

Lionsgate and Roadside Attractions Present

# ALL IS LOST

**Written and Directed by:**

J.C. Chandor

**Starring:**

Robert Redford

Running Time: 107 Minutes

Rated: PG13

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# ALL IS LOST

## SYNOPSIS

Academy Award® winner Robert Redford stars in *All Is Lost*, an open-water thriller about one man's battle for survival against the elements after his sailboat is destroyed at sea. Written and directed by Academy Award nominee J.C. Chandor (*Margin Call*) with a musical score by Alex Ebert (Edward Sharpe and the Magnetic Zeros), the film is a gripping, visceral and powerfully moving tribute to ingenuity and resilience.

Deep into a solo voyage in the Indian Ocean, an unnamed man (Redford) wakes to find his 39-foot yacht taking on water after a collision with a shipping container left floating on the high seas. With his navigation equipment and radio disabled, the man sails unknowingly into the path of a violent storm. Despite his success in patching the breached hull, his mariner's intuition, and a strength that belies his age, the man barely survives the tempest.

Using only a sextant and nautical maps to chart his progress, he is forced to rely on ocean currents to carry him into a shipping lane in hopes of hailing a passing vessel. But with the sun unrelenting, sharks circling and his meager supplies dwindling, the ever-resourceful sailor soon finds himself staring his mortality in the face.

Lionsgate & Roadside Attractions, Black Bear Pictures and Treehouse Pictures present a Before The Door/Washington Square Films Production. Robert Redford in *All Is Lost*. The director of photography is Frank G. DeMarco and the underwater director of photography is Peter Zuccarini. Production designer is John P. Goldsmith. Editor is Pete Beaudreau. The music is composed by Alex Ebert. Visual effects supervisor is Robert Munroe. Executive producers are Cassian Elwes, Laura Rister, Glen Basner, Joshua Blum, Howard Cohen, Eric D'Arbeloff, Rob Barnum, Kevin Turen, Corey Moosa and Zachary Quinto. The producers are Justin Nappi and Teddy Schwarzman. Produced by Neal Dodson p.g.a. and Anna Gerb p.g.a. Written and directed by J.C. Chandor.

## ABOUT THE PRODUCTION

Filmmaker J.C. Chandor knew he wanted to make some form of open-water thriller long before his feature writing and directing debut, *Margin Call*, was nominated for a Best Original Screenplay Oscar®. But it took almost six years for him to finally hit upon the startlingly original idea for *All Is Lost*, a harrowing nautical adventure that takes place entirely at sea and features a single nameless—and nearly wordless—character.

“It’s a very simple story about a guy late in his life who goes out for a four- or five-month sail,” Chandor says. “Fate intervenes, the boat has an accident, and essentially we go on an eight-day journey with him as he fights to survive.”

Chandor’s screenplay bore little resemblance to a typical movie script. Rather than the standard 120 pages, it was roughly 30 pages long. And it consisted entirely of prose description, with no dialogue. In fact, when *Margin Call* producer Neal Dodson got his hands on the slim sheaf of papers, he asked Chandor when he would receive the rest of it.

“When J.C. said that it was the whole script, I was both terrified and excited,” Dodson recalls. “The first film we did together was all about dialogue, and this was very obviously not about dialogue. I admit that my first thought was, ‘I don’t know how the hell we’re going to get this thing financed’—because it’s pretty audacious and pretty brave.”

Fellow producer Anna Gerb (*Margin Call*) recalls reading the script on her deck with Chandor present, and being blown away by the sheer viscerality of it.

“I read it and I looked at J.C. and said, ‘Wow. I’m seasick,’” she recalls. “As a producer, I like to be in control. Being in the middle of the ocean on a sailboat, putting myself in a situation where I am at the mercy of the universe is something I just couldn’t imagine.”

Chandor, on the other hand, was intimately familiar with the universe of sailboats.

“Although I never sailed across the ocean alone, sailing is something I grew up around,” he says, “so I knew the basic palette I was working with.”

Chandor says the sheer simplicity of the story—and the filmmaking challenge it presented—drew him to make the film. The story has echoes of Ernest Hemingway’s *The Old Man and the Sea*, and as Dodson describes “it’s an existential action movie about one man lost at sea, fighting against the elements and himself.”

A pivotal step in the film’s journey from script to screen was, of course, the casting of two-time Academy Award winner Robert Redford (*The Sting*). The iconic actor, director and creator of Sundance had met and been impressed with Chandor when *Margin Call* premiered at the Sundance Film Festival in 2011.

“I liked J.C. Chandor,” Redford recalls. “He represented, for me, the exact type of person that we want to support. He had a vision, he was a new voice on the horizon and he told his story in a very special way.”

When Chandor told Dodson that he wanted to cast Redford as the film’s sole character, referred to simply as “Our Man” in the script, the producer knew it was a longshot.

“I said, ‘Listen, he’s going to say one of two things when he gets that 30-page script,’” Dodson recalls.

“He’s either going to say, ‘Hell yes, this sounds amazing,’ or he’s going to say, ‘Why in the world would I do that? I have nothing to prove. Why would I put myself through that?’ And to our great, great benefit, he said yes.”

For his part, Redford was drawn to the originality of the project, which he describes as a story about a man who takes “one heck of a journey and one heck of a beating.”

“I really liked the script because it was different,” Redford says. “It was bold. It was eccentric, and there was no dialogue. I felt that J.C. was going to go through with that vision, even though it was not all explained. But I trusted that he knew what he was doing, that he had it in his head. I knew I would be supporting that vision even while not knowing everything, and that was interesting and good for me.”

Perhaps surprisingly, Redford says he doesn’t get bombarded with invitations to star in the movies of the independent filmmakers he champions. Quite the contrary, in fact.

“There’s something kind of ironic in that, all these years after starting Sundance and starting the film festival, none of the filmmakers that I supported ever hired me,” he says, then adds jokingly: “They never offered me a part! Until J.C.”

With their one-man cast in place, the producers sat down with the list of necessities for shooting the film. At the very top: a handful of sailboats, and a place to sink them. As it turned out, shooting the story of one man and his boat actually required three boats—specifically, three 39-foot Cal yachts. While all of them serve as Our Man’s sailboat, the *Virginia Jean*, each of the three boats was used for a separate purpose: One was for open sea sailing and exterior scenes, another was for the tight interior shots, and the third was for special effects.

Finding three similar boats proved to be a challenge, however, says production designer John Goldsmith, whose previous credits include *No Country for Old Men* and *The Last Samurai*. “We scouted them at different times and purchased them in different ports. They all had to be imported, which was a logistical exercise in itself. I think we were two weeks into prep before all three were side by side, ready for us to work on.”

Once they had them, the filmmakers put the boats through their paces—and then some. “We did pretty much everything that you can do to a boat on film,” Chandor says. “We sunk it, brought it back to life, sailed it, then put it through a massive storm, flipped it over, and sunk it again. I think it’s paramount to have a pretty deep understanding of the way these boats work, the way they sail and sink, as well as all of the different kinds of sailing elements we use to help move the story along.”

Chandor and Goldsmith collaborated closely in crafting a kind of back story for the boat itself, which in turn helped inform the story of Redford’s character.

“J.C. and I had some fantastic conversations about what story we wanted to tell about Our Man that would be expressed through this boat,” Goldsmith recalls. “What kind of past has he had? Was he a military man? Is he a businessman? Is he a family man?”

Goldsmith says Chandor gave him detailed notes to guide the production design. For instance, the director told him he envisioned Redford’s character bought the boat at age 51, six years after the boat was built.

