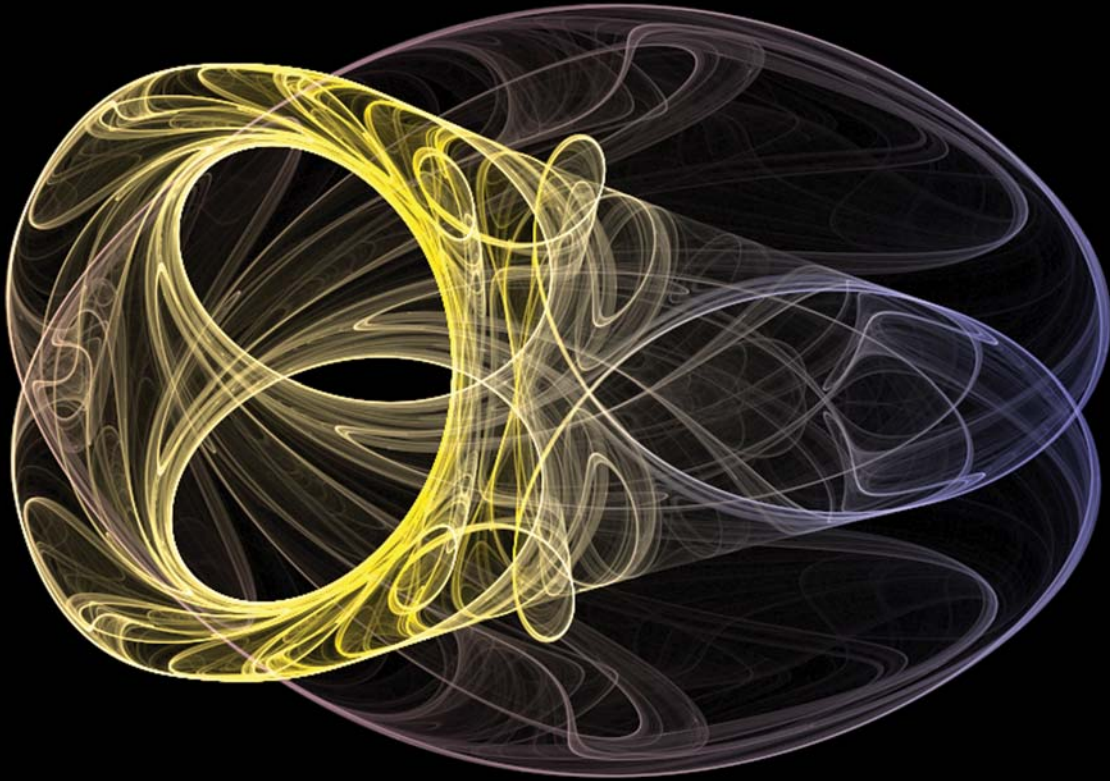


FOUND IN TIME



Time isn't what it used to be

CHAOTIC SEQUENCE presents MACLEOD ANDREWS MINA VESPER GOKAL KELLY SULLIVAN DEREK MORGAN "FOUND IN TIME"
ERIC MARTIN BROWN MOLLIE O'MARA CURT ROBERT BOURIL STEPHEN BRADBURY costume designer GHISLAINE SABITI
casting KATHERINE HINCHEY sound design and music QUENTIN CHIAPPETTA edited by DANIEL LOEVENTHAL director of photography
BEN WOLF associate producer ROBERT L. SEIGEL produced by CHAOTIC SEQUENCE INC. written and directed by ARTHUR VINCIE

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CHAOTIC SEQUENCE, INC. AND FOUND IN TIME LLC

Presents

FOUND IN TIME

WRITTEN AND DIRECTED BY**ARTHUR VINCIE**
PRODUCED BY**CHAOTIC SEQUENCE, INC.**
ASSOCIATE PRODUCERS **MARILYN HOROWITZ**
..... **GAVIN AP'MORRYGAN**
..... **MARTHA P. NOCHIMSON**
..... **RICHARD NOCHIMSON**
..... **ROBERT L. SEIGEL**
DIRECTOR OF PHOTOGRAPHY **BEN WOLF**
EDITOR**DANIEL LOEWENTHAL**
SOUND DESIGNER AND COMPOSER..... **QUENTIN CHIAPPETTA**
CASTING DIRECTOR **KATHERINE HINCHEY**
COSTUME DESIGNER **GHISLAINE SABITI**
HAIR/MAKEUP ARTIST **JANIS LOZANO**
PRODUCTION SOUND MIXER..... **ANTHONY VIERA**

CAST

MACLEOD ANDREWS
MINA VESPER GOKAL
KELLY SULLIVAN
DEREK MORGAN
ERIC MARTIN BROWN
MOLLIE O'MARA
CURT ROBERT BOURIL
STEPHEN BRADBURY

WITH:

**GLENN THOMAS CRUZ, STUART RUDIN, MARY MONAHAN , AVERY PEARSON,
ALLISON F. PHILLIPS, JUSTIN MYRICK, JADEN MICHAEL, TONY WOLF, ADAM FEINGOLD**

TIME ISN'T WHAT IT USED TO BE



Ayana (Mina Vesper Gokal) changes reality with her spinning machine.

