to do because his father was one. But he needs to get medical insurance for his little girl who has epilepsy.

"After about two months in the job, Jonathan is transferred to his old neighborhood, and soon all the reports about the killings in his childhood start coming out. At first he's not even sure they are his murders. But it slowly gets worse and worse, and he starts to go a little crazy."

As for Jonathan's relationship with his wife, Kerry, played by Katie Holmes, Tatum says, "I think their relationship is not this picture perfect thing and I don't think they believe that anything is picture perfect – in life, not just at home. For me, the backstory is they were in love, and she got pregnant, probably before they got married. Now they have this beautiful little girl they both love. But it's hard because she is epileptic. I don't know if their house is ever really happy. And now that Jonathan has to commute from Staten Island to Queens, it gives Kerry another thing she can be unhappy about. Then, when the reports about the murders begin, its effect on Jonathan makes things between them worse.

"This character's journey is not really very far," says Tatum. "Dito said to me, 'Look, people don't change that much in life.' His character is pretty much in denial that everything in his life is lies. And then at the end of the movie, he maybe takes one little baby step — and that's really it. He doesn't even save the day or anything, just as in real life. He's still trying to figure it out.

"*The Son of No One* walks the line of shades of gray, and right versus wrong. There aren't big, epiphany moments... No one's a good guy; no one's a bad guy. People make decisions because they have to — sometimes they make good ones; sometimes they make bad ones. Sometimes they're aware of that; sometimes they're not."

As for working with the other actors in the film, Tatum still can't believe he was so fortunate. "Sometimes I think it's insane for me to even be acting, much less be acting with these people. You watch movies your entire life and you see people you loved on screen — Al Pacino, Ray Liotta, Juliette Binoche, and Katie Holmes. I watched all these people, including P.J. Ransone and, of course, Tracy Morgan. To have Al Pacino give me a hug and say 'you did some good acting today.' It's like check the box, I'm done. I'm good. I don't need any more in life."

"One great thing about Al Pacino is that he's not set in his ways. He doesn't come to the set with the attitude, 'Okay, this is how I'm doing it, so you guys can figure it out.' When he comes onto the set he really wants to play; he really wants to do things differently. He'll do as many things as you'll let him do. And that's because he always wants it to be better. Because it's true that once a movie's over and they yell wrap, that's it. Then the director and editor go into the editing room and you'd better hope you gave them all the colors you came with. Because if not, when you see the film, you're going to groan and say, 'I should have done one more take; I wish I would have thought of that one thing.'



“Tracy Morgan and I did a scene one night that was supposed to be really intense. Then it turned out to be this sweet, sweet scene between two best friends, with nothing but love for one another. Whereas that whole scene could have gone in the opposite direction. As it was written, I was supposed to grab him, threaten him and hold a gun to his head. After several takes and trying different things, we figured out that it’s really about two old friends. That’s the lesson I learned from Al. Don’t stop until the director has it every way.”

As for Tatum’s work with Katie Holmes, he really enjoyed their scenes together and has the greatest respect and admiration for her acting. He comments, “Tom Cruise is maybe the biggest movie star on the planet, not to mention one of the finest actors, so people can forget how unbelievably good an actress Katie Holmes can be. I’m glad that she wanted to do this film; she’s great in the role. She really takes her acting seriously. There’s none of this, ‘I’m Katie Holmes’ stuff. She’s just a normal girl from Middle America who loves what she does and is one of the best people I ever met in my life.”

Tatum was also impressed by Tracy Morgan, who plays the adult Lenny, Jonathan’s best friend from childhood. “Tracy Morgan is also going to shock the world,” says Tatum. “No one’s seen him do dramatic stuff before, but the guy’s a pro. I don’t think it’s a big secret that many comedians can be tortured people. I don’t know if he’s been tortured so much, but Tracy has certainly experienced a lot in his life. That’s what a great dramatic actor really is — somebody who’s able to harness those feelings you have inside and interpret them.

“What’s interesting about Tracy’s work in this film is that during his career he’s been groomed and conditioned to be so big and so outgoing, and when you take that away from him, it’s unbelievably intriguing to watch his quietness, because he’s got so much going on inside — it’s beautiful to watch.”

As for Ransone, who plays Jonathan’s partner, Prudenti, Tatum was really impressed by his talent. “I’d never met the guy before, and he comes in one day and we do a scene together. I had no idea how good he’d be in the role. I’d seen a couple of things he was in, but not the Larry Clark movie, and P.J. turned out to be one of the finer young actors I’ve ever worked with. He’s smart and doesn’t make normal acting choices. I admire that.”

In the few days Juliette Binoche worked on the film, her scenes are all with Tatum, with one also including Ransone. “Juliette Binoche is a strong, strong force,” says Tatum. “She definitely has masculine energy if she wants it, which she needed for the role of ‘Bridges.’ But she can also turn on the beautiful, female sort of energy when she wants to — like when she laughs or lets that character down for a second, and then you get to see her.”

## About the Cast

### **CHANNING TATUM — 'JONATHAN WHITE'**

Channing Tatum is one of Hollywood's most sought-after actors, establishing himself among Hollywood's next generation of leading men. With *The Son Of No One*, Tatum teams up with writer-director Dito Montiel for their third film together, following the critically acclaimed *A Guide to Recognizing Your Saints* and *Fighting*.

Most recently, Tatum starred in four films scheduled for release in 2011. In *The Dilemma*, Tatum starred opposite Kevin James, Vince Vaughn, Jennifer Connelly and Winona Ryder. Ron Howard directed the comedy about a man who discovers that his best friend's wife is having an affair. The movie was produced by Brian Grazer and Vince Vaughn.

Tatum also starred in the forthcoming Roman epic adventure, *The Eagle of the Ninth*, directed by Academy Award® winner Kevin Macdonald and produced by Duncan Kenworthy. Also starring in the film are Jamie Bell (*Defiance*, *Jumper*) and Donald Sutherland.

Tatum also had a starring role in Steven Soderbergh's forthcoming *Haywire* (formerly known as *Knockout*). In this spy thriller Tatum starred opposite Gina Carano, Dennis Quaid, Ewan McGregor, Michael Douglas and Antonio Banderas.

Tatum's fourth upcoming film is *The Vow*, in which he starred opposite Rachel McAdams. The story revolves around the real-life story of New Mexico newlyweds who are involved in a car crash. The wife slips into a coma and is cared for by her devoted husband. When she comes to, without any memory of her husband or their marriage, he attempts to win her again. The film was directed by Michael Sucsy and produced by Spyglass.

He was most recently seen starring opposite Amanda Seyfried in the box office hit, *Dear John*, based on the adaptation of the Nicolas Sparks (*The Notebook*) bestseller. He plays a soldier on leave from the army when he meets and falls in love with a young woman (Seyfried). Lasse Hallstrom (*The Cider House Rules*, *Chocolat*) directed the adapted script by Jamie Linden.