Ten years after that, the boat's upkeep may have slipped a little due to the economic slump in the 1990s. Painting the back story in even greater detail, Chandor envisioned that Redford's character retired seven years after that, then invested about \$20,000 in updating the boat.

"So maybe he selected certain things like the cushions, which were tired, and reupholstered those," Goldsmith explains. "Maybe he upgraded the window treatments, maybe a few pieces of electronics. So there's this idea of layering of time and history in this boat. But it's not an overhaul. It's not a renovation. In that way, the design had to be really careful about not coming too far forward, but being sort of quiet."

Given the solitary nature of the film, Chandor, at times, lets his camera linger on Redford and relish his quiet, simple activities in a way seldom seen on film.

"It's rare to watch someone think," Dodson observes. "Most movies are very 'cutty,' and I enjoy those movies. But this isn't that movie. Yes, it's got action sequences, but the camera is going to sit on him for a while. We're going to watch him eat a can of soup, and watch him have a glass of bourbon, and watch him cook, and watch him stand in the rain."

In one memorable scene, the sailor is chest-deep in water collecting supplies from his slowly sinking yacht. Then he takes a break to stand before the mirror and—for possibly the last time in his life—shave.

"You work against the odds in the weirdest ways," Redford says. "But when the odds are so great against you, you fight hard to create some normalcy in your life, even though it may seem weird."

Other scenes were intensely physical for the actor, who is known for doing many of his own stunts: from clambering up the sailboat's 65-foot mast to being dragged behind the boat to swimming underwater through the submerged sails. And then there's the opening sequence in which the sailboat collides with the shipping container and *Our Man* jumps from one to the other.

"We slammed a boat into the side of a shipping container with him on it—that's in the movie," Dodson says. "There's this huge jolt, and that's Bob actually hitting the side of a boat and being okay with it. We put him in a life raft and flipped him upside down and inside out, and he was game."

"Whenever he did his own stunts, it was both inspiring and exciting, and it also put a little fear in us," Gerb adds. "But he is in great physical shape. He loves the water and he loves to swim. There are a lot of physical challenges in making this film. Even just being wet all day is exhausting and physically draining on any actor. But his spirit and his understanding of the vision for this film just took over. He came to the set every day and absolutely gave himself over to the process of making this film."

For his part, Redford says he greatly enjoyed working with the director, whom he credits with getting the best out of him as an actor.

"I'm doing this because of J.C.," Redford says. "I like him. He has a joyous spirit and a wonderful disposition. But the thing that's incredible is how busy his mind is. It's a quicksilver mind, and I find it really fascinating. I think he will do very well, because he knows what he wants and he knows how he wants to get it, but he stays loose through the process, which I think is wonderful. He's very intuitive, he has a vision, and I trust him and his ability to deliver that vision."

Chandor's use of digital effects was largely restricted to enhancing backgrounds and skies, as well as

enhancing the waves that surrounded the boat and hammered Redford's character. All visual effects work was handled by a team at Toronto-based SPIN VFX, overseen by Chandor and longtime VFX supervisor Robert Munroe (*X-Men*).

Filming in water is notoriously challenging, and that was certainly the case with *All Is Lost*, which does not feature a single shot set on dry land. Camera crews filmed in various parts of the Pacific Ocean and the Caribbean, including off the coast of Ensenada, Mexico, about 80 miles south of San Diego. At one point, Redford sailed the Virginia Jean into port there, complete with a patched-up hole in the side of the boat.

"It was amazing to see the reactions of real sailors in the marina," says Gerb. "They were looking at our boat, which had clearly been through an incredible battle. It had a film crew hanging off of it and Robert Redford at the helm."

The shots of sea life—including shoals of small fish, yellowtail, barracuda and the beautiful if terrifying shots of dozens of swirling sharks—in the Bahamas, off the coast of Nassau and Lyford Cay, where an entire camera crew dove down more than 60 feet to capture the footage of the fish.

For the sequences involving the massive shipping vessels, the crew filmed in the ocean around Los Angeles—out of the port of Long Beach to the south, and further north near Catalina Island.

But the open ocean is no place to safely sink a yacht. For those scenes and a number of others, including the opening collision with the shipping container, the filmmakers turned to the world's largest filming tanks. Baja Studios, located in Rosarito Beach on Mexico's Baja Peninsula, the facility was effectively built from the ground up by James Cameron, who required a customized water environment to shoot the spectacular nautical effects for *Titanic*. In fact, some of the crew on *All Is Lost* had also worked on *Titanic*, including line producer Luisa Gomez da Silva, who works full time at the facility and counts herself part of "the *Titanic* generation."

The filmmakers used three giant water tanks for different aspects of the shoot, including the world's largest exterior tank, which sits right on the ocean and has an infinity-edge horizon line.

"It's the size of three football fields and it creates a very real ocean look," Gerb says. "These tanks mimic being out at sea, but in a controlled environment where we could safely pull off a lot of our stunts and special effects. It was really the only place in the world we could have made this film."

Initially, Chandor and Goldsmith believed they would have all they needed with the three boats, but one particularly dramatic sequence, in which the storm-tossed Virginia Jean repeatedly capsizes and rights itself, called for extraordinary creativity. Although the filmmakers had thought they could use the special-effects boat for this underwater rolling stunt, after further exploration they realized they needed to better protect Redford. As a result, multiple departments pulled together to build a special rig for the purpose.

Similarly, special effects supervisor Brendon O'Dell (*Training Day*) had to come up with creative solutions to simulate the violent movement of the boat in the storm. "Typically, on a big-budget movie, you'd build a really elaborate gimbal that could move the boat in any direction," he says. "But that would have been very expensive and time consuming, so we had to rethink our approach."

Instead, O'Dell's team used simple rigging and hydraulic cylinders, together with the natural buoyancy

of the boat working against the water. “We would just suck the front of the boat down with a cylinder and let the back up, and vice-versa,” he says. “It also worked side to side. It looked really good.”

The complex shoot required seven weeks of meticulous preparation—unusual for a small, independent film. “We needed to create a schedule that tracked wet scenes, dry scenes, storm scenes, with three boats, three tanks and an additional sound stage, night and day, stunts, VFX shots and non-VFX shots,” Dodson says. “It was a lot more complicated than anything I’ve ever worked on before, and enormously complex for a 30-day shoot on our budget.”

The producer says the crew worked less from the script than from a big map in their main conference room on which the entire movie was storyboarded.

“We didn’t really even have sides,” he says, referring to the daily printouts actors usually use. “We used a printout of that day’s storyboards—we’d just go through them and shoot them.”

To capture *All is Lost* Chandor turned to not one, but two directors of photography—Frank G. DeMarco and underwater cinematographer Peter Zuccarini. For DeMarco, the challenge of shooting a movie without dialogue was not without silver linings.

“One interesting thing is that you can do far more takes on a movie with less dialogue,” says DeMarco, who also worked with the director on *Margin Call*. “The other interesting thing is that, like in a silent movie, the director can sometimes direct the actor during the take. J.C. could actually say, ‘Bob, now remember this, and then do that, and pick up that, and look up there,’ while the camera was rolling.”

DeMarco says shooting interior shots in the tight space of a yacht’s cabin was also tricky—for example, when Redford had to squeeze past the camera on DeMarco’s shoulder or during very close shots.

“We shot with wide lenses, which helped a lot,” DeMarco recalls. “We used a lot of natural light. Ultimately, we just made it work.”