Found In Time is a fantasy that combines elements of *film noir*, sci-fi, and drama. It takes place in an “altered” present-day New York City. Psychics with real powers sell their “wares” on the street, marginalized by society and closely monitored by the dreaded Psychological Police Corp (the “Psychcops”). They lead dark, lonely lives, plagued as much as helped by their gifts.

Our hero, Chris, is a psychic “collector.” He compulsively picks up the things most of us throw away or forget — pens, coins, lighters, keys, stones, and other detritus — and sells them to passersby. But every object he picks today will have meaning for someone in the future.

His gift comes with a big downside, however — he experiences his life out of order, “slipping” between the past, present and future. Chris wants to live a “regular” existence, but can’t get his slippage under control.

But when he commits murder in the future, he realizes he has to alter his present in order to prevent it. But how can he do this when he’s not even sure of *what time it is*?

FINDING THE FILM



Chris (MacLeod Andrews) finds a nail that could save his life tomorrow – or got him killed yesterday.

“*Found In Time* builds on ideas I’d been thinking about for a long time,” says writer/director Arthur Vincie. “I love characters who live on the margins between worlds. My first film, *Caleb’s Door*, was about a writer who starts mixing up his reality and his nightmares. ”

After selling *Caleb’s Door* to distributor Around The Scenes, Arthur kept himself busy by writing new scripts and line producing other films. He optioned his sci-fi script *Vision* to Austin-based independent production company, Odyssee Productions. *The Witches’ Road*, a high-budget fantasy about modern-day witches, was a finalist in several screenplay competitions. “But none of these scripts seemed like the right *second* film for me to direct.

“Then I happened to see three features in a row: Bergman’s *Persona*, Renais’ *Last Year at Marienbad*, and John Carpenter’s *They Live*. Three different directors and subjects, but all of them had some core things in common. They were each very daring, personal works, and each wrestled with the idea that everyday structures — time (*Last Year*), identity (*Persona*), and money/politics (*They Live*) — are only skin-deep, hiding more complex truths. ”

“So I asked myself, what’s my version of these films — a personal, inexpensive, no-holds barred story that would examine the nature of time and reality. *Found In Time* then became a big experiment. I threw in characters, scenes and ideas and figured out how to connect them together in a narrative. When I thought I was getting too structured, I started going in the opposite direction — stripping away dialog and exposition until the work was more evocative and elliptical. Hopefully the result is a film that will take the audience on a real journey.”

PRODUCTION NOTES



Director Arthur Vincie confers with Director of Photography Ben Wolf on location in the Bronx.

To bring together a film that moves backwards and forwards in time was a challenge. To do so on a low budget meant forsaking expensive effects, and focusing on casting and dynamic camerawork, sound design and editing.

Arthur started out by asking Katherine Hinchey, who he'd worked with before on *Exposed*, to cast the film. "Kat is great," says Arthur. "She was the producer before she became a casting director. So she really 'gets' independent film production, and has a very organic approach to casting."

Casting was a challenging process, particularly with the roles of the psychics — Chris, Ayana, RJ — and Chris's girlfriend, Jina. "Kat sifted through literally thousands of resumes, and we auditioned hundreds of people. The key is to find actors who can identify with both the 'light and shadow' sides of their characters. Mina Vesper Gokal (Ayana) and Derek Morgan (RJ) were head-and-shoulders above just about everyone else. But finding Chris and Jina proved more arduous.

"Kat recommended I look at Kelly Sullivan, who she'd worked with on *Ice Grill U.S.A.* Kelly really sold me on the dual nature of Jina — she's in love with Chris but may be lying to him in a big way. And MacLeod came in literally at the last minute, when we lost a potential lead to a schedule conflict. He blew us both away with an audition that was already so nuanced."

For the crew, Arthur turned to his long-time collaborators: director of photography Ben Wolf, production sound mixer Anthony Viera, gaffer Simeon Moore, legal counsel Bob Seigel, and sound designer and composer Quentin Chiappetta.

“Working with Ben, Anthony, Simeon and Bob again was a no-brainer. Ben is one of the fastest cinematographers I’ve ever worked with, and Anthony has gotten clean sound in some *very* challenging spots. All of these folks have worked with me on at least a dozen projects, Bob has been my attorney for more years than either of us would like to admit. Quentin designed and mixed my senior short at NYU, and designed a film I production managed, *Helena From The Wedding*. He’s got terrific taste and knows how to deal with tricky stories.”