In August 2009, Tatum was seen in the box office hit, *G.I. Joe*, directed by Stephen Sommers. Tatum starred opposite Sienna Miller, Marlon Wayans, and Dennis Quaid.

In April 2009, he starred opposite Terrence Howard in *Fighting*, the second film Tatum and Montiel made together. Tatum starred as Sean Arthur, a young man struggling to survive on the streets of New York when he is discovered by a veteran street hustler (Howard) and lured into a dangerous world of underground street fighting.

In March 2006, Tatum starred in the searing drama, *Stop/Loss* for critically acclaimed director Kimberly Pierce (*Boys Don't Cry*) and producer Scott Rudin. Also, in 2006, he received an Independent Spirit nomination and a Gotham nomination for his powerful role in the

independent film, *A Guide to Recognizing Your Saints*, which won the Special Jury Prize for Best Ensemble Performance, as well as the dramatic directing award for Montiel, at the 2006 Sundance Film Festival. The film was written and directed by Montiel, based on his 2003 memoir of the same title and was Tatum's and Montiel's first collaboration.

This powerful coming-of-age drama takes place in 1980s Astoria, Queens and follows Montiel's impoverished and violent life from his youth (portrayed by Shia LaBeouf) to adulthood (portrayed by Robert Downey, Jr.). His father is played by Chazz Palminteri and Tatum plays the role of Antonio, Dito's best friend. *Newsday* called Tatum's performance "charismatic," with *Daily Variety* going on to say that "Tatum creates a powerful study of a self-destructive street guy trapped with no good options." *Rolling Stone* stated, "Keep your eyes on newcomer Channing Tatum as Dito's loose-cannon friend, Antonio. Shirtless and oozing physical and sexual threat, Tatum stalks his turf like Brando in *Streetcar*." *The Boston Herald* referred to his performance as "Robert De Niro-esque" and *The New York Times* wrote "Mr. Tatum, who has the bullish physicality of a young Brando, is an electrifying actor, and I suspect we'll be seeing a lot more of him after this breakout performance."

In March 2006, Tatum starred opposite Amanda Bynes in *She's the Man*, directed by Andy Flickman and produced by Lauren Shuler Donner. Later that year, Tatum starred in the box office hit, *Step Up*, directed by Anne Fletcher and produced by Adam Shankman. The film centers around Tyler Gage, played by Tatum, a street smart juvenile delinquent who gets sentenced to community service at a high school for the performing arts.

Tatum was born in Alabama and grew up in Florida.

### **KATIE HOLMES — 'KERRY WHITE'**

An actress who has showcased her ability to play a wide spectrum of diversified roles, Katie Holmes has appeared in several notable films, ranging from the action blockbuster *Batman Begins*, directed by Christopher Nolan, to critically acclaimed art house pictures such as Ang Lee's *The Ice Storm* and Peter Hedges' *Pieces of April*.

Holmes will next star in the forthcoming Adam Sandler comedy *Jack and Jill* for Sony Pictures on November 11<sup>th</sup>. Most recently, Holmes appeared opposite Guy Pearce in the Guillermo Del Toro produced thriller *Don't Be Afraid of The Dark*. She also starred in and executive produced writer/director Galt Niederhoffer's *The Romantics*, an ensemble romantic drama with Anna Paquin, Josh Duhamel, Malin Akerman, Candice Bergen, and Elijah Wood. In addition, she starred in Shari Springer Berman's and Robert Pulcini's *The Extra Man* opposite John C. Reilly, Kevin Kline and Paul Dano.

Earlier this year, Holmes starred in "The Kennedys" as First Lady Jacqueline Kennedy opposite Greg Kinnear as President John F. Kennedy. The miniseries chronicled the story of the most fabled political family in American history and garnered 10 Emmy® nominations including 'Outstanding Miniseries.'

Holmes has worked with some of Hollywood's most prominent and talented directors. Her credits include Curtis Hanson's *Wonder Boys*, Jason Reitman's *Thank You for Smoking*, Sam Raimi's *The Gift*, Stephen Gaghan's *Abandon*, Doug Liman's *Go*, Joel Schumacher's *Phone Booth*, Keith Gordon's *The Singing Detective*, Forest Whitaker's *First Daughter*, Kevin Williamson's *Teaching Mrs. Tingle* and David Nutter's *Disturbing Behavior*. In 2008 she made her Broadway debut in Arthur Miller's "All My Sons" opposite John Lithgow, Dianne Wiest and Patrick Wilson. Her portrayal of Ann garnered glowing reviews and established her as an accomplished actress on both screen and stage.

In 1996 Holmes landed the role of Libbets Casey, opposite Tobey Maguire and Sigourney Weaver in Ang Lee's award-winning drama *The Ice Storm*. A year later she was cast as Joey Potter on the WB TV series "Dawson's Creek," opposite James Van Der Beek and Michelle Williams. The show quickly became the highest-rated series on the WB network throughout its six season run.

In 2009, Holmes co-founded the Dizzy Feet Foundation, a non-profit organization which aims to help underprivileged youth realize their dream of becoming professional dancers and works to support, improve, and increase access to dance education in the United States. Her co-founders include director Adam Shankman, producer Nigel Lythgoe, "Dancing with the Stars" judge Carrie Ann Inaba, business manager Mike Thompson, and attorney, Mona Metwalli. Holmes' work with the foundation was recognized at *Variety's* 2010 Power of Women event where she was honored alongside a select group of Hollywood's most philanthropically impactful women.

### **TRACY MORGAN — 'VINNY'**

Tracy Morgan is currently starring on NBC's Emmy® and Golden Globe® Award-winning "30 Rock," in which he appears opposite Tina Fey and Alec Baldwin as Tracy Jordan, the unpredictable star of Lemon's (Fey's) hit variety show, 'TGS with Tracy Jordan.' In 2009, Morgan received his first Emmy® nomination for this role, in the Supporting Actor category. For the past three years Morgan has also been nominated for a Supporting Actor NAACP Image Award. In 2008, the "30 Rock" cast won the Screen Actors Guild Award for "Outstanding Performance by an Ensemble in a Comedy Series." Morgan recently wrapped production on *Presdisposed*, which he stars in alongside Melissa Leo and Jesse Eisenberg. The film will be released in 2012.

2010 was another busy year for Morgan. First up was Kevin Smith's *Cop Out*, a feature film in which he starred with Bruce Willis. The film centers around two cops given the grim tasks of locating a stolen baseball card to pay for a wedding, rescuing a kidnapped woman, and combating gangsters whose main goals are laundering money and elevating the death count in Brooklyn. In April, Morgan starred in the comedy *Death at a Funeral*, a remake of the 2007 British movie of the same name, which also featured Chris Rock, Martin Lawrence, Zoe Saldana and Danny Glover. He also had a starring role in the independent romantic comedy *Naïed*, opposite Jessica Biel and Jake Gyllenhaal, directed by David O. Russell.