If some crewmembers found themselves having to contend with water, others thrived in it—and none more than Zuccarini, whose credits range from low-budget surfing documentaries to the seafaring blockbuster *Pirates of the Caribbean: The Curse of the Black Pearl*.

“He and his team know how to get in their wetsuits, seal up the cameras, balance their weight and their breathing, and swim in and under the water, shooting footage that you can’t believe,” Dodson says.

With its smorgasbord of water-related challenges, *All Is Lost* was an irresistible project, says Zuccarini. “I specialize in putting cameras in places that are very wet. So when I saw from the very first moment of the script that there’s water flowing into the boat, he’s immersed in water, water is going to spray on his face, waves are dumping on him—I admit, I was pretty excited.”

Adding to the production challenges, editor Pete Beaudreau (*Margin Call*) did the first pass of editing on location to ensure that the production got what it needed. After a rough start, he says he got used to the approach.

“Because I was able to get the material so quickly, I could show J.C. at the end of the day whatever he had shot that morning, all put together,” Beaudreau says. “And if he felt like he was missing something, we could go in the next morning and grab it.”

In a film so devoid of dialogue, the musical score assumed special importance. Chandor turned to acclaimed singer-songwriter Alex Ebert, leader of the band Edward Sharpe and the Magnetic Zeros, to compose the film's score—his first such project.

“It was sort of a shocker in some ways,” says Ebert. “It’s amazing that J.C. would have that kind of faith in someone who hadn’t scored a film.”

Ebert says Chandor initially asked him to deliver very subdued materials, drones and low notes that sustained over scenes. He also specifically requested that the instrumentation avoid piano. That was challenging for the composer, who had already written some pieces on piano, but he understood Chandor’s reasoning.

“The piano has this inherent emotion to it,” he says. “We didn’t want anything that was ‘emotion in a can’ or ‘tension in a can.’ But eventually I started taking more chances, and after some back and forth with J.C., we landed in this middle spot that I think was perfect.”

Ebert says he played various instruments, including synthesizer, crystal bowls and Tibetan bowls. He also played orchestral samples, most of which were later replaced by musicians using real instruments. Other times he came up with themes on the piano, then mocked them up with sampled flutes or other sampled instruments, before bringing in great musicians to play them. Seth Ford-Young, the bass player from the Magnetic Zeros also provided a number of sounds that evoked the calls of whales and other sea mammals.

“The biggest challenge was walking that fine line between truth and melodrama,” Ebert says. “You don’t want to undershoot it and you don’t want to overshoot it. You want to nail the emotion precisely. Anything else is not doing it justice.”

For Ebert, *All Is Lost* is an inherently emotional film with massive stakes, and he felt he needed to express that in the music.

“It’s about beauty,” he says. “It’s emotional and everything that comes along with life and death, and nothing less. I think that’s the primary subject of humanity—and it’s something that you might want to stay away from because it would be overdramatic. But this dude’s in the middle of the ocean on a raft. Let the music be emotional because it is emotional. We followed the movie’s lead.”

The task of building a robust soundscape for an almost dialogue-less film on the sea fell to the Oscar-winning sound team behind such hits as *Saving Private Ryan* and *Jurassic Park*, Richard Hymns and Gary Rydstrom, along with their colleagues Steve Boeddeker and Brandon Proctor, from Marin County’s famous SkyWalker Sound. They had already worked on several films with Redford in the director’s chair and welcomed the chance to work with him again.

In some ways, *All Is Lost* is a tribute to man’s seemingly limitless ingenuity and resilience, with Redford’s character simply refusing to quit.

“This character keeps going to a point when some people would give up and say, ‘It’s too much,’” Redford says. “I’m out in the middle of nowhere. No one is here to help me and it seems like I’ve done everything I possibly can. Why not give up?”

To answer that question, Redford references an earlier film whose sparseness and primal simplicity have something in common with *All Is Lost* and in which the actor plays another lone man battling nature



and self.

“I thought about *Jeremiah Johnson*, about that film and that character, especially since I had developed that project myself,” says Redford of the 1972 film. “He had a choice to give up or continue but he continues, because that’s all there is. And this film, I think, suggests the same thing. He just goes on because that’s all he can do. Some people wouldn’t, but he does.”

It’s in those moments of maximum anguish that Our Man actually breaks his pervasive silence and utters a word or two—to great effect.

“There’s a scene where we finally hear the iconic Robert Redford voice,” says Gerb. “There is no real dialogue to speak of in the film, but in this one moment, for a very brief second, he says something. And to hear his voice, and how it comes out, is so powerful, because we all know that voice. And then it comes, and it’s this tiny beat, but it’s a very moving moment for me.”

For Dodson, it is precisely the drive to survive—even when all is apparently lost—that gets to the heart of the film’s meaning.

“It’s a movie about why we keep fighting,” Dodson says. “It’s a movie about why we try to live—about why we would fight against death when it seems so obvious that it’s our time to go. Answering that question about human beings is something philosophers, religion and great thinkers have been trying to do as long as humans have been on earth. I think this movie tries to ask that timeless question in a new way. And for my own part, I’m far more interested in going to see movies and making movies that ask questions than in movies that propose to answer them.”

It’s also part of what makes the film unlike any other, the producer says.

“I don’t think you’ve ever seen a movie like this before,” Dodson says. “It’s a truly singular vision. It’s watching one guy—a master of his craft—work through a character in 90 minutes. And it’s an adventure. But the existential questions in it, I think, will resonate for people even more powerfully.”

As for Chandor, he says he hopes audiences will see themselves reflected in Redford’s valiantly struggling survivor.

“What I’m hoping,” Chandor muses, “is that this character becomes a vessel where audience members are able to see themselves, or parts of themselves. That he becomes the embodiment of some of their hopes, concerns, dreams, worries, fears—all those primal human characteristics. It’s not something that I want to lay out too explicitly, but to a certain extent, I hope that he can become a kind of mirror. And if I did my job well, the film, like Our Man’s journey, is going to be exhilarating and terrifying, and, I hope, emotional and haunting.”

## ABOUT THE CAST

### **ROBERT REDFORD (Our Man)**

Robert Redford is an Academy Award-winning actor, director, producer, environmentalist and philanthropist whose legendary career has spanned decades. His credits represent one of American cinema's most renowned bodies of work and include starring roles in *Butch Cassidy and the Sundance Kid*, *The Sting* and *All the President's Men*. His directorial credits include acclaimed films such as *Ordinary People*, *A River Runs Through It* and *Quiz Show*. He has been honored with numerous awards for his exceptional work both on and off screen.

Most recently, Redford directed and starred in *The Company You Keep*, alongside Nick Nolte and Shia LaBeouf. He is currently in production on *Captain America: The Winter Soldier*, with Chris Evans and Scarlet Johansson.

Redford's first Academy Award nomination was for Best Actor after 1973's *The Sting*, opposite Paul Newman. He won the Oscar for Best Director in 1981 for *Ordinary People* and received an Honorary Academy Award in 2002. In 2005 he was the recipient of Kennedy Center Honors for his distinguished achievement in the performing arts.

Redford's passion is the Sundance Institute, which he founded in 1981. The Sundance Institute is dedicated to the support and development of emerging screenwriters and directors of vision, as well as the national and international exhibition of independent cinema. The Institute's highly acclaimed screenwriter, director, playwright and producer labs take place at the Sundance Village mountain retreat in Utah.