To make up for the limited budget, preproduction started early. “We shot the film in September, but we started scouting in April,” recalled Ben Wolf. “Arthur and I would get on the bus or train, walk around, shoot some stills, and see how the script would support the location. One of the things we discussed a lot was imparting this New York vibe to the film without showing all the clichéd landmarks. The Bronx has that feeling, and it’s a very ‘undershot’ area.”

Ben had found the Bronx location for the “psychic vendor street” — where nearly 1/3 of the film takes place — while scouting for another film. “I just remembered it had great energy, a lot of foot traffic, and very strong visuals — sloping hills, a lot of sky overhead, a mix of ultra-urban and quiet streets.”

Luckily they also found the Davidson Community Center, a nonprofit based right down the block from their primary location. Angel Caballero and the staff at Davidson welcomed the *Found In Time* crew with open arms. “These guys were terrific,” says Arthur. “They opened up their entire center to us for holding, storage, makeup and wardrobe. They hooked us up with local restaurants, introduced us to everyone in the area, and even found some PAs for us.”

The borough also provided the film with a very different location—a small meadow in the enormous Pelham Bay Park.



“We weren’t sure we would be able to find a space like this in the city, but we just kept trying, and sure enough we were able to find a good spot that was close enough to modern conveniences but far enough away from the city to look wild,” says Ben.

SPEED SHOOTING

Because of the small budget, it was necessary to adopt a “lean and mean” strategy for production. “The last two years I’d been production managing shoots with 14-20 people in the crew, which is pretty tiny,” explains Arthur. “For *Found In Time*, we had to get even smaller. On big day, our crew was ten people. But this allowed us to shoot about two to three times faster than a typical Hollywood film, because we didn’t have this enormous apparatus to deal with.”

The film was shot in just 13 days, in Queens, the Bronx, Manhattan and Brooklyn. Rounding out the crew were the gifted costume designer Ghislaine Sabiti and hair/makeup artist Janis Lozano. “They’d worked together before, and had a really great energy and aesthetic sensibility. They came up with some great, creative wardrobe and makeup choices on a really tight budget.”

Ghislaine and Janis welcomed the chance to work on something a little different. “Often on these independent films, costume design means finding just ‘jeans and t-shirts’ for everyone,” says Ghislaine. “But here you have psychics, special police, and other offbeat characters, so there’s a real chance to express personality through clothing.” Similarly, Janis noted that “each character

occupied a particular social niche, and the psychics in particular were in a lot of mental anguish, so there were a lot of possibilities for working with their hair and skin tone.”

Editor Dan Loewenthal, a veteran with over thirty years of work, was a very lucky break. “I didn’t think it was possible to get someone of Dan’s caliber and experience on our budget,” comments Arthur. “But he liked the story and we really clicked. We knew we would be bringing him some very difficult footage, and I had faith that he wouldn’t be scared of it.”

The decision of what to shoot on became a question of aesthetics as well as budget. In late spring before the shoot, Ben bought a Canon 5D. This wonderful digital SLR camera took the independent film world by storm two years ago. With its incredible low-light performance, light weight and compact size, and ability to mount still camera lenses, it was a no-brainer.

“I was able to put the camera on a glidecam and achieve this very fluid look, which was especially important when shooting the exteriors,” says Ben. “And we were able to put the camera almost anywhere, including right up against a wall, between two cars, or in these tiny New York apartments.”

“The dailies were amazing,” remarks Dan. “I’ve seen films shot on just about everything from 35mm to miniDV. This camera, and Ben’s lighting, pushes the material well past the ‘video look.’ This looks like a *film*.”

STILLS



Chris (MacLeod Andrews) and Jina (Kelly Sullivan) argue about his time slippage, and what it's doing to their relationship.



Officer Morton (Curt Bouril) of the Police Psychological Unit — the "Psychcops" — tries to spook Chris.



Chris ends up in the dreaded Mine, slowly being worked to death by a guard (Tony Wolf). Will he escape? Or will he stay there forever?



Chris' time slippage begins to affect everyone around him. Where did the second Jina come from?



Ayana (Mina Vesper Gokal) tries to defend herself and Chris against Psychcop Jess (Mollie O'mara).



Three psychics on the run: RJ (Derek Morgan), Ayana (Mina Vesper Gokal) and Chris (MacLeod Andrews).

ON THE SET



Director Arthur Vinci and the cast discuss a particularly tough scene between the Psychops and the vendors.

Director Arthur Vinci and boom operator Shawn Allen watch a rehearsal.





Actors Mina Vesper Gokal and Eric Brown (background left) find their first positions, while DP Ben Wolf and gaffer Simeon Moore get ready to start shooting.



