



This is Martin Bonner

A FILM BY Chad Hartigan



Starring PAUL EENHORN, RICHMOND ARQUETTE,
SAM BUCHANAN, WITH ROBERT LONGSTREET AND DEMETRIUS GROSSE

Run time: 83 min. | U.S.A. | color

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Synopsis

The striking sophomore film of writer/director Chad Hartigan, THIS IS MARTIN BONNER is a warm and perceptive meditation on friendship, human connection and getting a second chance at life. Fifty-something Martin Bonner (Paul Eenhorn) leaves his old life behind and relocates to Reno, where he finds work helping released prisoners transition to life on the outside, while trying his hand at speed dating and passing time as a soccer referee on weekends. Meanwhile, Travis Holloway (Richmond Arquette) has just been released from prison after serving 12 years. Surprising both of them, Travis and Martin form an unlikely friendship that offers them reciprocal support and understanding.

Quietly observational and naturalistic, the film features noteworthy breakthrough performances from Eenhorn and Arquette who approach their characters with a lived-in sense of low-key restraint.

About *This Is Martin Bonner*

In independent American cinema, the talky character study with handheld photography and verbalized dramatics has become a staple on the festival circuit. A bit more rare is the indie that maintains measured control over subtle aesthetics and drama – but that’s exactly what Chad Hartigan set out to create with his second feature, *This Is Martin Bonner*. Hartigan’s 2008 debut feature, *Luke And Brie Are On A First Date*, was a low-budget affair that played festivals around the world, including Hamptons and Mar del Plata. This time around, Hartigan was after something different.

“I had made one previous feature for no money, very run and gun, all handheld,” Hartigan explains. “I felt like *This Is Martin Bonner* dictated a more formal, rigid kind of style.” The European influences on the film are plainly evident, but while *This Is Martin Bonner* may have been aesthetically influenced by foreign cinema, the idea for the film originated much closer to home. “A lot of the circumstances that the Martin character is in were inspired by my dad. My dad had to move to a small town in Virginia at the age of 55 to start a new job. I remember just wondering, how is he going to make this work? He’s so old! Is he even going to try? What’s he going to do all day? I was actually talking with my best friend Aaron Katz, also a great filmmaker, on the phone about it because his Dad also lives alone and Aaron felt similar feelings about his situation, but we realized that if you asked either of them, they’d say they were really busy and really enjoyed what they were doing day to day. That’s their life and they’ve lived long enough to know what brings them simple pleasures. That was the breakthrough moment in my approach to the storytelling. My challenge became making this movie and having it be completely devoid of my young person’s judgmental perspective. I wanted it to come from Martin’s perspective, and so if the film feels empathetic, it’s because of that realization.”

The job Hartigan’s father had taken was making video testimonials of recently paroled felons who availed themselves of a local church program geared toward re-acclimating felons to society. Soon Hartigan began working on a script about Martin Bonner, a middle-aged man who’s just moved to Reno to take a job overseeing a similar operation. But Hartigan’s story kept growing. “My dad would hear the prisoners’ testimonials and tell me stories about them, and the more I spoke to him about what he did, the more I realized there was an opportunity for another character to come out of that.”

Felicitous circumstances enabled Hartigan to also envision someone when creating the character of Travis, a recently paroled convict who forges a friendship with Martin that is quietly life-altering for both men. “I was working for David Arquette doing behind-the-scenes shooting for this movie he directed that his brother Richmond was in. I thought Richmond was a great actor, and when I realized I wanted a character who was just out of prison, I thought it should

definitely be him. So I wrote the part for him, which dictated what that character would be like. At that point the film was less about my dad and it began to take on a life of its own." The interplay between basing characters on real people and taking those characters to a more fictional space is crucial to Hartigan's process. "It definitely helps to have someone in mind for every role - I don't think I could write without that. The hope is that once the script is finished, you get other people involved and they alter it in enough of a way that it morphs into a new organism, something you couldn't have imagined by yourself."