The Sundance Film Festival is a program of the Institute and is internationally recognized as the world's single most important showcase of independent cinema. Redford has further expanded the Sundance brand with The Sundance Channel, Sundance Cinemas, Sundance London and Sundance Entertainment.

Redford has been a noted environmentalist and activist since the early 1970s. He has served for almost 30 years as a trustee of the board of the Natural Resources Defense Council.

## ABOUT THE FILMMAKERS

### **J.C. CHANDOR (Director, Writer)**

J.C. Chandor has honed his own subtle yet distinct narrative voice and vision over the past 15 years through directing, producing and writing award-winning documentaries, commercials and narrative films.

Chandor was nominated for an Academy Award for Best Original Screenplay for his debut feature film *Margin Call* (2011), which he also directed. The film has a star-studded ensemble cast and was awarded “Best Directorial Debut” by The National Board of Review, “Breakthrough Director” by the New York Film Critics Circle, “Best Original Screenplay” by the San Francisco Film Critics Circle, and won an Australian Academy Award for “Best Screenplay.” The film, which received the “Best First Feature Award” as well as the “Robert Altman Award” (given to one film’s director, casting director and its ensemble cast) at the Independent Spirit Awards, was named one of the top 10 films of 2011 in publications such as The New York Times, Rolling Stone, New York Magazine, The New Yorker, New York Post, and The Huffington Post.

Chandor’s commercial work over the years has included projects for a long list of clients including Subaru Motors of America, Red Bull Racing, Major League Soccer, BMW-Oracle Racing, America Online, DC Shoes, and Carhartt Outdoor Clothing.

A few of Chandor’s other notable credits include producing a six-part concert film series for AOL/Warner Brothers as well as working with Sting, Elton John, The Red Hot Chili Peppers and Beck. His debut narrative-film writing-directing credits include the short film *Despacito* (2004) starring Will Arnett. He is also currently in development on projects with Warner Bros Pictures, Leonardo DiCaprio’s Appian Way and Universal Pictures.

Chandor holds a bachelor’s degree in American studies and film studies from The College of Wooster in Ohio and studied film production at New York University. He grew up in the suburbs of New York City and London, England, and currently lives outside New York City with his wife, painter Cameron Goodyear, and their two children.

### **NEAL DODSON (Producer)**

For the first film he produced, Neal Dodson won an Independent Spirit Award for J.C. Chandor’s *Margin Call*, which was also nominated for an Oscar for “Best Original Screenplay,” among many others awards. It premiered at Sundance, played the Berlinale and opened New Director/New Films at MoMA before being released by Lionsgate/Roadside.

Dodson is also releasing two more movies in 2013, Victor Quinaz’s *Breakup at a Wedding* (Oscilloscope Labs, in June) and a horror-thriller called *The Banshee Chapter* (XLrator Media, in September).

Dodson and his Before The Door Pictures partners (*Star Trek* actor Zachary Quinto and Corey Moosa) were named to the “10 Producers That Will Change Hollywood” by The Wrap and included in the 2012 “Mavericks” issue of Details Magazine. They also have another dozen features in development and have published two graphic novels, Mr. Murder is Dead and Lucid (optioned to Warner Bros). Dodson is prepping a large independent film to shoot in New York this fall.

In television, Dodson sold a pilot to TNT with Shaun Cassidy and also co-wrote a drama pilot for The CW with actor Matt Bomer and country artist Brad Paisley. He was vice president of a Warner Bros-based production company for several years where he executive produced *Another Cinderella Story*, starring Selena Gomez and Jane Lynch. While there, Dodson was involved in setting up Paramount's *Footloose* remake and co-producing the recently shot *Hateship Loveship* starring Kristin Wiig and Nick Nolte.

As an actor, in addition to work in television, independent film and at regional theaters (Lincoln Center, Mark Taper Forum, Yale Rep, Utah Shakespeare), Dodson appeared on Broadway in Tom Stoppard's "The Invention of Love," which won two Tony Awards®. He earned a BFA from Carnegie Mellon University's School of Drama. Dodson is a reformed actor and is married to television-film actress Ashley Williams. They make their home in Los Angeles.

### **ANNA GERB (Producer)**

Anna Gerb is executive producer and head of production at Washington Square Films where she oversees feature film, television and commercial productions. She was co-producer on J.C. Chandor's feature film *Margin Call* (Sundance, Academy Award Nominee for "Best Screenplay"). She also served as executive producer on the feature film *Francine* starring Melissa Leo. In her native Canada, she produced the film *Blood*, directed by Jerry Ciccoritti (nominated for Genie and Directors Guild of Canada Awards), and the documentary *Me, Myself & The Devil* for CBC.

Currently, Gerb is putting together a large independent film for the fall in New York, and is developing an adaptation of Irina Reyn's novel, What Happened to Anna K, a contemporary version of Tolstoy's Anna Karenina, set in New York. Gerb is a member of the Producers Guild of America, serves on the board of directors for New York Women In Film & Television, and is a member of The Academy of Canadian Cinema & Television. Born in Moscow and raised in Canada, she currently lives in New York City with her husband and two kids.

### **FRANKIE DEMARCO (Director of Photography)**

Frankie DeMarco is a talented cinematographer whose honors and accolades include Independent Spirit Award nominations for his work on Larry Fessenden's *Habit* and John Cameron Mitchell's *Hedwig and the Angry Inch*. Throughout his career, he has moved freely between genres, working on documentaries, features, TV shows, commercials, industrials and music videos.

Most recently, DeMarco wrapped production on the forthcoming CBS telefilm "The Ordained," directed by R.J. Cutler and starring Emmanuelle Chriqui, Sam Neill and Hope Davis. Other notable television work includes first-season episodes of AMC/Lionsgate's "Mad Men," created by Matthew Weiner, and NBC's "Kings," executive produced and directed by Francis Lawrence. DeMarco also lensed "Lady Dior London" and "L.A.-dy Dior," TV spot/webisodes starring Marion Cotillard that have garnered international attention.

In 2010 DeMarco shot J.C. Chandor's *Margin Call*, starring Kevin Spacey, Jeremy Irons and Zachary Quinto. That same year he completed his third collaboration with John Cameron Mitchell, *Rabbit Hole*, starring

Nicole Kidman, Aaron Eckhart and Dianne Wiest.

Other film credits include *Beerfest* and *The Babymakers*, both directed by Broken Lizard's Jay Chandrasekhar; Jessica Yu's *Ping Pong Playa*, an Independent Spirit Award nominee; John Cameron Mitchell's controversial *Shortbus*, a 2006 Cannes favorite; Tom DiCillo's *Delirious*, with Steve Buscemi and Michael Pitt; Jay DiPietro's *Peter and Vandy*, starring Jason Ritter and Jess Weixler; James C. Strouse's *The Winning Season*, starring Sam Rockwell, Emma Roberts and Rooney Mara; and Ryan Shiraki's *Spring Breakdown*, starring Amy Pohler, Rachel Dratch and Parker Posey.

It was while studying writing in Florence, Italy, that DeMarco was bitten by the film bug. After working on a TV commercial, he returned home to Baltimore and earned his B.A. in modern languages. DeMarco began his career working on commercials, documentaries and John Waters films shot in the area. After moving to New York, he served as director of photography on numerous features and documentary films including *Theremin: An Electronic Odyssey*.

An avid environmentalist, DeMarco uses public transportation, lives in a solar-powered home and eats mostly vegetables and seafood. Though he wants to go sailing and surfing more often, he currently resides in New York City with his daughter Hazel.