In 2009 Morgan made his animation debut, lending his voice for producer Jerry Bruckheimer's *G-Force*, a combination live action/CG film. Morgan starred as Blaster, one of the highly trained secret agent guinea pigs dispatched to save the world. The film opened number one at the US box office and was celebrated by audiences worldwide. More recently, Morgan lent his voice to the animated adventure film, *Rio*, about a domesticated macaw that travels down to Rio De Janeiro.

Another milestone for Morgan was reached in 2009 with the release of his first book, a compilation of studied anecdotes and some of the more serious moments that shaped him and his career, entitled *I Am The New Black*. He also headlined the famed "New York Comedy Festival," which featured acclaimed comedians including Bill Maher, Andy Samberg, and Patton Oswalt. Morgan rounded out his list of great comedic achievements with the premiere of his first HBO Special, "Black & Blue."

As a stand-up comic who has headlined across the country, Morgan was first introduced to television audiences in his role as Hustle Man on Fox's hit comedy series "Martin." He went on to join NBC's "Saturday Night Live" in 1996 where he appeared for seven seasons and created such memorable characters as Astronaut Jones and Brian Fellows. After leaving SNL, he went on to star in his own comedy series, NBC's "The Tracy Morgan Show" and voice "Spoonie Luv" on Comedy Central's "Crank Yankers."

Additional film credits include *Superhero Movie*; *First Sunday* (in which he starred opposite Ice Cube and Katt Williams); *The Longest Yard* (in which he starred opposite Adam Sandler); three films for the Wayans Brothers; as well as the films *Little Man*, *Jay and Silent Bob Strike Back*, and *Head of State*.

### **JULIETTE BINOCHÉ — 'BRIDGES'**

Raised in a family of artists (her mother was an actress and her father a sculptor), Juliette Binoché began taking acting lessons from her mother at a very young age. After performing in several stage productions, she was propelled into the world of Godard (*Hail Mary*, 1984), Doillon (*Family Life*, 1984) and Téchiné (*Rendez-vous*, 1985). She met director Leos Carax in 1986 on the set of *Bad Blood* and became romantically involved with him. She began work on his *The Lovers on the Bridge*, a love story involving two vagabonds. The film was beset by problems and took three years to finish. The completion of the film marked the end of their relationship.

Binoché's unabashed ability to portray any character, willingness to try new genres and ability to use many degrees of her own personality in performances is why she remains one of the world's favorite actresses.

Her strong and sensual performances in the English-language films *The Unbearable Likeness of Being* (1987), directed by Philip Kaufman and starring Daniel Day-Lewis, and *Damage* (1992),

directed by Louis Malle and starring Jeremy Irons, inspired Hollywood to take an interest in her. Affectionately called "La Binoche" by the French press, she also piqued the interest of Steven Spielberg, who offered her the role of Dr. Ellie Sattler in *Jurassic Park*. She declined the offer, choosing instead to join Krzysztof Kieslowski on the set of *Blue* (1993), a performance for which she won the César for Best Actress.

She shines as a romantic heroine in Jean-Paul Rappeneau's *The Horseman on the Roof* (1995) and Anthony Minghella's *The English Patient* (1997), for which she was awarded an Academy Award® for Best Supporting Actress, thirty-seven years after Simone Signoret, the first French actress to win an Academy Award®. Binoche was nominated for an Academy Award® for Best Actress three years later for her performance in Lasse Hallström's romantic comedy *Chocolat*, starring Johnny Depp.

In 2000, Juliette made her Broadway debut in Harold Pinter's "Betrayal" for which she was nominated for a Tony Award.

More recently, she starred in *Paris, Je T'Aime* (section directed by Nobuhiro Suwa), Peter Hedges' *Dan in Real Life*, Hou Hsiao-hsien's *Flight of the Red Balloon*, and Abbas Kiarostami's *Certified Copy*.

Juliette Binoche is also a spokesperson for Lancôme's Rénergie skin care line.

## **AL PACINO — 'DETECTIVE STANFORD'**

Al Pacino is an eight-time Academy Award® nominee. After having received Best Actor nominations for *And Justice for All*, *The Godfather Part II*, *Dog Day Afternoon* and *Serpico* (which also earned him a Golden Globe® Award), Pacino won an Oscar® for Best Actor for his performance in *Scent of a Woman* (for which he also won a Golden Globe® Award). He received three Oscar® nominations as Best Supporting Actor for his roles in *The Godfather*, *Dick Tracy* and *Glengarry Glen Ross*. He won an Emmy® and a Golden Globe® for his portrayal of Roy Cohn in HBO's award-winning adaptation of *Angels in America*. Most recently, he won a second Emmy® for his portrayal of Dr. Jack Kevorkian in *You Don't Know Jack*, also for HBO.

Among Pacino's more than forty feature film credits are *Righteous Kill*, *88 Minutes*, *Ocean's 13*, *Two for the Money*, *The Merchant of Venice*, *Insomnia*, *Simone*, *The Insider*, *Any Given Sunday*, *Donnie Brasco*, *The Devil's Advocate*, *Two Bits*, *Heat*, *City Hall*, *Carlito's Way*, *People I Know*, *The Recruit*, *Scarface*, *Author! Author!*, *Bobby Deerfield* and *Scarecrow*. He made his film debut in 1971 in *The Panic in Needle Park*.

Pacino made his professional acting debut off-Broadway after studying with Herbert Berghof (and later with Lee Strasberg) at the Actor's Studio. He has won two Tony Awards for his starring roles in "The Basic Training of Pavlo Hummel" and "Does A Tiger Wear A Necktie?" He is a longtime member of David Wheeler's Experimental Theatre Company of Boston, and has appeared in numerous New York, London, and Los Angeles stage productions including,

“American Buffalo,” “Richard III,” “Julius Caesar,” “Salome,” “The Resistible Rise of Arturo Ui,” “Chinese Coffee” and “Hughie.” He directed and starred in the film *Looking for Richard*, a meditation on Shakespeare’s *Richard III*, which Pacino conceived and directed (and for which he received the Outstanding Directorial Achievement for a documentary award from the Director’s Guild of America.)

In 2007, 20<sup>th</sup> Century Fox released *An Actor’s Vision*, a four-DVD set including *Looking for Richard* and two other plays Pacino directed for the screen, *Chinese Coffee* and *The Local Stigmatic*, along with *Babbleonia*, an overview of Pacino’s career, his body of work and his perspectives on acting.

Pacino won the Lifetime Achievement Award from the Independent Feature Project (IFP) at their 1996 Gotham Awards. In 2000, he was honored by the Film Society of Lincoln Center. In addition, he received the Cecil B. De Mille Award by the Hollywood Foreign Press in 2001 and the American Cinematheque Award in 2005. In June of 2007, he received AFI’s highest honor for a career in film, the AFI Lifetime Achievement Award.

Pacino recently directed an independent documentary based on Oscar Wilde’s *Salome*, entitled *Wilde Salome*. This mixture of documentary, fiction and improvisation is based on behind-the-scenes footage from his stage show. He is currently starring in the Broadway production of “Merchant of Venice.”

Pacino will be seen next in Sony Pictures’ *Jack and Jill* with Adam Sandler, which is scheduled for release in November.