Hartigan's connection to Richmond Arquette was fortuitous for both men. For Hartigan, he was supplied with the actor he needed to imagine as Travis; for Arquette, the role is a standout for the longtime character actor, who has been seen in *The Curious Case of Benjamin Button* and *Zodiac*, among many other features. Arquette was open to working with Hartigan even before the script was written. He explains, "I knew Chad somewhat and got that he was very intelligent, I could tell that he was dedicated, and I knew he had succeeded once before." The script further aided matters. "I could see that Travis was in a great deal of pain, that he didn't know how to handle it, and that struck me as rich ground to dive into. I remember liking that so much of the character was internal, and as I read and reread the script I saw that Travis was a guy who wasn't always able to articulate his feelings, at least not to his own satisfaction. In fact, he isn't even entirely comfortable with his own feelings. I saw that he was in deep trouble, and that was something with which I could work."

Now in search of a Martin, Hartigan held an open casting call in LA that led to a callback for one Paul Eenhorn, an Australian actor whose previous credits include *Zoo*, a 2007 Sundance documentary entry. Hartigan explains, "I asked Paul to come for the callback, and he said that he would love to - but he actually lived in Seattle! He had just flown to LA for that first audition, because he saw the breakdown and felt something. But we worked out a way for him to come down, and he got it." Eenhorn was drawn to the human scale of the film. "It sounded simple," Eenhorn relates. "A lot of the films I've done tend to be grandiose. A lot of indie films are not based on human interaction and characters, unfortunately. I've shot films about Nordic warriors and hitmen and gunplay and zombies. They tend to be quirky twists on crazy stories, and they don't give actors a chance to really portray a character. They're portrayals of clichés. This character, Martin, is just a normal everyday person. That's what drew me to this."

Quiet and unassuming yet possessed of a strong inner confidence, Martin Bonner is nothing if not subtly charismatic. Hartigan, however, initially just wanted to be surprised. "What I was really looking for was someone who embodied the general characteristics of what I'd imagined for Martin - someone you would feel comfortable around - but that outside of that, I wanted someone who was nothing like the person I was thinking about. And Paul had a really confident audition, he said the words like they were things he knew a ton about already. It was an easy call."

Inside The Storytelling

This Is Martin Bonner begins with Martin having just moved to Reno, Nevada. He has no friends or family there and spends much of his leisure time by himself, on the phone with his daughter or trying (and failing) to get hold of his son, from whom he is estranged. Occasionally he buys items at flea markets and resells them on eBay. His loneliness is made painfully clear by Eenhorn's careful performance. "For me, this film was made during a time in my life when I was particularly unhappy, to tell you the truth," Eenhorn confesses frankly. "Martin was partially a reflection of that. There's something about a process, as an actor, that you go with because you trust it. That was my process at the time. I always let outside influences in my personal life affect my performances. Not consciously, but I do. The camera can see a lot more than we realize it can see. The images go through that lens, and it can tell if you're lying. You pretty much reflect where you are, mentally, when you're playing a role, and if it suits the role you're lucky. With this film, I was in Martin's frame of mind. I was in a crisis." The film's attention to detail, its clear-eyed evocation of quotidian minutiae, is one of its great strengths of storytelling – and it remains a key part of Hartigan's approach. "Most movies tend to skip over the small stuff, or put in stuff that's representative of it – it's much harder to make a movie where you see people fall in love than to just make a montage of that. There's a shorthand in most movies, a technical, mechanical, easy shorthand. It's much tougher to show the nuts and bolts. I like that, when a movie shows a process and captures it, I respond to that a lot. There's a lot of detail in this film about two guys starting over that I think a lot of movies would gloss over."

Hartigan is equally surgical in his depiction of Travis. When Travis is released from prison, the moments Hartigan provides to express his re-acclimation – being in a car, showering – are intentionally subtle. "A typical movie would have Travis walking into an Apple store and going, 'What's this crazy iPad?' I wasn't interested in that, I was interested in him going to the DMV and having the guy there talk for five minutes about how to get his license back, since he killed someone while driving. And I probably like that because I don't see it in other movies."