Production Sound Mixer Anthony Viera doing an amazing job of filtering out the sounds of New York City.



Costume designer Ghislaine Sabiti (left) and hair/makeup artist Janis Lozano touch up Mina Vesper Gokal.

Derek Morgan and MacLeod Andrews get ready to work with Allison F. Phillips and Jaden Michael.



ABOUT OUR CAST

MACLEOD ANDREWS, *Chris*

MacLeod Andrews has performed in a number of shows Off-Broadway including the sold-out production of *Slipping* (Rattlestick Playwrights Theater/Rising Phoenix Rep); *Too Much Memory* (NYTW Jonathan Larson Lab); *Somewhere in the Pacific, No End of Blame, Hang Up* (Atlantic Stage 2/PTP). He is a company member of Rising Phoenix Rep with whom he has performed in the shows *Nobody* by Crystal Skillman and *What Happened When* by Daniel Talbott. He's been in a handful of indie features and shorts; and recorded numerous audiobooks, some award winning. He does stuff with Funkanomics Comedy that can be seen on Funny or Die. He is a graduate of Middlebury College. Much respect and thanks to manager Robert Stein. You can visit MacLeod at www.macleodandrews.com.

MINA VESPER GOKAL, *Ayana*

Mina has performed in a number of films, television shows, and plays, including Tyleen Kelly's *The Insect Play* and *Second Shepherd's Play* for CUNY, and *The Visit* (dir. Nigel Maister). She's also worked on MTV's *Made* and *The Employee* and just wrapped production on the independent films *Zombies Versus Cannibals* and *Rendered* (dir. Sofian Khan). Her poetry can be read online at: www.minavespergokal.blogspot.com

KELLY SULLIVAN, *Jina*

TV/Film: *Found in Time, Law & Order: C.I., The Producers Movie, Caroline By Committee*. Recently released *Winter of Frozen Dreams, Meet Pete, Greta*, and upcoming *My Father's Will*, and *Ice Grill USA, One Life to Live* (ABC), *As The World Turns* (CBS). Broadway: *Young Frankenstein, Contact, Bells Are Ringing*. Off Broadway/regional: *Burleigh Grimes* (New World Stages), *Enter Laughing* (York Theater), *Encores!* (City Center), *Steel Magnolias* and *Full Monty* (Paper Mill), *Carter's Way* (world premiere Kansas City Rep), *Chicago* (Pioneer Theater), *Importance of Being Ernest & Private Lives* (Great Lakes Theater), *Mystery of Edwin Drood* (St. Louis Rep).

DEREK MORGAN, *RJ*

Derek Morgan hails from the Spanish Harlem section of New York City and grew up in the famed George Washington Houses. Derek was raised by a single mother (Celestine Morgan) who encouraged her son to pursue that 'itch' so he spent his summers earning a paycheck acting in stock theatre. While attending Benjamin Franklin High School, Derek started acting in the episodic radio show *Compositions Live* on WBAI Pacifica Radio which became his escape from negative activities. The radio series kept him focused and out of trouble in school and on the streets of East Harlem.

Derek graduated from California State University at Fullerton with degrees in acting. He then did a tour in the U.S. Navy as a Hospital Corpsman (Medic) where he was honorably discharged in San Diego, California. Derek saw an opportunity and worked his way up to Los Angeles to pursue the ‘scratch for that itch.’

Derek’s professional acting debut was in the role of Hud in a Chicago production of the love-rock musical *Hair* with Michael Butler as producer. *Hair* got him an agent and that began a series of small roles and some directing opportunities. Derek directed a production of *Hair* in Houston, Texas (with some ambitious producers) to favorable reviews. He worked as co-director for the gospel musical *Calling All Saints* presented at the Wiltern Theater in Los Angeles. Then Derek was hired as second unit director for the music video *Close 2 U* by Lil’ Soldiers for No Limit Records, Master P’s (Percy Miller) production company.

Derek’s breakthrough role was as Thomas Gibson on Lifetime’s *For The People*. He was heralded for his charisma and presence. The unique television series *Joan Of Arcadia* gave him the chance to share the spotlight with some of the industry’s best actors and directors. Derek’s lead performance in the critically acclaimed theatrical production of *Black Olive* in Los Angeles led to his NAACP Theatre Award nomination for Best Supporting Actor. Derek is involved in several film and television projects in final development — keep your eyes open.