### **RAY LIOTTA – ‘CAPTAIN MATHERS’**

With a critically-acclaimed career beginning with his Golden Globe® nominated performance in Jonathan Demme’s *Something Wild*, Liotta has become one of America’s most iconic actors, and perhaps is best known for his performance as mobster Henry Hill in Martin Scorsese’s *Goodfellas*. Liotta continued to create memorable characters in films like the Oscar® nominated *Field of Dreams* with Kevin Costner, James Mangold’s *Copland* alongside Robert De Niro and Harvey Keitel, and Joe Carnahan’s *NARC* for which he received a Spirit Award nomination for Best Acting. Other notable films include *Hannibal* opposite Anthony Hopkins for director Ridley Scott, *Heartbreakers* with Sigourney Weaver, and *Blow* opposite Johnny Depp. He was most recently seen in *Date Night* opposite Tina Fey and Steve Carell and *Observe and Report* opposite Seth Rogen.

A versatile actor in television as well, Liotta portrayed Frank Sinatra in the HBO movie “The Rat Pack” for which he was nominated for a Screen Actors Guild award, as well as winning an Emmy® for his guest performance in the one of the highest rated episodes of NBC’s long running series ER. He currently resides in Los Angeles, California.

## **JAMES RANSONE — ‘PRUDENTI’**

James Ransone currently has a recurring role on the second season of the critically acclaimed HBO series “Treme.” He is best known for his season on the hit HBO series “The Wire” and his role in the HBO miniseries “Generation Kill.”

Feature film credits include *Inside Man*, *Prom Night*, and *The Perfect Age of Rock ‘N’ Roll*. Most recently, Ransone had starring roles in *The Next Three Days* and *The Lie*.

## **URSULA PARKER – ‘CHARLOTTE’**

Ursula Parker has appeared in the feature films *Rabbit Hole*, *Sister Spirit*, *The Stand Up*, and *We Need to Talk about Kevin*, which premiered at the Cannes Film Festival. Currently, Ms. Parker is shooting *Straight A’s*, where she stars opposite Anna Paquin and Ryan Phillippe. On the small screen, Ursula recurs on the critically acclaimed F/X series “Louie,” where she plays Louis C.K.’s feisty younger daughter Jane. She has also co-starred on ABC’s “Body of Proof,” and PBS’ “Sesame Street.”

In addition, Ursula is a prodigious violinist. Her favorite concert to date is the one where she was the soloist in Vivaldi’s “Violin Concerto in A Minor” with the New York Young Musician’s Orchestra for a fundraiser benefitting the Ethical Society of Long Island. Ursula also enjoys ballet, art and reading. She loves animals, especially cats.

## **ABOUT THE FILMMAKERS**

### **DITO MONTIEL – Writer/Director**

Dito Montiel is an American author, screenwriter, director and musician. The son of a Nicaraguan father and Irish mother, Dito grew up in Queens New York, toured the country in a punk band as a teenager in a leaky van, modeled for Calvin Klein and Gianni Versace with Bruce Weber, and got KO'd in the Golden Gloves boxing tournament. In 2003, Montiel published *A Guide to Recognizing Your Saints*, a memoir detailing his life growing up in Astoria, Queens in the early 1980s.

After adapting his best-selling book into a screenplay, Montiel made his directorial debut with the film version of *A Guide to Recognizing Your Saints*. The film stars Robert Downey Jr., Chazz Palminteri, Dianne Wiest, Rosario Dawson, Shia Labeouf, and Channing Tatum.

*A Guide to Recognizing Your Saints* premiered at the 2006 Sundance Film Festival where it won the Special Jury Prize and the Director’s Award. It also screened at the Venice Film Festival where it won the Critics’ award and the Isvema Award.

Dito’s latest film *The Son of No One*, which he wrote and directed based on his third book (*The Story of Milk*), stars Al Pacino, Channing Tatum, Katie Holmes, Tracy Morgan, Ray Liotta and



Juliette Binoche. It chronicles the life of 2 young boys growing up in Montiel's hometown of Queens, New York with secrets and murder. It was chosen as the 2011 Sundance closing night film.

### **AVI LERNER – Producer**

With over 250 films to his credit, Avi Lerner, co-chairman of Nu Image/Millennium Films, is one of the most experienced producers and distributors of independent film in the international motion picture industry.

Born and raised in Israel, Lerner's career in the film business began as manager of Israel's first drive-in cinema. He acquired a chain of movie theaters, simultaneously producing several low-budget features. He anticipated the explosion of home video rental in 1979 and pioneered the largest specialized video distribution company in Israel and became a partner in that country's largest theatrical distribution company.

In 1984, Lerner was Executive Producer in Zimbabwe of the remake of *King Solomon's Mines* and the sequel *Alan Quartermain and the Lost City of Gold*. He sold his Israeli company and relocated to Johannesburg, South Africa, where he founded the Nu Metro Entertainment Group. He went on to own and operate theaters, a video distribution division representing top studios and independent companies, and a production arm that made over 60 features in Zimbabwe and South Africa which were distributed worldwide by major studios.

Lerner's next professional moves were to sell Nu Metro and to join MGM United Artists while still producing movies. A year later he moved to Los Angeles where he founded Nu Image with Danny Dimbort, Trevor Short and Danny Lerner. A string of successful films followed until Nu Image developed and maintained an enviable reputation as a producer and distributor of high quality, low budget action pictures for the international and domestic markets.

In 1996 Nu Image formed Millennium Films to address the market's growing need for quality theatrical films and higher budget action features, while Nu Image continues to cater to the lucrative international home video market. Between the two divisions, over 230 films have been produced since 1992.

Under the Millennium label, Lerner has produced numerous titles which include *Lonely Hearts*, starring John Travolta; *Black Dahlia*, with Josh Hartnett, Hilary Swank and Scarlett Johansson; *16 Blocks*, starring Bruce Willis and Mos Def; *88 Minutes*, starring Al Pacino; *The Contract*, with Morgan Freeman; *Rambo IV*, directed by and starring Sylvester Stallone; *Righteous Kill*, starring Al Pacino and Robert De Niro and *The Expendables* directed by and starring Sylvester Stallone.

Lerner and Nu Image/Millennium Films currently develop finance, produce and distribute approximately 10 - 15 pictures a year, with budgets ranging from five to seventy million dollars, shooting in locations all over the world.

### **HOLLY WIERSMA – Producer**

Holly Wiersma has become a prolific independent film producer over the last decade, following a stint producing made-for-television movies. Most recently, Wiersma was a producer on *Stone*, which starred Robert De Niro and Edward Norton, and directed by John Curran. Previously she produced *The Six Wives of Henry LeFay*, *The Year of Getting to Know Us*, *Factory Girl* and *Bobby*. Other producing credits include *Bug*, *Lonely Hearts*, *Come Early Morning*, *The Quiet*, *Down in the Valley*, *The Tenants*, *Happy Endings*, *Wonderland* and *Try Seventeen*. Previously, she produced the movies *Comic Book Villains* for video and *Rent Control* for television.