### **PETER ZUCCARINI (Underwater Director of Photography)**

Peter Zuccarini's career as a cinematographer has found him in some unique situations, including swimming across the Amazon River with a floating camera in Walter Salles' *The Motorcycle Diaries* and plunging into the depths with champion free diver Umberto Pelizzari for Bob Talbot's IMAX film *Ocean Men: Extreme Dive*.

Zuccarini's most recent and forthcoming film credits include Michael Bay's *Pain & Gain*, starring Mark Wahlberg and Dwayne Johnson; Gore Verbinski's *The Lone Ranger*, starring Johnny Depp and Armie Hammer; Francis Lawrence's *The Hunger Games: Catching Fire*, starring Jennifer Lawrence; and Adam McKay's *Anchorman: The Legend Continues*, starring Will Ferrell.

On Ang Lee's Oscar-winner *Life of Pi*, Zuccarini served as director of photography on the unit responsible for underwater cinematography and was responsible for plates and reference footage used by the Academy Award-winning visual effects team. Additional film credits include the *Pirates of the Caribbean* trilogy, *Into the Blue*, *Act of Valor*, *Into the Wild*, *127 Hours*, *Let Me In* and *Dolphin Tale*.

Under director Bruce Weber, Zuccarini has lensed fashion campaigns for Armani and Ralph Lauren.

In Zuccarini's early years as a professional, he filmed sharks for Dr. Samuel Gruber's Bimini Biological Field Station. His love for aquatic wildlife led to his directing and shooting two installments of Disney's documentary series *New True Life Adventures*, *Everglades: Home of the Living Dinosaurs* and *Sea of Sharks*.

In 2001 Zuccarini partnered with Steve Ogles to form Zuccarini Watershot LLC. Together they design and manufacture state-of-the-art waterproof motion-picture cameras and lighting equipment. Through this partnership, Zuccarini works tirelessly to provide custom equipment to accommodate various films' unique needs for water photography.

Zuccarini grew up exploring the turtle grass, worm-rock reefs and mangrove estuaries around his home island of Key Biscayne, Florida. After buying his first underwater camera at age 11, he began documenting his surroundings for the purposes of visual storytelling. Zuccarini went on to study art and semiotics at Brown University. He took his photography classes at Rhode Island School of Design.

### **PETE BEAUDREAU (Editor)**

Pete Beaudreau has edited numerous independent films including *XX/XY*, starring Mark Ruffalo; *Sympathy for Delicious*, starring Ruffalo and Juliette Lewis; and *My Week with Marilyn*, starring Michelle Williams in an Oscar-nominated role. His first collaboration with J.C. Chandor was on the Oscar-nominated drama *Margin Call*.

Beaudreau is a B.F.A. graduate of the Film Conservatory at SUNY Purchase. He began editing feature films in 2000 with the cult classic *The American Astronaut*, which was an official selection at the 2001 Sundance Film Festival.

In addition to his editing work, Beaudreau is a frequent speaker at media conferences. He has taught editing technique and theory at Harvard University's School of Film and Visual Studies and Columbia University's School of the Arts.

### **JOHN P. GOLDSMITH (Production Designer)**

As an art director, John Goldsmith has worked with some of today's most talented filmmakers including Tom Hooper, Michael Mann and the Coen brothers. For his work on HBO's "John Adams," an Emmy Award® winner for "Outstanding Art Direction," he shared in an Art Directors Guild Award. On the film side, he contributed to Art Directors Guild Award-winner *No Country for Old Men* and nominee *The Adventures of Tintin*. Goldsmith also worked on *The Last Samurai*, which earned an Academy Award nomination for "Best Art Direction."

Goldsmith moved to Los Angeles after earning his master of architecture degree from Columbia University in New York. He began his career as a set designer on such films as *Natural Born Killers*, *Beverly Hills Cop III* and *Super Mario Brothers*. After earning his master's degree in design studies from Harvard University, he worked at the prestigious architectural firm of Frank Gehry and Associates. Goldsmith then returned to filmmaking and set design on such projects as *City of Angels*, *Batman and Robin* and *Spider-Man*.

### **ALEXANDER EBERT (Composer)**

Alexander Ebert is the multi-talented musician and songwriter behind Edward Sharpe and the Magnetic Zeros. The band has toured extensively and spent the spring of 2011 on the Railroad Revival tour with Mumford & Sons and Old Crow Medicine Show. A documentary chronicling that trek, *Big Easy Express*, earned a Grammy Award® for Best Long Form Video at the 2013 ceremony. A second album, "Here," was released in 2012 with a double-disc companion album this year.

Ebert's music has appeared in such films as *What to Expect When You're Expecting* and *10 Years*.

Inspired by the power of music from a young age, Ebert grew up on the music his father introduced

him to as a kid. During long summer road trips through Western American landscapes, Ebert came to understand how music could expand and inform an experience and turn even workaday moments into a revelation.

By the time he was 7 Ebert had moved from Pavarotti to hip-hop and started his first rap group with a bunch of elementary school friends. In his teens Ebert became fascinated by cinema when a teacher showed the class Charlie Chaplin's *City Lights*. His mother was delighted at her son's enthusiasm and found him a filmmaking class taught by Jim Pasternak (*Cousins*), who later founded the Los Angeles Film School.

Set to become a filmmaker, Ebert briefly attended Emerson College but found himself bored by classes and impatient to begin creating. He wrote a screenplay and decided to leave college to direct it. Ebert then formed synth-rock project Ima Robot in collaboration with Timmy "The Terror" Anderson. After five years of self-made albums and unreleased work, the group's self-titled debut was released by Virgin Records in 2003 and was followed by 2006's "Monument to the Masses."

Penning songs away from the spotlight, Ebert regained a sense of joyful expression. He re-emerged with a folk sensibility showcasing a new facet of his songwriting. Ebert then connected with singer Jade Castrinos, his co-pilot on Edward Sharpe and the Magnetic Zeros. Supported by a full band, their first show was in 2007. The group's debut, "Up from Below," arrived in 2009 with the hit single "Home."

Ima Robot's third disc, "Another Man's Treasure," was released in 2010 and Ebert unveiled a solo album, "Alexander," in 2011.

As he continues to explore the possibilities of sonic expression, Ebert is also writing several screenplays, novels and poetry collections.

### **RICHARD HYMNS (Supervising Sound Editor)**

As supervising sound editor of such films as *Saving Private Ryan* and *A River Runs Through It*, Richard Hymns has established and continues a formidable career predicated on building authenticity and subtlety of sound in service of a director's storytelling vision. From the roar of weaponry to the quiet splash of a fly-fishing lure upon rushing water, a commitment to creative quality is a hallmark of his work.

Hymns has won three Academy Awards with a total of eight nominations. His other honors include four Motion Picture Sound Editors (MPSE) Golden Reel Awards and a BAFTA Award. Hymns has worked with Steven Spielberg, Robert Redford, Francis Ford Coppola, George Lucas, James Cameron, David Fincher, Ang Lee, David Lynch, Tim Burton, Peter Jackson and Ron Howard, among many other top directors.

Film credits include *The Outsiders*, *Wild at Heart*, *Willow*, *Backdraft*, *Fight Club*, *Zodiac*, *Mars Attacks!*, *The Frighteners*, *Hulk*, *Mission: Impossible – Ghost Protocol*, *Jumanji*, *Avatar*, *Jurassic Park*, *Munich*, *War Horse* and *Lincoln*.