ERIC MARTIN BROWN, *Anthony*

Broadway: *Dance of Death*. Off-Broadway: *The Widowing of Mrs. Holroyd* (Mint Theater Company); *Suddenly Last Summer* (Niko Productions); *Fly* (Lincoln Center Institute); *Servicemen* (The New Group); *The Ruby Sunrise* (The Public Theater/NYSF); *Big Trouble in Little Hazard* (NYFF); *Country Dark* (MIF); *As I Lay Dying* (Ohio Theater); *After the Show* (Drama League); *In Vitro* (Soho Rep). Regional: *The History of Invulnerability* (Cincinnati Playhouse); *Age of Arousal* (The Wilma Theater); *Holiday, The Imaginary Invalid* (Elm Shakespeare Company); *Taming of the Shrew* (Capital Rep.); *Doubt* (Nevada Conservatory Theater); *Three Days of Rain* (The Studio Arena); *Richard II, A Midsummer Night’s Dream* (The Shakespeare Theatre D.C.); *Smash The Old Globe, Arcadia, Bread Loaf* (Arkansas Rep); *Bertrand Priest* (Yale Repertory); *Richard III* (American Drama Group Europe); *One Flew Over the Cuckoo’s Nest*.

Film/Television: *Law & Order: SVU; Third Watch, Law & Order: Criminal Intent, As the World Turns, One Life to Live, All my Children, The Response, Jacklight, A Christmas Dinner*. MFA Yale School of Drama, BFA New York University.

MOLLIE O'MARA, Jess

Mollie O'Mara, a founding member of the critically acclaimed and award-winning downtown theatre company Cucaracha, originated roles in over 35 productions while directing and designing over ten. Most notable is *Crowbar* by Mac Wellman (The Old Victory Theater) on 42nd Street, which won the New York Outer Critics Circle and OBIE awards. Also in NYC she appeared in productions with the Public Theater, New Georges, SOHO Rep. Tiny Mythic, The Ontological and many more. She's also appeared in many productions at The Schoolhouse Theater. Mollie appeared in a recurring role on *All My Children* for over fifteen years. Other TV credits include *One Life to Live*, *Another World*, *Guiding Light*, *Law & Order*, *The Jon Stewart Show*, and *Help 911*. Film credits include work with Hal Hartley, Merchant Ivory, Vestron and Sony. Mollie has done many commercials and voice-overs. She received her BFA from Catholic University in Washington, D.C. and is a MOM of two with her own rock band.

CURT BOURIL, Morton

Curt was born raised and educated in Iowa. After graduating from the University of Iowa Theatre Dept he moved to LA and worked in animation with Dreamworks doing voices on *Sinbad*, *Shark Tail* and *Madagascar*. After leaving animation Curt became a working/struggling actor in LA for 6 years before trading in his vegetable oil Mercedes and surf board for a 6 and a half story walk up apt in the village. Curt moved here to work on an off-Broadway play called *Guest At Central Park West* which he parlayed into back-to-back Broadway plays. First Roundabout's production of *A Man For All Seasons* with Frank Langella; then *Accent On Youth* with David Hyde Pierce. Curt was very excited to work with everyone on *Found In Time* and even grew the mustache specifically in the hopes of looking older and that way would have a better chance of booking the film. By the way the mustache helped him book three films that summer but it was all in the hope of playing Morton.

ABOUT OUR CREW

ARTHUR VINCIE, *Writer/Director*

Arthur has over 10 years of film and television production experience as a line producer, producer, and director. *Caleb's Door*, his first feature, is now available on DVD and VOD through distributor Around The Scenes.

Arthur's spec script *Vision* was just optioned by director/producer Stacy Davidson and Odyssee Pictures. His short films *The Prayer Tree*, *Matter*, *Mornir/Mornen* and *Secret Language* have screened at various film festivals and art venues, including the International Poetic Short Film Festival, the Seguin Arts and Film Festival, the Cinebarre screening series, and the Stomper! European traveling art/film/video fest.

Arthur's other specs have been finalists in several competitions, including the Bridge International, WriteMovies, Shriekfest Sci-Fi/Horror, Exposurama, AceFest, and Writer's Place competitions.

Arthur has also line produced or production managed several feature films, including *Helena From The Wedding*; *Goodbye Baby*; *Windows* (also post supervised); *Rock the Paint* (also post supervised); *The Toe Tactic*, directed by acclaimed animator Emily Hubley; *Racing Daylight*, starring David Strathairn and Melissa Leo; *Company K*, a World War I film based on the Frederick March novel; and *The Reawakening*, directed by Native American Diane Fraher. These films have screened at the Tribeca, Slamdance, Nantucket, SXSW, Rome, Woodstock, and other film festivals, and have gone on to theatrical, DVD and cable distribution. In addition to features, Arthur has line produced second-unit shoots, industrials, music videos, and short films.

Between 1996 and 2007, Arthur was a partner in ArtMar Productions, an independent production/education/consulting company. In 2007, Arthur founded Chaotic Sequence Inc., which focuses on producing shorts and features. To date the company has production managed several projects, produced several short films, and is currently producing *Found In Time*.

Prior to line producing, Arthur worked in just about every department, for ABC, NBC, BBC America, MSNBC, the Knitting Factory, and various independent production companies in the New York City area.