Wiersma began her industry career as a casting assistant or associate on several films, including *Blade* (extras casting assist-ant), *Woo* (casting assistant: Los Angeles) and *Tina Gets Her Man* (casting associate).

### **JOHN THOMPSON – Producer**

John Thompson grew up in Rome where his fine body of work in the Italian film industry throughout the 1980s and 90s includes Franco Zeffirelli's *Otello* (two Oscar® nominations, Cannes Film Festival main competition, American Critics Award); Claude d'Anna's *Salome* (Cannes main competition); Lina Wertmuller's *Camorra* (four Donatello Awards, Berlin Film Festival official entry); Liliana Cavani's *Berlin Interior* (Donatello Awards, Berlin Official Selection); Paul Schrader's *Comfort of Strangers* (Cannes Official Selection); Ivan Passer's *Haunted Summer* (Venice Film Festival Official Selection); Jerzy Skolomowski's *Torrents of Spring* (Cannes Official Selection); and Giuseppe Tornatore's *Everybody's Fine* (Cannes Official Selection).

Thompson returned to Los Angeles to helm production for Avi Lerner's Millennium Films in 1998. With Millennium, he has produced or co-produced Paul Chart's *American Perfekt* (Cannes Official Selection); Susanna Styron's *Shadrach* (Venice Official Selection); Rory Kelly's *Some Girl* (LA Independent Film Festival winner for Best Director); Audrey Wells' *Guinevere*; George Hickenlooper's *Big Brass Ring*, as well as *Prozac Nation*, *Nobody's Baby*, *The Replicant*, *Try Seventeen*, *Undisputed* and other successful productions.

He produced Richard Donner's action-thriller *16 Blocks*, starring Bruce Willis and Mos Def, Jon Avnet's *88 Minutes*, starring Al Pacino; Brian De Palma's *The Black Dahlia*, adapted from James Elroy's novel, and starring Josh Hartnett, Hilary Swank and Scarlett Johansson; as well as *The Wicker Man*, a remake of the 70s cult classic, written and directed by Neil LaBute, starring Nicolas Cage. He worked with Sylvester Stallone producing the successful *Rambo IV*. Most recently, Thompson was a producer on *The Expendables*, *Bad Lieutenant*, and *The Mechanic*.

### **TREVOR SHORT – Executive Producer**

Trevor Short was born in Harare, Zimbabwe. He studied Law at the University of Zimbabwe and obtained an MBA degree at the University of Cape Town, where he was awarded the Gold Medal of Merit. After obtaining his law degree, Short entered the world of banking and commerce. He

headed the Corporate Finance Division at Investec Bank in Johannesburg before joining Nu Metro Entertainment as Managing Director. Following the acquisition of Nu Metro by a retailing giant, Short became Managing Director of Nu World Services, a film production company based in Johannesburg. In this capacity, Short produced films both in South Africa and outside the country.

#### **DANNY DIMBORT – Executive Producer**

Danny Dimbort began his entertainment career with the Israeli distribution company Golan-Globus Films and became Managing Director within two years. In 1980, he moved to Los Angeles to join Cannon Films as head of foreign sales and then returned to Israel to produce several feature films prior to joining Cannon/Pathé back in Los Angeles, where he was in charge of distribution. He was President of International Distribution at MGM until 1991, when he formed Nu Image with Avi Lerner as partner in charge of sales and marketing.

#### **BRIAN BELL – Line Producer**

Brian Bell has worked on 24 films in various producing capacities. Most recently, he was co-producer on *Young Adult* and *Cedar Rapids*.

Previous film credits as co-producer are *The Switch*, *Brooklyn to Manhattan*, *Chapter 27*, *Never Forever*, *Beautiful Ohio*, *Beer League*, *Man Push Cart*, and *Keane*. Line producer credits include *Peacock*, *Assassination of a High School President*, *The Ballad of Jack and Rose*, *King of the Corner*, *Undermind*, *Red Betsy*, *Rabbit* and *Personal Velocity: Three Portraits*. Bell has also been a producer on *Before It Had a Name* and *Twelve and Holding*. He was associate producer on *Coney Island Baby* and has also frequently worked as a Production Manager.

#### **BENOIT DELHOMME – Director of Photography**

Benoit Delhomme is an award-winning French cinematographer who, following critically acclaimed work on numerous films in France, established an equally successful career working on US, British and other international productions.

Most recently he was cinematographer on *Kiss, Kiss*, *His First*; *One Day*, which starred Anne Hathaway; and *Wilde Salome*, directed by and starring Al Pacino. Delhomme's other recent films include *Shanghai*, *Chatroom* and *The Boy in the Striped Pajamas*. Among his additional films are *1408*, Anthony Minghella's *Breaking and Entering*, *The Proposition*, *Podium*, *The Red Knight*, *Adolphe*, *The Idol*, *Play*, *What Time Is It Over There?*, *Mortal Transfer*, *Sade*, *Miss Julie*, *With or Without You*, *The Loss of Sexual Innocence*, *The Winslow Boy*, *Artemesia*, *Family Resemblances*, *When the Cat's Away*, *Xich lo*, *Circuit Carole*, *L'irresolu*, *Comment font les gens*, *The Scent of Green Papaya*, and *Loin de Brazil*. He has also served as Director of Photography on numerous short films.

#### **JAKE PUSHINSKY – Editor and Executive Producer**

Jake Pushinsky reteams with writer-director Dito Montiel, following their successful collaborations on Montiel's first two feature films, *Guide to Recognizing Your Saints* and *Fighting*. They originally met as musicians when they were each playing in a punk rock band.

Pushinsky's other films as an editor are *Howl*, *Columbus Day*, and the documentary, *Chops*. He has also worked on films in other capacities, including second unit director, music editor and title designer.

### **SANDRA HERNANDEZ – Costume Designer**

Sandra Hernandez began her illustrious career working under Academy Award® nominated Costume Designer Ruth Carter on *Malcolm X*, directed by Spike Lee, and *Amistad*, directed by Steven Spielberg.

Hernandez' first opportunity as a feature film costume designer came in 1994, designing Darnell Martin's *I Like That*, which she followed up with a three-picture collaboration with Spike Lee on *Girl Six*, *Get on the Bus* and *He Got Game*. Using her fashion forward, urban designs, she has lent her unique style to such films as Thomas Carter's *Save the Last Dance*, starring Julia Stiles; Leon Ichaso's *Pinero*, starring Benjamin Bratt; *El Cantante*, starring Jennifer Lopez; and Spike Lee's *The 25<sup>th</sup> Hour*, starring Edward Norton. Hernandez also designed Dito Montiel's first feature film, *A Guide to Recognizing Your Saints*, which received two awards at the 2006 Sundance Film Festival.