Despite the fact that they're so far from one another on the "social spectrum" – Martin a middle-class man running a non-profit organization and Travis a recently released ex-con who spent twelve years in jail – the two men, both struggling to find new identities, begin to form a surprisingly plausible friendship after Travis reaches out to Martin. Travis' mentor in the re-acclimation program is a devout Christian, and as we see in a painfully awkward dinner scene between Travis, his mentor and his mentor's wife, there's simply no substantive connection there. With Martin, Travis sees someone who may be able to really understand him. For Hartigan, the connection between the two men was the film's center. "I think once I started writing I knew the characters would have to come together, it would have to be a

story of their friendship. When you're in this program, the goal is to be the model citizen, to live like Christ. But Travis finds it much easier to relate to Martin, who is struggling – though Martin is closer to that goal. That was the dynamic – Travis is running away from his mentor, and running to Martin for his example of how to be a better person. Martin's not sure if he's comfortable being that example, and that's what informs their entire relationship." For Arquette, the stakes Travis was facing were quite clear. "I started from the decision that Travis was in deep trouble, that he desperately wanted to make his life work on the outside but that he had no idea how to do it. Martin quickly personifies his only hope. I think that for all his own confusion, Travis is a strongly intuitive guy. He is really confused by life, he doesn't feel that he has much control in life, but he desperately wants to grow, to change, to succeed." The connection between the two men is as recognizable as it is nuanced, and Eenhorn attributes much of the chemistry to similar working methods between himself and Arquette. "We got together a few nights in one of our hotel rooms and did a quick read, the night before we shot a scene. You know, actors have processes that they use and they don't know they're using them. They have unconscious ways of tackling each character. It strikes me, looking back at Richmond, that he used the same process I did, which is using one's uncertainty. I thought he did a great job."

Certainly, the film's standout moment is a compelling third-act scene where an anxious Travis misleads Martin into accompanying him to a lunch with Travis's adult daughter, Diana (Sam Buchanan), whom Travis has not seen since he was incarcerated. Upon realizing Travis has misled him, Martin leaves, allowing Travis the opportunity to attempt a renewal of their father-daughter relationship. However, when the conversation begins faltering and Diana seems about to leave, Martin returns to the table and manages to keep the conversation going, saving the relationship. It's a quietly touching moment that is fully in keeping with the film's atmosphere of subtle dramatics and underhanded narrative delivery. However, the scene didn't come about easily – unsurprisingly, it was the toughest for Hartigan to write. "I'd written the whole script up until that diner scene with the daughter, and I hit a total wall. I had no idea how a father and daughter interact in general, let alone after not seeing each other for twelve years. At the time the girl I was dating was whom I was writing that daughter part for – she later broke up with me, so I recast her! – but I was writing it for her, and she was also a writer, so I asked her to take a crack at the scene. She wrote a seven-page scene between the dad and the daughter, and the specifics of the story were wrong, but certain details – like when she talks about wanting to be a librarian, or having eaten a lot of Pepperoni Pan pizzas as a kid – hearing those exchanges clicked for me, and enabled me to figure out the scene. So her contribution to that scene was invaluable." Eenhorn saw Martin's disappointment in Travis's deception as just one of the many disappointments in Martin's life. "I remember that scene strongly, because I think it was honest. Travis was pleading for Martin to stay, and he wasn't going to. There was obviously a female part there and a male part. For Martin, it was pure disappointment – he was lied to by Travis. That's a human reaction, to just think, 'I didn't expect you to treat me this way.' So he's kind of upset and sad that Travis would do that. I think it's just another layer of disappointment – your wife's divorced you, your church has fired

you, and now someone's going to give you this shit. It's another layer of disappointment over an already disappointing life. So for Martin, the scene was more a reflection on his life in general than it was on that actual moment." Arquette was acutely aware of the Travis's sensitivity in the scene. "I knew when I read the scene I identified with Travis's pain, I knew my inner emotional life responded to it on a deep level, although I don't have any of the same circumstances in my life, so that reassured me. I knew that Travis desperately wanted to somehow connect with Diana, that he wanted to somehow make right by her, but that he knew that nothing he could do or say would be enough. I felt that he was incredibly touched by this girl's existence, that he held her close in his heart and was profoundly humbled that he had anything to do with the creation of something so beautiful. I knew that he was terrified going into the experience, that he knew how raw he was and that he was afraid that he was going to just break down completely."