Arthur has written articles on budgeting and postproduction for *Indie Slate* and *Student Filmmaker* magazines, and has guest lectured at New York University, the School of Visual Arts, the Art Institute of New York, and Fairleigh Dickinson University. He holds a B.F.A. in Film and Television Production from New York University.

ROBERT L. SEIGEL, Associate Producer / Production Legal

Robert Seigel is a partner in the law firm Cowan, DeBaets, Abrahams & Sheppard LLP, which specializes in film, theater, television, publishing, art, new media, and intellectual property matters. He represented the award-winning independent films *Forty Shades of Blue*, directed by Ira Sachs and starring Rip Torn (2005 Sundance Film Festival Dramatic Grand Jury Prize), *Brother to Brother* (Wolfe Video), and *What Alice Found*, starring Judith Ivey (Castle Hill).

Mr. Seigel served as production counsel for such projects as *Entre Nos* (2009 Tribeca Film Festival, 2009 Woodstock); *10th & Wolf*, starring Giovanni Ribisi, Brad Renfro, and Dennis Hopper; *East Broadway*, directed by Fay Anh Lee (2007 Tribeca); *Dummy* (Artisan/Lionsgate) with Adrien Brody and Milla Jovovich; *National Lampoon's Pledge This!*, starring Paris Hilton; *Runaways*, starring Aaron Stanford and Robin Tunney; and *Swimmers*, starring Sean Hatosy, Sarah Paulson, and Cherry Jones (Hamptons).

Mr. Seigel is a contributing editor for *Indie Slate* magazine and writes a regular online column, "Seigel on Legal," for the Independent Feature Project's website. He has also written articles on business and legal topics for publications such as *Entertainment Law & Finance*, *The Independent Filmmaker*, *International Documentary*, and *The Benjamin Cardozo Journal of Arts & Entertainment Law*.

Mr. Seigel has lectured on film and television legal issues at the Practising Law Institute, New York County Lawyers Association, New York Women in Film and Television, the School of Visual Arts, the Association for Independent Video and Film, the Independent Feature Project, the Avignon/New York Film Festival, New York University, and at other film, video, and television seminars and panels.

KATHERINE HINCHEY, Casting Director

Katherine currently heads up Friends of Mine, which casts features, shorts, television, commercials, and theater. She recently cast the independent feature *Ice Grill U.S.A.* (dir. Mark Bernardi, currently touring festivals) and *Bye Bi Love* (dir. Giovanna Chesler, currently in post). She was the production manager and provided additional casting for the film *Winter of Frozen Dreams* (dir. Eric Mandelbaum, starring Thora Birch and Keith Carradine).

Prior to founding Friends of Mine in 2005, Katherine co-founded the production company ABC Film and Video, where she served as producer, casting director and COO. The company cast films, produced several shorts and features, and offered courses in production and postproduction. While at ABC Katherine produced the feature film *Exposed* (dir. Burke Heffner) and numerous award-winning shorts.

BEN WOLF, Director of Photography

After winning a Student Academy Award for Best Cinematography for his first movie, *Gold Mountain*, Ben has concentrated on narrative films. He worked with Arthur Vincie previously on *Caleb's Door*. Other films such as *Lustre* (director Art Jones), *The Young Girl and the Monsoon* (director James Ryan), and *Windows* (director Shoja Azari) have garnered acclaim at numerous festivals, including Locarno, Venice, Tribeca, and Bermuda. Recently, Ben filmed artist Shirin Neshat's commission for cellist Maya Beiser's *Almost Human* tour, which premiered at Carnegie Hall in New York City.

Location work has taken Ben from Albania to the deserts of Xinjiang and Israel to the hill stations of India, in addition to the summit of that gem of all urban locations: the West Tower of the Brooklyn Bridge. Ben's commitment to visual character studies continues with his latest features, *The One* (director Caytha Jentis), *Henry May Long* (director Randall Sharp), *Favorite Son* (director Howard Libov), and *She Wolf Rising* (director Marc Leland). His latest short *Requiem For Kosova* (director Dhimiter Ismailaj) premiered at the Cannes Market Short Film corner and has gone on to screen at over ten festivals, winning awards at three.

DANIEL LOEWENTHAL, Editor

Daniel Loewenthal is a feature film editor who has worked in New York, Los Angeles and on location in many different countries. He has worked for major film studios (Paramount, Orion, Turner Productions) and independent producers alike. He has over 40 feature film and long form documentary credits. Since the 80's he's edited action films, independent films, music videos, commercials, infomercials, corporate videos and pieces for museum art installations. Many of the pictures Mr. Loewenthal edited had major box office and film festival success (Sundance, Palm Springs, Cannes). His credits include *The Cutting Edge*, *Voices in Wartime*, *The Music in You*, *Missing in Action*, *Stephen King's Silver Bullet*, *Friday the 13th Part IV*, *Cadillac Ranch*, *Red Scorpion*, and many others. *Hard Choices*, an independent film edited by Mr. Loewenthal, was touted as a "10 best of the year" pick by major film critics. Presently, Mr. Loewenthal divides his time between teaching film editing at Montclair State University as an adjunct professor; producing and directing documentaries, corporate videos and commercials; editing independent films; and working on his own media projects.