Recently, Hernandez designed *Nick and Norah's Infinite Playlist*, directed by Peter Sollett, and starring Michael Cera; the award-winning *The Secret Life of Bees*, directed by Gina Prince-Bythewood, with an ensemble cast including Dakota Fanning, Queen Latifah, Jennifer Hudson, Sophie Okonedo and Alicia Keys; and *Lottery Ticket*, directed by Erik White, and starring Ice Cube.

### **JONATHAN ELIAS – Music**

Jonathan Elias is a renowned music industry veteran. His place in music history is firmly secured, after several Emmys®, a Grammy nomination, and many successful records.

Born in New York City in 1956, Jonathan began playing piano at the age of six, and was composing original pieces by age 12, inspired in equal parts by rock music, Broadway musicals, and the work of Béla Bartók, Igor Stravinsky, and Sergei Rachmaninoff. Aspiring to become a full-fledged classical composer and conductor, he entered the Eastman School of Music before attending Bennington College in Vermont in 1976. While still in school, Jonathan made his first successful foray into the industry, scoring the trailers for *Alien*, *Blade Runner*, *Gandhi* and *Back to the Future* – a portend of his successful film composition career.

In 1980, Jonathan formed Elias Associates – later to become Elias Arts. The company had several early successes that put it on the map as being at the forefront of modern advertising innovations, including the crunching theme behind MTV's "Moon Landing," the Columbia Pictures logo theme, and the instantly recognizable Yahoo! yodel. Today, Elias Arts is one of the world's forefront commercial production companies. Whether working with a worldwide-recognized brand or an upstart company, Elias is renowned for its exceptional inventiveness.

The company has received literally hundreds of industry awards, and has worked for such prestigious clients as Intel, Coca-Cola, Apple, Microsoft and eBay, just to name a few. After meeting composer John Barry in the early 1980s, Jonathan began working with him on scores for feature films such as *Jagged Edge* and *A View To A Kill*. Through his work with Barry, Elias met and began working with members of Duran Duran, making his first foray into the pop music world. Elias worked independently as well, scoring films like *Children of the Corn*, *A Guide to Recognizing your Saints*, and in more recent years, *Fighting*.

### **DAVID WITTMAN – Music**

David Wittman is an award winning film and commercial composer from Berkeley, California. He grew up playing drums and DJing at a young age, and moved to Los Angeles in 1992 to attend UCLA.

In 1999 he began working at Elias Arts in Santa Monica where his commercial scores earned top honors including a Cannes Lion, Clio, AICP, and First Boards award for excellence in original music. He has also been featured in *SHOOT*, *Creativity*, *Boards*, and *Entertainment Weekly* magazines.

In 2006 he contributed to the score for *A Guide to Recognizing Your Saints* (Robert Downey Jr., Shia LaBeouf) working with Jonathan Elias and director Dito Montiel. After the success of the film, they continued working together on the score for *Fighting* (Channing Tatum, Terrence Howard, 2009). David also recently worked with up-and-coming independent filmmaker Victoria Mahoney on *Yelling to the Sky* (Zoe Kravitz, Gabourey Sidibe, 2011.) He teamed up with his friend and colleague Jimmy Haun for David Arquette's directorial debut thriller *The Tripper* in 2006, and most recently completed an original score for Sony Pictures *Never Back Down II* with Michael Jai White.

### **BETH MICKLE – Production Designer**

Beth Mickle began her career as a production designer when she designed her first feature film *Madness and Genius*, directed by Ryan Eslinger, in 2002. The film's success brought several more features including the acclaimed *Half Nelson*, directed by Ryan Fleck and written by Fleck and Anna Boden. Produced by Journeyman Pictures, *Half Nelson* won the Best Film prize at the Gotham Awards and received a Best Actor Academy Award® nomination for Ryan Gosling in 2007.

Mickle re-teamed with Ryan Fleck and Anna Boden on their sophomore film, *Sugar*, the story of an aspiring baseball player from the Dominican Republic, produced by Journeyman Pictures. She then designed *Cold Souls*, directed by Sophie Barthes, also for Journeyman. Starring Emily Watson, Paul Giamatti, and David Strathairn, *Cold Souls* was presented at the 2009 Sundance Film Festival, where it was nominated for the Grand Jury Prize.

In 2007 Mickle was named as one of *The Hollywood Reporter's* "Production Designer to Watch." She was also nominated for a BAFTA award for production design in 2010 for her work in *An Englishman in New York*, starring John Hurt. Her latest film, *It's Kind of a Funny Story* with Zach Galifianakis is the third film by Fleck and Boden. She most recently designed *Drive*, starring Ryan Gosling and Carey Mulligan and directed by Nicholas Winding Refn, who won the Best Director award at the 2011 Cannes Film Festival.

Mickle is currently represented by William Morris Endeavor Entertainment.

### **TRUDIE STYLER – Executive Producer**

Trudie Styler's UK production company Xingu Films was formed in 1993, initially making documentary films for the BBC. Over the last 18 years this award-winning company has maintained this focus on social issues through its documentaries, while also building a reputation as a nurturing home for talented first-time feature filmmakers.

Styler's producer credits with Xingu Films include the documentaries *Boys from Brazil* (1993) about travesti prostitutes in Brazil; *Moving the Mountain* (1995) directed by Michael Apted, which told the stories of the Tiananmen Square massacre in Beijing in 1989 and won an International Documentary Association Award; the highly acclaimed but controversial documentary on the making of a Walt Disney animation *The Sweatbox* (2002) which Styler co-directed; and with the Cannes award-winning team of Catherine and Tareque Masud, *A Kind of Childhood* (2002), which follows the lives of a group of working children in Bangladesh over a period of six years. Her most recent documentary was *The Lost Art of Oratory* (2009), co-produced with the BBC and exploring the power of the spoken word through history from Ancient Rome to Barack Obama.

Always the champion of first-time filmmakers, Styler's feature production credits include *The Grotesque* (1996) directed by John-Paul Davidson; Guy Ritchie's first two films *Lock, Stock and Two Smoking Barrels* (1998) and *Snatch* (2000) which she executive produced; *Green Fingers* (2001) written and directed by Joel Hershman; *Cheeky* (2003) by actor/writer/director David Thewlis; *Alpha Male* (2005) written and directed by Dan Wilde; *A Guide to Recognizing Your Saints* (2006) which premiered at the Sundance Film Festival, winning both the Directing Award for its writer/director Dito Montiel, and the Special Jury Prize for Outstanding Ensemble Performance; and the BAFTA-winning *Moon* (2009), written and directed by Duncan Jones.

In 2005, Styler was commissioned by *Glamour* magazine to direct her first short film entitled *Wait*, and is scheduled to direct her first full-length feature in 2012.

This year sees an exciting new venture for Styler in the United States. In partnership with Celine Rattray, Styler's Maven Pictures has already begun filming its first movie in New York. *Imogene* stars Kristen Wiig ("Saturday Night Live," *Bridesmaids*) alongside Annette Bening and Matt Dillon.