At age 16, Hymns got his start at Elstree Studios in North London by running tea service to members of the film-editing crew. His big break came when, after a few months, he found himself working as an apprentice editor on the television series "The Saint." Hymns rose through the ranks and found his niche in sound editing, primarily at Skywalker Sound in Northern California.

## **STEVE BOEDDEKER (Sound Designer, Re-Recording Mixer, Supervising Sound Editor)**

Steve Boeddeker is a sound designer, mixer and composer based mainly out of Skywalker Sound in Marin and his own studio in San Francisco. He has worked extensively in the Bay Area, Los Angeles, New York and London, collaborating with many big-name directors.

Boeddeker's mixing and sound design work can be heard in numerous movies including *Now You See Me*, *The Company You Keep*, *Killer Joe*, *Beasts of the Southern Wild*, *Lincoln*, *TRON: Legacy*, *Alice in Wonderland*, *Bug*, *Charlie and the Chocolate Factory*, *Sweeney Todd*, *Hellboy*, *Daredevil*, *Rules of Engagement*, *Fight Club* and *Contact*. His original music can be heard in *The Exorcist* (re-release), *Se7en* and *The Prophecy 3: The Ascent*, as well as in the work of his band, Dogs of Distortion.

## **BOB MUNROE (Visual Effects Supervisor)**

Bob Munroe is an accomplished VFX supervisor, animator, producer and digital effects director. For producing the live-action short *Frost*, he was recently nominated for an inaugural Canadian Screen Award (the Gemini and Genie awards are now combined). Previously, Munroe was an executive producer on Academy Award-winning director Chris Landreth's 2009 animated short *The Spine* (Copperheart/National Film Board of Canada).

Next for Munroe is *Ghosts of the Pacific* (The American Film Company), a feature on which he will serve as visual effects supervisor. This World War II survival drama stars Jake Abel, Tom Felton and Garret Dillahunt.

Munroe and his VFX team were nominated for four Gemini Awards in the category of "Outstanding Visual Effects" for their work on "The Tudors" (Showtime/CBC), winning in 2008 and 2011. He was also a co-producer on the series' final season. For the first season of "The Borgias" (Showtime/CTV), Munroe shared in a 2011 Emmy nomination for "Outstanding Visual Effects."

Munroe worked as supervising producer on the animated film *The Wild* (Disney) and visual effects supervisor on *Snow Day* (Paramount Pictures), *Cube* (The Feature Film Project), *Caveman's Valentine* (Universal/Jersey Films/Franchise Pictures), *Knockaround Guys* (New Line), *Finding Forrester* (Columbia), *Glitter* (Columbia), *Cletis Tout* (Fireworks), *Against the Ropes* (Paramount), *Cypher* (Miramax/Pandora), *Splice* (Copperheart/Gaumont), *Dolphin Tale* (Alcon/WB) and *Haunter* (Entertainment One/Copperheart).

As digital effects director, Munroe led a team of animators on *Nutty Professor II: The Klumps* (Universal), *Doctor Dolittle* (Twentieth Century Fox), *Mimic* (Dimension Films) and the "TekWar" TV movie (Atlantis). Munroe was also digital effects supervisor on *Johnny Mnemonic* (Alliance Communications/Tri-Star Pictures), technical director on *Fly Away Home* (Columbia Pictures) and second unit director on *Haunter*, *Dolphin Tale*, *Splice*, *Nothing* and "The Tudors."

In 1993 Munroe headed the animation team for the Atlantis Films adaptation of William Shatner's popular TekWar sci-fi novels. The computer-generated effects the team produced won the 1995 International Monitor Award for "Best Special Effects in a Film-Originated Television Series" and a 1996 Gemini Award for "Outstanding Visual Effects."



In the late 1990s Munroe developed a new process that enables animators to match lighting from film sets to the lights in a computer-generated environment. The process was awarded both U.S. and Canadian patents. In 2006 Munroe was named the recipient of the Premier's Award (Ontario) for the creative arts and design sector.

Munroe is a graduate of both the fine arts program at the University of Western Ontario (B.F.A. 1985) and the computer animation program at Sheridan College. He is immediate-past chairman of the board of directors of the Canadian Film Centre. In 1998 he was appointed adjunct professor at Sheridan College. He is also a member of the Academy of Canadian Cinema and Television (ACCT), the Directors Guild of Canada (DGC) and the Academy of Television Arts and Sciences (ATAS).

### **BRENDON O'DELL (Special Effects Supervisor)**

Brendon O'Dell is able to supply special-effects services and equipment on a project of any size, to be filmed anywhere in the world. He has worked on such films as *Horrible Bosses*, *Devil*, *Eagle Eye*, *Training Day*, *Daredevil* and *Jackass*. Television credits include "Justified," "Vegas" and "American Dreams."

Growing up in the small town of Paradise, California, O'Dell was far removed from the motion picture industry. His best friend's father was a well-known special-effects foreman able to get O'Dell an entry-level job at Special Effects Unlimited in 1995. Within two years O'Dell had worked his way up to operations manager, a position that allowed him to meet the top coordinators and supervisors. Fast forward to the present and O'Dell has supervised more than 50 projects and assisted on well over 100.

“ALL IS LOST” End Credits

Written and Directed by  
J. C. CHANDOR

Produced by  
NEAL DODSON p.g.a.  
&  
ANNA GERB p.g.a.

Producers  
JUSTIN NAPPI  
&  
TEDDY SCHWARZMAN

Executive Producers  
CASSIAN ELWES  
LAURA RISTER  
GLEN BASNER  
&  
JOSHUA BLUM

Executive Producers  
ZACHARY QUINTO  
&  
COREY MOOSA

Executive Producers  
HOWARD COHEN  
&  
ERIC D'ARBELOFF

Executive Producers  
KEVIN TUREN  
&  
ROBERT OGDEN BARNUM

Director of Photography

FRANK G. DEMARCO

Underwater Director of Photography  
PETER ZUCCARINI

Production Designer  
JOHN P. GOLDSMITH

Editor  
PETE BEAUDREAU

Music Composed By  
ALEX EBERT

Visual Effects Supervisor  
ROBERT MUNROE

ROBERT REDFORD

# ALL IS LOST

Lionsgate, Roadside Attractions, Black Bear Pictures, & Treehouse Pictures  
Present

In Association With  
FilmNation Entertainment  
&  
Sudden Storm Entertainment

A Before The Door / Washington Square Films  
Production

Co-Producer  
SEAN AKERS

Associate Producer  
ERIN FEELEY

Line Producer  
LUISA GOMEZ DE SILVA

Canadian Post Production  
Services Provided By  
JESSE IKEMAN  
&  
JEFF GLICKMAN

Unit Production Manager	ARTURO DEL RIO
1st Assistant Director	ABEL JIMENEZ
2nd Assistant Director	CECILIA DE LAS BARRERAS
Stunt Coordinator	MARK NORBY
Music Editor	SUZANA PERIĆ
Post-Production Supervisor	ANDRE COUTU

## CAST

Our Man	ROBERT REDFORD
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## PRODUCTION

CAMERA DEPARTMENT	
Director Of Photography	FRANK G. DEMARCO
Underwater Director Of Photography	PETER ZUCCARINI
A Camera Operator	FRANK G. DEMARCO
B Camera Operator	PETER ZUCCARINI
A Camera, 1st Assistant Camera	PHIL SHANAHAN
B Camera / Underwater, 1st AC	PETER MANNO
A Camera, 2nd Assistant Camera	NICOLE MARTINEZ