GHISLAINE SABITI, Costume Designer

After graduating with honors from Atelier Chardon Savard Fashion School in Paris, France, Ghislaine has passionately taken the fashion and entertainment world by storm. She designed award winning hosiery for Dupont De Nuemours, and collaborated worldwide with respected names such as Dim and Yazbuckey. During her stay in Paris, Ghislaine became a regular participant during Paris Fashion week, serving as Wardrobe Assistant for Issey Miyake, Smalto, Fred Sathal, Olivier Theyskens, and Gaspard Yurkievich. Her work has also been featured on International Trade Shows such as Who Next and Salon Du Prêt A Porter.

Her Paris and New York film/stage experience includes: wardrobe supervisor for the films *Dinner Guest Teaser*, *Running Dog*, and *Snowboarder*. She worked as Costume Designer for the play *Shrunken Heads* and assistant Costume Designer on the film *Country Round K*.

Ghislaine's commitment to excellence and groundbreaking material are inspired by period and contemporary pieces. Her vision is to continue to produce her designs thus leaving an imprint on the film and theatre industry.

JANIS LOZANO, Makeup Department Head / Special Effects Makeup

Since Janis was a child, she has had an infatuation with anything creative.

She was always involved in the artistic field, from art, to dance, to jewelry design, to acting and finally makeup artistry. Working for many years as a SAG actress, Janis was able to learn from the leading makeup artists in the industry, picking up tips along the way. Throughout the years she developed a high-end clientele including many celebrities and politicians. From film and television makeup to red carpet events Janis is sought out for her talent and professionalism. She also works with many photographers, actors, models, agencies and stylists, creating editorial, beauty, headshot, lifestyle/commercial and fashion show looks. Janis has also worked with prestigious designers for many of the New York Mercedes Benz Fashion Week shows and NY Couture Fashion Week shows. Her work has been seen in Lucky Magazine, GQ Magazine, Ravishing Magazine and Zink magazine to name a few.

She also specializes in brow shaping/grooming, lashes and hair styling. Her philosophy is simple... "Be yourself and wear what works for you. Enhance your best features and look natural doing it. Focus on preparing your skin well by hydrating, exfoliating and nourishing, in order to prepare the face for make-up. The rest should be fun, after all... IT'S JUST MAKEUP!"

ANTHONY VIERA, Production Sound Mixer

Anthony has over fifteen years of film and television experience, and has been mixing sound for ten. His has been the production mixer on over 50 features and several television shows, including *War Inc.*, *Mind the Gap*, *The Apprentice*, *Project Runway*, and Arthur Vincie's previous film *Caleb's Door*. Arthur and Anthony have worked together on *Windows* (dir. Shoja Azari, shot by Ben Wolf), *Rock The Paint*, *The Child Within*, and several shorts and industrials.

Anthony is also the president of On The Verge!, a production services company that provides production equipment and personnel for independent films.

QUENTIN CHIAPPETTA, Composer / Sound Designer

Quentin Chiappetta enjoys a broad career as a composer, sound designer, and recording engineer. After receiving a bachelor's degree in composition from the Eastman School of Music, he moved to New York. Quentin quickly established himself as an innovative and versatile creative partner for a wide of variety of artistic endeavors, from nationally syndicated television shows to musical works accompanying modern dance performances to a growing roster of indie films and documentaries.

His music and sound work have been heard on the Discovery Channel, Bravo, the Sundance Channel, public television stations across the nation, and all the major networks. Recent television projects include scores for the A&E channel's popular reality shows *The First 48* and *Detroit SWAT*; the Discovery/Times' *Decoding Disaster*, for which he created the opening theme music; and the PBS documentary *Harold Weston: A Bigger Belief in Beauty*, which is also part of the permanent collection of the Adirondack Museum in upstate New York.

Quentin's music and sound design have been heard at major film festivals, including Sundance, the Hamptons, Chicago, Toronto, Austin, South by Southwest, Silverdocs, Redbank, Brooklyn, New York Experimental, and OutFest. He wrote the score, designed the sound, and prepared the final mix for *Fall Before Paradise*, a feature that was named Best Film at The Director's View Film Festival and is currently available on DVD. Quentin also wrote the score, designed the sound, and prepared the final mix for *Transit*, a short that won the Audience Award in Provincetown, and was screened at over 30 festivals. His work has been heard at the Tribeca Film Festival in every season of the festival's existence. His most recent film, *The Polymath; the Life and Times of Samuel R. Delaney, Gentleman* was shortlisted by the New Yorker, The Village Voice, and The New York Times.