### **ALEX FRANCIS – Executive Producer**

Alex Francis worked as a screenwriter, producer, director, and script editor, before taking up the position of Head of Development at Trudie Styler's Xingu Films in 1999. During his time there, the company has made 11 feature-length films, including *Lock Stock and Two Smoking Barrels*, *Greenfingers*, and Dito Montiel's *A Guide to Recognizing Your Saints*, which was his first film at Xingu as a Producer. The film won two Special Jury Awards at Sundance, Best Film at Venice International Critics Week, and was distributed worldwide in 2006.

Francis was Co-Producer on the science-fiction film *Moon*, directed by Duncan Jones and starring Sam Rockwell, which premiered at Sundance in 2009, where it was picked up by Sony Pictures. *Moon* went on to win Best Film at the British Independent Film Awards, as well as winning a BAFTA for Outstanding Debut by director Duncan Jones. Current producing projects for Alex include *American Reaper*, an adaptation of the graphic novel by Pat Mills and Clint Langley (of "Judge Dredd" and "Marshall Law" fame), *The Outlander*, an adaptation of the celebrated Western novel by Gil Adamson, and *The Harder They Come*, a modern day reworking of Perry Henzell's 1974 Jamaican classic, which introduced reggae to the world.

## **Cast and Crew**

Unit Production Manager

BRIAN BELL

First Assistant Director

URS HIRSCHBIEGEL

Second Assistant Director

BRIAN KENYON

In association with HANNIBAL, INC.

## **Cast**

Detective Charles Stanford	AL PACINO
Jonathan "Milk" White	CHANNING TATUM
Officer Thomas Prudenti	JAMES RANSONE
Captain Marion Mathers	RAY LIOTTA
Kerry White	KATIE HOLMES
Charolette "Charlie" White	URSULA PARKER
Young Vinny (Carter)	BRIAN GILBERT



Vincent Carter (Adult)	TRACY MORGAN
Jonathan “Milk” White (Young)	JAKE CHERRY
Young Vicky	SIMONE JONES
Loren Bridges	JULIETTE BINOCHÉ
Geronimo	LEMON ANDERSON
Hanky	ROGER GUENVEUR SMITH
Dominican Nada Puerto Rican	MICHAEL RIVERA
Martinez	SEAN CREGAN
Olive Oil	KAREN CHRISTIE WARD
Dispatcher Numnuts	PETER TAMBAKIS
Grandma White	MARILYN DOBRIN
Adult Vicky	DECORTE SNIPES
Other Cop	CRAIG WALKER
Vinny’s Mother	JOHNNIE MAE
Vinny’s Mother’s Boyfriend	OBERON K.A. ADJEPONG
Kid #1	MALIK CHERRY
Kid #2	TEVON FLEMMING
Hector J. Uhuyes	TONY VASQUEZ
News Reporter #1	PAT KIERNAN
News Reporter #2	GISELLA MARANGO
Sientate Rodriguez	RALPH RODRIGUEZ
Grandpa	GEORGE JAMES
Officer Pregnant Bitch	PAUL “THE REVEREND” POPLAWSKI
News Reporter Walnum (Voice)	MICHELLE WALNUM
Top Floor Aisha	IESHA RICHARDSON

Vomit Bum	DITO MONTIEL
Stunt Coordinator	DOUG CROSBY
Stunt Coordinator/Stunt Driver	JARED BURKE
Stunt Driver	PETER DAMATO
Mr. Liotta's Stunt Double	CHRIS CENATIEMPO
Mr. Morgan's Stunt Double	DERRICK SIMMONS
Stunt Utilities	ROCCO FORGIONE
	JENNIFER WEISEENBERG
	KENNY FLORIAN
	BRYCE BURKE
Co-Executive Producers	JOY GORMAN
	LONNIE RAMATI
Production Supervisor	KATIE MUSTARD
Second Second Assistant Director	ARIANNE APICELLI
"A" Camera Operator	TIMOTHY NAYLOR
"A" Camera First Assistant	SARAH L. HENDRICK
"A" Camera Second Assistant	RANDY SCHWARTZ
"B" Camera Operator	CHRIS LAVASSEUR

“B” Camera First Assistant	LINDA SLATER
“B” Camera Second Assistant	DAVID REGAN
Loader	KATHRYN WAALKES
Steadicam Operator	GEORGE BIANCHINI
Video Assistant	ANDREW R.H. LANG
Video Playback Operator	IGOR SRUBSHCHIK
Still Photographer	PHILIP V. CARUSO
Gaffer	BILL NEWELL
Best Boy Electric	JOHN COOTS
Electricians	FRANK STUBBLEFIELD
	LARA SFIRE
	YOSHI SONADA
Generator Operator	RYAN WEBB
Rigging Gaffer	GAVIN CURRAN
Rigging Best Boy Electric	MICHAEL GREEN
Rigging Electric	BRETT MCDERMOTT
Key Grip	DAVE STERN
Best Boy Grip	TAYLOR DRAKE
Dolly Grip	FRANCIS LEACH
“B” Dolly Grip	TIM FERRAER
Key Rigging Grip	STEVE LYNCH
Rigging Best Boy Grip	RICHARD SUFFERN
Grips	LIZ CAMPBELL

	NICK HAINES-STILES
	MICHAEL KIRSCH
	DANIEL KIRSCH
	ROBERT MARKUS
Sound Mixer	BRYAN DEMBINSKY
Boom Operators	AMANDA JACQUES
	TOM JORDAN
Script Supervisor	JEAN-PAUL CHREKY
Art Director	MICHAEL AHERN
Art Department Coordinator	RACHEL JONES
Graphic Designer	ROBERT LUDEMANN
Title Design	JAKE PUSHINSKY
Set Decorator	CARRIE STEWART
Leadman	MIKE LEATHER
Foreman	EUGENE MELVIN
On-Set Dressers	MAIA DANIELLE ROSE
Set Dressers	JOHN RAFFAELE
	DAN NERODA

Additional Set Dressers	GARY SOMMERS
	MIKE BOUCHER
	ZACK SELTER
Buyer	LISA NILSSON
Property Master	DAN FISHER
Assistant Property Master	ALEXIS WEISS
Assistant Costume Designer	NINA SCHELICH
Wardrobe Supervisor	LAURA STEINMAN
Key Set Costumer	PETER WHITE
Costumer	ANGIELETTE SMITH
Tailor	COLLEEN MORRIS
Wardrobe Production Assistant	COLLEEN EHRlich
Make-up Department Head	SHARON ILSON BURKE
Key Make-up Artists	LESLIE FULLER
	KYMBRA CALLAGHAN
Mr. Pacino's Make-up Artist	MICHAEL LAUDATI
Hair Department Head	FABIAN GARCIA
Key Hair Stylist	JOHNNY MARUYAMA MOOI
Mr. Pacino's Hair Stylist	ROSE CHATTERTON
Mr. Morgan's Hair Stylist	DUANE MOODY