A Camera, 2nd Assistant Camera  
B Camera, 2nd Assistant Camera  
Digital Imaging Technician  
Underwater Camera Housing Specialist  
Technocrane Technician  
Libra Head Technician  
Technocrane Equipment

Video Assist

Still Photographers

Camera Equipment

Underwater Camera Housings & Equipment

Gaffer  
Rigging Gaffer  
Best Boy Electric  
Rigger  
Electricians

General Electric Equipment

Key Grip  
Best Boy Grip  
Additional Key Grip  
Rigger Grip  
Grips

Grip Equipment

MARINE DEPARTMENT

Marine Coordinator  
Marine Supervisor  
Key Marine Tech

SERGIO BERRY  
EDGAR LUZANILLA  
TODD SANSONE  
STEVE OGLES  
HENRY FLORES  
BRYAN FLETCHALL  
PANAVISION REMOTE SYSTEMS  
DAVID JOY  
TRATAFILMS, S.A.  
EDUARDO DE LA BARCENA  
EMMANUEL CABARE  
GABRIEL ROMERO  
DAVID BAHENA  
RICHARD FOREMAN  
DANIEL DAZA  
OTTO NEMENZ INTERNATIONAL  
FRITZ HEINZLE  
LAURA BROCATO  
ZUCCARINI WATERSHOT

RADIUM CHEUNG  
DAVID ELWELL  
HERIBERTO LUZANILLA  
JORGE ROMAN  
BENITO GUERRERO  
CONSTANCIO CASTILLO  
ANTONIO GONZAGA  
JAVIER GARCIA  
ILLUMINATION DYNAMICS  
CARLY BARBER  
MARIA CARPENTER

PAT O'MARA  
ANTHONY TELLEZ  
LARRY EDWARDS  
EDUARDO SERVIN  
LUIS CALVA  
LUIS GERARDO VALENZUELA  
VICTOR OLIVA  
MANUEL GALAVIZ  
OMAR QUINTERO  
JORGE JIMENEZ  
LUIS CARDOZO  
RED SHAMROCK

JIMMY O'CONNELL  
RICK HICKS  
RAUL LUYANDO

Marine Techs	JAKE HICKS EVAN STOUT CHRIS PAPAJOHN LARRY OTT
Gang Boss	ROBERT WONG
Shipwright	THOMAS ADAMS
Marine Office Assistant	KATHY DONNO
Safety Divers	HUGO FELIX RICARDO MARTINEZ JORGE "RIBS" CRUZ JOSE AGUILAR
Crane Owner	GRUAS & MONTACARGAS INIGUEZ
Crane Operator	ROGELIO INIGUEZ
Carpenter	ERNESTO CHAVARIN
Sail Seamstresses	RAMONA VASQUEZ ALEJANDRA VASQUEZ
Emergency Medical Technicians	CHARLOTT SANTACRUZ SAMUEL DIAZ ALEJANDRO ALVAREZ
Capitan De Puerto, Rosarito BC	CAPITAN GUSTAVO ENRIQUE ALCUDIA ESTRADA
Sailboats Purchase Representative	RICK PETERS, DENISON YACHT SALES
Yard Supervisor	CHRIS WAID, WINDWARD YACHT CENTER
Admiralty Legal	CRIS WENTHUR, WENTHUR LAW GROUP
Vessel Documentation Service INC.	MARY E. BACON, MARY CONLIN COMPANY,
Yacht Transport	WARREN MOGER & CARMEN MOGER YACHT TRANSPORT
Sailboat Receiving	BAJA NAVAL SHIP YARD
Baja Naval Sales Representatives	MARIO ALEJANDRO HERRERA GUILLERMO SARABIA
Sailmaker	OLIVER MCCANN, UK HALSEY SAILMAKERS
Surveyor	KELLS CHRISTIAN CHRISTIAN & COMPANY MARINE SURVEYORS, INC.
Life Raft Consultant	DAVID COSTELLO AVALON RAFT SALES & SERVICE
Marine Electronics Consultant	DAVE POWERS DAVE'S RIGGING & MARINE SERVICES
Marine Equipment & Sailboat Storage	BIG SCREEN MARINE
SPECIAL EFFECTS DEPARTMENT	
SPFX Supervisor	BRENDON O'DELL
SPFX Coordinator	FRANKIE IUDICA
General Foreman	ANTE DUGANDZIC
SPFX Engineer	MICHAEL KAY
SPFX Tech	MATT O'DELL
SPFX Fabricator	JAVIER LOMELI
SPFX Welders	ERNESTO ADELI FRANCISCO LOPEZ
SPFX Labor	TEIZO MAY

SPFX Assistants

ARTURO LIZARRAGA  
HUGO LINO  
PAUL MERCADO  
THE EFFECTS GROUP  
LORRAINE FADDEN

Special Effects Services Provided by

VISUAL EFFECTS ON-SET

Visual Effects Supervisor  
On-Set Visual Effects Supervisor

ROBERT MUNROE  
MARTIN TORI

STUNTS

Stunt Coordinator  
Stunt Rigger  
Stunt Double for Our Man  
Stunt Equipment  
Stand-In for Our Man

MARK NORBY  
JAKE LOMBARD  
MARK NORBY  
GORDOTICO, INC.  
SCOTT WITHERELL

WARDROBE

Costume Designer  
Wardrobe Supervisor  
Textile Artist/Dyer/Ager  
Costumer to Mr. Redford  
Costume Assistant

VAN BROUGHTON RAMSEY  
BRETT GATHRID  
PHYLLIS THURBER-MOFFITT  
BRETT GATHRID  
ALFREDO MICHEL

HAIR & MAKEUP

Makeup Department Head  
Hair Department Head / Hairstylist  
Artist for Mr. Redford  
Hair & Makeup Assistant

COREY CASTELLANO  
LAINE TRZINSKI  
COREY CASTELLANO  
ELVIA FELIX

SOUND

Sound Mixers

MICAH BLOOMBERG  
GILLIAN ARTHUR  
DAVE EVANS

Sound Advisor

ART DEPARTMENT

Production Designer  
Art Director  
Set Designer  
Graphic Designers

JOHN P. GOLDSMITH  
MARCO NIRO  
HECTOR HUGO RIVERA  
JOSUE PALOS  
ERIKA GOMEZ  
SANDRA ZAMBRANO  
ANA DELIA ALMARAZ

Art Department Coordinator  
Assistant Art Department Coordinator

Set Decorator  
Lead Man  
On Set Dresser  
Swings

GABRIELA RAMIREZ  
DANIEL TALAVERA  
PAULINA RAMIREZ  
ANGEL ORONA  
CRISTIAN MORENO  
ADALBERTO RAMIREZ

Warehouse Keeper

Prop Master  
Prop Assistant  
Custom Leather Sunglass Design

JOSE ANTONIO "TONY" PEREZ  
FRANCISCO CERVANTES  
BRENNAN BYERS, GBB LEATHER

Construction Coordinator  
Construction Buyer  
Foreman  
Carpenters

HECTOR "TITO" VASQUEZ  
ERNESTO MARTINEZ  
BENITO VAZQUEZ  
ALEJANDRO VAZQUEZ  
ERNESTO ADELI  
ROGELIO VASQUEZ  
SIMON VAZQUEZ  
REYNALDO SANTIAGO  
JOSE LANDA  
SALVADOR CHAVEZ  
GUILLERMO GUTIERREZ  
SALOMON BAUTISTA  
ADRIAN GUZMAN  
OMAR LANDA  
JOSE GONZALEZ  
JUAN GUTIERREZ  
DANIEL MARTINEZ  
ALFREDO HERNANDEZ  
JAIME CARBO  
ANGEL ADELI