While the film is certainly a perceptive character study, there's also an awareness of the visual and aesthetic components of cinema that isn't typically present in films such as this. In one particularly striking shot, as Travis looks out from his motel parking lot, the camera does a slow 360-degree pan, taking in his surroundings in their entirety. This kind of visual formalism was important to Hartigan. "I knew the style would be pick the shot, get the frame, let the action play out within that frame. The DP, Sean McElwee, he and I went to school together and he's one of my best friends, he was on board with the idea. Within that rigid formalistic approach, he also wanted to make it as natural as possible – there's very little stylized lighting. I knew I wanted to do that 360 shot when I was writing it. I don't want to be seen as someone who doesn't have a visual sense; I wanted to push my style further and expand beyond what I'd accomplished with the aesthetic of my last feature."

Equally important to Hartigan's storytelling approach was that he provide an even-handed representation of the devout Christians in the film, including – but not limited to – Travis's mentor, as Hartigan himself was raised in such an environment. "Both of my parents were missionaries, so I grew up in a very Christian environment, singing songs all the time, that kind of stuff. I'm not religious now, but even though I don't necessarily believe in much of it anymore, I have a tremendous respect for how I was brought up. I feel like if I'm a good person now, it's because of that Christian environment I grew up in. That was another thing I never see in movies – typically, if a movie has Christian characters, either the whole movie is trying to indoctrinate you and it has this Christian agenda, or the movie goes out of its way to show the Christian characters as being flawed or crazy. There are very few films where it's not a big deal. So I wanted to create characters that represent how I felt about my parents: I don't believe what you believe, but as long as you're doing good things and being nice to people, how can I argue with that?"

Making *This Is Martin Bonner*

The story of making *This Is Martin Bonner* involves extreme adversity and extreme loneliness, so much so that it's almost eerie how it parallels the story of the film itself. Hartigan met producer Cherie Saulter at SXSW in 2010, and on Saulter's plane ride home she read the script and agreed to produce the project. But initially, getting the film financed was difficult – the two spent a year trying to raise money, to no avail beyond \$11,000 that had been raised via Kickstarter. That was where Hartigan's life began to imitate his art. "I quit my job and moved to Reno, where I had nothing to do and no one to hang out with, and I tried to put the movie together. I just started going to locations and asking what it would cost to film there. Nine out of ten said nothing. I started calling casinos and asking what it would cost for our actors to stay there, and eventually I got one that said they could stay for free, since it was off-season and they'd at least like to have more people playing the casino. So these things that we thought would cost money turned out to not cost anything. Cherie came out there, we got an apartment together – our nine-person crew ended up all staying in this two-bedroom, two-bath apartment, which was also the apartment we used for Martin's apartment. If you're still in the mindset of hypotheticals, you can say oh, that's going to cost five thousand dollars, so you can add that five thousand to the hypothetical budget, but if you're there and something costs five thousand dollars and you only have three, you have to figure something else out. It was a much more pro-active mindset, and that was how everything got done. We turned the movie into what it had to be in order to happen right away. I can relate to Martin now, because the loneliest months of my life were when I first moved to Reno."

The DIY nature of Hartigan and Saulter's working methods evidently brought a sense of camaraderie and warmth to the cast and crew, for Arquette credits the set atmosphere with not only aiding him personally, but even aiding his performance. "Working with Chad felt safe, he was adamant in expressing to me a confidence in my vision for Travis and that was very reassuring. Chad is calm under pressure - with such budgetary constraints there were a lot of pressures, but he didn't pass that on to the actors, he shouldered the burden, for which I am grateful. It was a very small, intimate crew, really lovable people, and on such a low budget the dedication of the crew just really brought home the fact that we were all creating something together, and I'm convinced that that affected the relationship between Paul/Martin and myself/Travis."

CHAD HARTIGAN (Writer / Director) was born in Nicosia, Cyprus and attended the North Carolina School of the Arts, School of Filmmaking. He wrote and directed his first feature, LUKE AND BRIE ARE ON A FIRST DATE in 2008, which premiered at the Hamptons International Film Festival and went on to spawn a Latin American remake in 2013 called LUNA EN LEO. THIS IS MARTIN BONNER is his second feature.