Construction Coordinator	RICH HEBRANK
Key Construction Foreman	PETER BUNDRICK
Key Construction Grip	MICHAEL MILLER
Charge Scenic	EMILY GAUNT
Scenic Artists	MARY-BETH KUHN
	WILLIAM GROOM
Camera Scenic	MICHELLE MAYAS
Special Effects Coordinator	DREW JIRITANO
Special Effects Foreman	ANDREW MORTELLITI
Location Manager	RONNIE KUPFERWASSER
Assistant Location Manager	DAN TRESKA
Second Assistant Location Manager	MEGAN FOERSTER
Location Scout	TRISH GRAY
Location Assistant	PETER PYUN
Location Assistant	ROB APUZZO
Unit Production Assistant	ETHAN CARLSON
Parking Coordinator	MAURICE CABRARE
Parking Production Assistant	RAFAEL DIAZ
Transportation Captain	THOMAS LEAVEY
Transportation Co-Captain	BOBBY COLLINS

Drivers

EDWARD RILLO	JOHN HUNT
GEORGE ROTH	CARL HETTLING
HENRY BOYLE	PADDY HOGAN
JAMES COLLINS	JOSEPH FARINA
MATT CONKLIN	JOHN BRADY

MATT CONNORS

Helicopter Pilot	AL CERULLO
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D.O.T. Compliance Coordinator	JULIA AIN-KRUPA
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Production Business & Legal Affairs	LONNIE RAMATI
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Assistant to Mr. Lerner	ALEXANDRE COSCAS
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Assistant to Mr. Davidson	JOAN MAO
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Assistant to Mr. Thompson	BORYANA ALEXANDROVA
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Assistant to Ms. Weirsma	BRANDON PARK
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Assistants to Mr. Montiel	V. HUGHES
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MICHELLE WALNUM

Assistant to Mr. Pacino	MARY VIVIANO
-------------------------	--------------

Assistant to Ms. Holmes	MOLLY IRWINE
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Production Supervisor (Queens)	DEBORAH DEVRIES
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Production Coordinator	RICHARD P. KEESHAN
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Assistant Production Coordinator	RYAN MCDONALD
Production Secretary	MELISSA FINELL
Office Production Assistants	RAY PARADA
	JOE L. SALTERS
Set Production Assistants	SCOTT BOWERS
	ANGELA CUTRONE
	MIKE REIERSEN
	PAUL KAHIL
	KYLE CAMPBELL
	LIZ ADAMS
Set Production Assistants (Queensbridge)	BRYANT DONAHUE
	CLIFFORD JOSEY, JR.
	ALANENA WALKER
	PETER ROZARIO
	MARIA CONQUEST
Production Assistants	JESSIE KATZ
	BRIDGET RAFFERTY

### Production Interns

EVA HANNON	ELINOR LEE
ARIEL MEADE	ENIOLA DAWODU
ANDREW HAYNES	CORY FLIEHS
CAITLIN SAUNDERS	CHRISTOPHER BROWN
NORA TENNESSEN	ANDREA FINLAYSON



ASSIA LAHKLIF                      JODI INNERFIELD  
ANDREA GORKOVSKY                AHANNA LEE  
MICHELLE JEFFERSON

Unit Publicist                      BOB LEVINE

EPK Creator                        PRIMALUX VIDEO

Product Placement Coordinator      KAREN NEASI

Product Placement Assistant        LAUREN COZZENS

Clearance Coordinator                ASHLEY KRAVITZ

Production Controller                ALAN LAM

Production Accountant                KATHI SCHARER

First Assistant Accountant          J. MAX RUSCHAK

Second Assistant Accountant        STEPHANIE WU

Payroll Accountant                    GREG WYRICK

Payroll Clerk                         BRADFORD EAVES

Casting Associate                    ALLISON ESTRIN

Casting Assistant                    MICHAEL FREDLUND

Extras Casting                        KAREN ETCOFF

Extras Casting Assistant            BILL TRIPICIAN

Catering GREG LIMONIDES

Craft Services EVA VEDOCK  
WILL SEPULVEDA

Set Medic DAVID CUGNO

Studio Teacher MELODIE COURTNEY

Security GERARD FARINON

## Post Production

First Assistant Editor ANTHONY SMEDILE

Assistant Editor, New York MYRON TOOKES

Post Production Supervisor SARAH R. PARKER

Post Production Coordinator BRIAN HAYASHI

Post Production Accountant TSILA ADLER

Post Sound Services Provided by C5, INC.

Supervising Sound Editor PAUL HSU

Assistant Sound Editor CLEMENCE STOLOFF

Dialogue Editor	BRANKA MRKIC-TANA
ADR Editor	MARISSA LITTLEFIELD
Foley Editor	JAMIE BAKER
Foley Mixer	GEORGE LARA
Foley Artist	MARKO COSTANZO

Studio Manager	SHERRELL HODGES
----------------	-----------------

Score Produced and Mixed by	DAVID WITTMAN
	JONATHAN ELIAS

Score Orchestrator	MICHAEL FRAUMENI
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Music Supervisor	SELENA ARIZANOVIC
------------------	-------------------

Additional Music	JIMMY HAUN
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Visual Effects by

IDENTITY FX, INC.

Supervising Visual Effects Producer	DAVID SCOTT VAN WOERT
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Visual Effects Supervisor	LEO VEZZALI
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Visual Effects Producer	ALISON SAVITCH
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Visual Effects Producer, Budapest	ROBERT LOVY
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Visual Effects Supervisor, Budapest	PETER BERKY
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Visual Effects Coordinator ANREA GROSZ

Lead Composer DENES MOLNAR

Digital Compositors ANDOR ZAHONYI

MIKLOS POLGAR

PENCY KINNARD

ZAK MARX

Graphic Design ATTILA CSEPY

OTTO SZENTGYORGYI

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Digital Intermediate Colorist JULIUS FRIEDE

Digital Intermediate Online Editor JONATHAN SANDEN

Scanning Manager MARKUS JANNER

Scanning Operator/ Digital Clean-up Artist MARIKA LITZ

Digital Clean-up Artists MOLLE DEBARTOLO

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Executive in Charge of Post Production	TODD GILBERT
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Human Resources	BRADLEY WEISS
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THE STUART FAMILY

MIKE'S DINER

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RETIRED OFFICER VINCENT LOTITO FROM THE 114

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THE 114 PRECINCT IN ASTORIA, NEW YORK

KATHY KATZ

TED PUSHINSKY

BRADFORD YOUNG

JOE ANDERSON

CHRISTIANNE HEDTKE

AKIRA

ALL OF MY OLD FRIENDS AT THE RAVENSWOOD AND QUEENSBRIDGE PROJECTS IN QUEENS, NEW  
YORK

JAE NASDAQ

THOUGHT EQUITY MOTION

MY GOOD FRIEND CRAIG KESTEL

JAMIE PHILLIPS

CHINESE JAMES

KIM JAIME

TINA REYES

DAMIEN CHOCK

OLIVER PEOPLES

I.S. 296 HALSEY MIDDLE SCHOOL

For CHARLIE ROSABELLE

Song

"MY MARIA"

Written by Louis C. Stevenson, Daniel Joseph Moore

Performed by B W Stevenson



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