Quentin is the recipient of two Innovative Theater Awards—one for music, one for sound design—for Dan Gordon's Off-Broadway drama, *Murder in the First*. He's written music and designed sound for plays by writers such as Joyce Carol Oates and David Drake and for companies such as the Director's Company. He's been commissioned by many notable New York choreographers, with performances in venues such as the Kitchen, Bryant Park, The Joyce, DTW and the New York Public Library for the Performing Arts. Quentin is the recipient of multiple Meet the Composer grants.

Quentin has been on the faculties of Marymount Manhattan College and the Martha Graham School. As the music director and composer-in-residence for Cirque Le Masque, an avant-garde touring circus company, he has brought his music to Europe, South America, and across the United States. As a sound engineer, he has recorded, produced and mastered CDs of music performed by classical pianists, hip-hop artists, avant-garde sound artists, and singers.

Quentin is the sole proprietor of Media Noise, which has served as his base since 2000.

CREDITS

CAST

MacLeod Andrews Chris
 Mina Vesper Gokal Ayana
 Kelly Sullivan Jina
 Derek Morgan RJ
 Eric Martin Brown Anthony
 Mollie O'Mara Jess
 Curt Robert Bouril Morton
 Stephen Bradbury Ananasi

Glenn Thomas Cruz Mark
 Stuart Rudin Isaac
 Mary Monahan Nadine
 Avery Pearson Matthew
 Allison F. Phillips Joan
 Justin Myrick Nicholas
 Jaden Michael Billy
 Tony Wolf Randall
 Adam Feingold Carl

Stunt Coordinator Manny Siverio
 Fight Captain Benjamin Gabriel

CREW

Written and Directed By Arthur Vincie
 Produced By Chaotic Sequence, Inc.
 Associate Producers Gavin Ap'Morrygan
 Marilyn Horowitz
 Martha Nochimson
 Richard Nochimson
 Robert L. Seigel

Casting Director Katherine Hinchey
 Director of Photography Ben Wolf
 Editor Dan Loewenthal
 Sound Designer and Composer Quentin Chiappetta
 Costume Designer Ghislaine Sabiti
 Production Legal Robert L. Seigel

Gaffer Simeon Moore
Best Boy Electric..... Roy Nowlin

Production Sound Mixer Anthony Viera
Boom Operators Shawn Allen
..... Joseph Battelli
..... Max Cooke
..... Kevin Tadge

Makeup Department Head and Special Effects MakeupJanis Lozano
Make-up/Hair Artist David Walker Jr.

Key Production AssistantsAlina Andranikian
..... Blaine Chou
..... Denzil K. Thomas

Production Assistants Dilruba Akther
..... Felix Berrios
..... Eugene Brown
..... Brian Green
..... Dhimitri Ismailaj
..... Chancelle Mafoua
..... Mark Shavers

Set Decorator Mark Burzynski
Tattoo Designed ByJanis Lozano

ADDITIONAL PHOTOGRAPHY

Director of Photography Ben Wolf
Additional Photography Dan Loewenthal

POST PRODUCTION

Visual Effects Artist Vickie Lazos
Colorist..... Verne Mattson
Titles Design Vickie Lazos and Chaotic Sequence, Inc.
Sound Design and Mix..... Media Noise
Original Score Composed and Performed By Quentin Chiappetta

GEAR

Soundstage Rental..... Cinemaworld
Caterers..... She’s Crafty
Payroll..... Media Services, Inc.
Grip/Electric Rentals..... Simeon Moore
Additional Camera Rentals..... FotoCare
Insurance Film Emporium
Walkie-Talkie Rental..... Gotham Sound
Weapons Rental..... Weapons Specialists Ltd.
Additional Production Rentals..... Kits and Expendables
..... Expendables Plus
Vehicle Rental Courier Car Rentals

THANKS TO

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The New York City Mayor’s Office of Film, Theater and Broadcasting
The New York City Department of Parks and Recreation
Screen Actors Guild
Rick Mowat

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Shawn Cargill
Veronica and Joan Criswell
Rose Kavov
Gowoon Kim
Joe Lamantia
Faith Pennick
Thomas Turley

TECHNICAL SPECS

Running Time: 88 minutes

Frame: Full HD, 1920x1080, 16:9

Rate: 24p

Sound: Dolby-E, Stereo LTRT

Shooting Format: H.264, shot on Canon 5D

Projection Format: DVD or HDCAM

Rating: NR

For more information contact Arthur Vincie at info@chaoticsequence.com

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