PAUL EENHORN ("Martin") is an actor who has worked in TV and film since his teenage years, trained in his home town of Perth at the Mt. Lawley Academy of Performing Arts under Aarne Neeme. After moving to Sydney in the late 80's, Paul continued to train at The Actors Centre. He currently lives in Seattle and has appeared in numerous independent feature films including ZOO, which premiered at the 2007 Sundance Film Festival, and the family film MAX RULES.

RICHMOND ARQUETTE ("Patrick") was born into a family of three generations of actors. He made his screen debut in Paul Mazursky's THE PICKLE and first caught attention as the delivery driver at the end of David Fincher's SE7EN. He re-teamed with Fincher for three more films, most recently THE CURIOUS CASE OF BENJAMIN BUTTON. Other recent credits include MADE OF HONOR, Rob Zombie's HALLOWEEN and a recurring role on Fox's "Prison Break". In 2006, he and his family were awarded the Platinum Circle Award from the American Film Institute for their contributions to film and television.

SAM BUCHANAN ("Diana") was born and raised in Los Angeles. She has been a part of the family at the Actors Circle Theatre for ten years, instructed by Arthur Mendoza. It was there she felt an instant connection to the brilliant work of Stella Adler. Her passion for the technique lead her to the Stella Adler Conservatory in New York, where she recently completed an intensive program. Her theatrical work in Los Angeles includes: The Gingerbread Lady, How I Learned to Drive, and Stranger.

ROBERT LONGSTREET ("Steve") began his acting career on a 1993 episode of "Matlock" and has appeared in dozens of films and TV shows since, including PINEAPPLE EXPRESS, GREAT WORLD OF SOUND and DIVINE SECRETS OF THE YA-YA SISTERHOOD. In 2011, he appeared in four films that world premiered at the Sundance Film Festival, including THE OREGONIAN and TAKE SHELTER, the latter of which earned Longstreet a Gotham Award nomination. He has also personally championed a number of independent films, serving as executive producer and star for SEPTIEN, THE CATECHISM CATAclysm and DING-A-LING-LESS.

DEMETRIUS GROSSE ("Locy") is quickly becoming one of the hardest working men in television, racking up guest starring appearances on "Criminal Minds," "House M.D.," "Bones," and "CSI: Miami," as well as recurring roles on "Heroes," "ER," and "Justified," and a regular spot on the new Cinemax series, "Banshee." He recently starred in the independent feature, THE INHERITANCE and has been active on the stage, earning the 2009 NAACP theatre award for the off-Broadway run of "Black Angels Over Tuskegee."

CHERIE SAULTER (Producer) grew up in a small town in Northwest Florida and traveled not too far away to acquire her degree in Filmmaking from Florida State University. She has recently worked as associate producer on *THE MYTH OF THE AMERICAN SLEEPOVER*, which premiered at South by Southwest in 2010 and is one of the few American independents playing at the Cannes Film Festival. As producer, her credits include *MEDICINE FOR MELANCHOLY*, which played at the 2008 Toronto Film Festival and earned Cherie an NAACP Image Award nomination. In 2011, she produced and directed *NO MATTER WHAT*, which premiered at South by Southwest.

SEAN MCELWEE (Cinematographer) graduated from the North Carolina School of the Arts with a BFA in Cinematography in May of 2004. Since then, he has worked in the camera department on music videos for Panic at the Disco, Paramore and Plain White T's, the HBO series "On Freddie Roach", and the feature films *NOT ANOTHER GAY MOVIE*, *COLD WEATHER* and *JONAS BROTHERS: THE 3D CONCERT EXPERIENCE*. As a director of photography, he has shot the award winning *DANCE PARTY USA* and *LUKE AND BRIE ARE ON A FIRST DATE*.

KEEGAN DEWITT (Composer) was raised in Portland, Oregon and attended SUNY Purchase for film direction, before transferring to the Atlantic Theater Company Acting Conservatory where he completed the 2 year professional program. Close friends since high school, DeWitt and filmmaker Aaron Katz have been longtime collaborators, bringing three separate films to SXSW: *Cold Weather* (IFC), *Quiet City* and *Dance Party USA*, the first two would be named as NY Times Critic's Picks. DeWitt would go on to also score close friend Chad Hartigan's Sundance debut "This Is Martin Bonner", after having already scored his first film "Luke & Brie Are On A First Date".

Along with these films, he has continued to bring scores to SXSW, Sundance, The LA Film Festival and more each year, all while working on a commercial level with Facebook, Merrell, Country Time Lemonade, Amtrak, Dolby, Save The Children and more. HBO and MTV have most recently released two of his scores for acclaimed documentarians Sean Fine and Andrea Nix-Fine. Keegan is also an established performer in his own right with a lengthy solo career and a recent LP with his band Wild Cub receiving acclaim from SPIN, PASTE, American Songwriter, MTVHive, Wall Street Journal and more.

Julio C. Perez IV (Editor) graduated with an MFA from Florida State University and has worked steadily as an editor in reality TV on shows such as "When Vacations Attack." In 2010, he edited *THE MYTH OF THE AMERICAN SLEEPOVER*, which played at the Cannes Film Festival and served as an editor for the 2012 Sundance Directors Labs.

Margaret Kaiser (Production Design/Wardrobe) was born in Elyria, Ohio and since then has worn no fewer than three outfits a day, not including her birthday suit. A seamstress since the age of 9 and now a professional thrift store/yard sale enthusiast, *THIS IS MARTIN BONNER* is her first feature film project as a production designer and wardrobe stylist. She has previously worked on countless commercials and shorts in Los Angeles.

600 West Productions presents
in association with Stay Glorious

THIS IS MARTIN BONNER

Written and Directed by
Chad Hartigan

Produced by
Cherie Saulter

Co-Produced by
Aaron Schnobrich

Executive Producer
Nick Cucinella

Photographed by
Sean McElwee

Edited by
Julio C. Perez IV

Music by
Keegan DeWitt

Production Design and Wardrobe by
Margaret Kaiser

Sound Mixer
Jarrett DePasquale

Boom Operator
Cassady O'Neal

Gaffer
Nate Brown

First Assistant Director
Lauren Smitelli

Sound Designer
Andrew Scott Duncan

Colorist
Alex Bickel

Casting by
Andi Glover
Juli Green

Associate Producers
Pandora Edmiston
Jay Hill
Jeffrey Ruggles
J. Ryan Stradal

Paul Eenhoorn

Richmond Arquette

Sam Buchanan

With
Robert Longstreet

And
Demetrius Grosse

Cast

Martin Bonner	Paul Eenhoorn
Locy	Demetrius Grosse
Supervisor	Tom Plunkett
Optometrist	Christy Lighthouse
Optometrist Assistant	Jef Derderian
April	Kristin Slaysman
Ryan	Andrew Scott Duncan
Auctioneer	Jeff Pilliod
Floor Auctioneer	Connie Pilliod
Travis Holloway	Richmond Arquette
Breakfast Waitress	Melanie Payne
Steve Helms	Robert Longstreet
Presbyterian Pastor	Rev. Tom Baughman
Angela Helms	Jan Haley
Cheryl	Moira Price
Speed Dater	Felix Polanski

Lacy
Coffee Waitress
Goalkeeper
Max
Francis Astley
Greydon
Methodist Pastor
Diana Holloway
Diner Waitress
Jeff

Allie Braun
Morgan Keese
Stefani Pehle
Tom Jacobs
Paul Gregory
Ronnie Gunter
Rev. Judith Bither
Sam Buchanan
Tarah DeSpain
George Ducker

Budget Consultant
Addition Dialogue By
Legal Services

Matthew Goldberg
Tara Everhart
George M. Rush

Color Assist

Pearly Leung
Mike Howell
Clinton Stapleton
Marc Ripper

Music Supervisor
Prop Graphics & Design

Supervising Sound Editor
Dialogue Editor

Andrew Scott Duncan
Katy Wood

Catering
Grip

Annabeth Catudan
Nino Paternostro
Kaleb Temple
Jef Derderian
Timothy Gaer
Ralph Taguba
Nate Brown
Dan Riesser

Talent Assistant
Production Assistant

Still Photographer
Second Unit Director

Payroll Services

NPI Production Services &
Diego Stawski
Film Emporium, Inc.

Insurance Provided by

Hotel Accommodations Provided by
HARRAH'S

Camera Provided by Aaron Schnobrich

Grip and Lighting Provided by DTC Lighting & Grip

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