Junior Carpenters

Painter  
Scenic Artist  
Scenic Painter  
Assistant Scenic

#### ACCOUNTING

Production Accountant  
Mexican Production Accountant  
1st Assistant Accountant  
Accounting Assistant  
Accounting Clerk  
VAT Legal Services

DESIREE VARNI  
ARTURO ROMERO  
JORGE LUNA  
ANA MARIA LOMELI  
CRISTINA NAVARRO  
JUAN ANTONIO ZEPEDA  
MELISA ZEPEDA  
RENE RODRIGUEZ

#### PRODUCTION

Production & Travel Coordinator

ROMAN DIAZ

Script Supervisor

ERIN FEELEY

Driver for Our Man

ANTONIO DE MARIA



Baja Assistant to Our Man  
Assistant to Mr. Redford, Wildwood  
Assistant to the Director  
Assistant to the Assistant to the Director

CLAUDIA GARCIA-REPPER  
DONNA KAIL  
QUINN MEYERS  
ANDREW VARNI

Shipping Coordinator  
Broker / Border Services  
IT Technician  
Key Office PA  
PA Runner  
Key Set PA  
Set PAs

LAURA IRENE ARVIZU  
YOLANDA PLASCENCIA  
CARLOS POMPA  
ROBERTO VASQUEZ  
DANIEL CASTRO-WILLEM  
ANDREW ILSO

JAQUELINE GRAJALES  
MARIO NAVA  
SARAH MARIN

Caterer  
Mexican Actors Guild

BARBARELLA PARDO  
GUILLERMO OSEGUERA  
ASOCIACION NACIONAL DE ACTORES (ANANDA)

#### TRANSPORTATION

Transportation Coordinator  
Transportation Captain  
Best Driver from "Titanic"  
Drivers

IRAM COLLANTES  
SIMON VICTORIO  
JULIAN SAAVEDRA  
OSWALDO CHAVIRA  
ANTONIO MOLINA  
HAZAEEL HERNANDEZ  
VALENTE CORDERO  
FRANCISCO TORRES

Cast Escorts

DAVID PLACENCIA  
GABRIEL MOTA  
DANIEL URIBE  
CARLOS AVENDANO  
JOSE MARQUEZ  
FIDEL FLORES

Generator Operators

#### LEGAL, INSURANCE, & BANKING

Production Finance Legal

SHEPPARD MULLIN  
ROSE SHINER  
ROBB KLEIN  
KIMBERLI WALKER  
MATTHEW DYSART

Production Legal Services  
Legal Advisor  
Production Legal (Canada)

GABRIELLA LUDLOW, THE B.A. DEPARTMENT  
RANDY MANIS  
LEWIS, BIRNBERG & HANET LLP  
RICHARD HANET  
MADELEINE CARTER

Post-Production Accounting (Canada)  
Auditing (Canada)  
Production Financing Provided by

ANN FITZGERALD  
RICHARD WARBURTON, KAY & WARBURTON  
THE NATIONAL BANK OF CANADA

National Bank of Canada Team	LISA WOLOFSKY JULIE PRUD'HOMME ELAINE MORRISETTE
National Bank of Canada Legal	FRASER MILNER CASGRAIN JOEY MASTROGIUSEPPE SOFIA RUGGIERO
Canadian Banking Provided by U.S. Banking Provided by	NATIONAL BANK OF CANADA CITY NATIONAL BANK (NEW YORK) PHIL GLAZER ERIK PIECUCH SYLVIA GIBBONS
Accounting & Tax Advisor, U.S. Completion Bond Provided by	AMY HASS FILM FINANCES DAVE BENNETT JUSTIN BEGNAUD
Completion Bond Legal On-Set Completion Bond Rep. Insurance & Risk Services	HUNTER RODRIGUEZ RICARDO DEL RIO DEWITT STERN, INC. PETER MARSHALL STACIE O'BEIRNE SARA ZHU
Additional Insurance Provided by	CHUBB GROUP OF INSURANCE COMPANIES ZURICH INSURANCE GROUP REIFF & ASSOCIATES
Mexican Workers Comp Insurance	EDUARDO CARRILLO LCI SEGUROS
Payroll Services Provided by	INDIEPAY CELESTE SCIORTINO TONY PROSCIA
Clearances Script Clearance	WENDY COHEN, PRODUCTION RESOURCES ACT ONE SCRIPT CLEARANCE
BAJA STUDIOS Partners at Baja Studios	KURT HONOLD FAMILIA GALICOT ALEX MENDOZA
Studio Facilities Manager Services & Operations	ROLANDO NAVARRO MIGUEL PEREZ GERARDO PIMENTEL
Filtration Plant Operators	ROBERTO PEREZ CARLOS BARRON MANUEL NIETO
Electrician Head Of Security Security Guards	FEDERICO HERNANDEZ MIGUEL MUNOZ ARMANDO LOPEZ MOISES AGUIRRE SALVADOR MEDINA JESUS BARAJAS JESUS ACOSTA

Production Office Maintenance  
Baja Studios Maintenance

SANTIAGO CUIEL  
JOSE ANTONIO SERNA  
JOSE ARMANDO MAZON  
JOSE LUIS RUIZ  
MIGUEL ANGEL REYES  
JOSE ACOSTA  
ADRIAN RAMIREZ

#### ENSENADA OCEAN UNIT

Line Producer  
1<sup>st</sup> Assistant Director  
Director Of Photography  
1st Assistant Camera  
2nd Assistant Camera  
Additional Camera Operator  
Script Supervisor  
Key Makeup & Hair  
Wardrobe for Mr. Redford  
Sound Mixer / Boom  
Digital Imaging Technician  
Nautica 25” Stunt Boat  
Ensenada Support Boat  
Marine Team

LUISA GOMEZ DE SILVA  
ABEL JIMENEZ  
FRANK G. DEMARCO  
PHIL SHANAHAN  
NICOLE MARTINEZ  
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TODD SANSONE  
LAURA  
THE PANTERA  
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RICK HICKS  
THOMAS ADAMS  
ROBERT WONG  
JAKE HICKS  
KATHY DONNO

Capitan de Puerto, Ensenada BC  
Dockmaster, Coral Hotel & Marina

CAPITAN I.G. JOSE HERIBERTO SANTOS SALINAS  
ARNULFO “FITO” ESPINOZA

#### BAHAMAS OCEAN & UNDERWATER UNIT

Line Producer  
Underwater Director Of Photography  
1st Assistant Underwater Camera  
2nd Assistant Underwater Camera  
Additional Camera Operator  
Bahamas Digital Imaging Technician  
Shark Wrangler & Boat Captain  
Dive Boat  
Divers & Pilchard Wranglers

LUISA GOMEZ DE SILVA  
PETER ZUCCARINI  
PETER MANNO  
SEAN GILBERT  
MILES E. FRANCES  
GREG VAN ZYCK  
STUART COVE  
THE WHITE BUNGI  
GEORGIANA MERLUSCA  
HUMBERTO BARBOSA  
GARY VANHOECK  
STUART COVE’S DIVE BAHAMAS  
AVERY BEDERMAN  
PHILLIP CHI  
ERIN FEELEY  
JOHN P. GOLDSMITH

Boat & Dive Shop  
Shark Chum Thrower  
Shark Bait  
Scripty / Shark Bait  
Production Designer / Shark Bait

Art Department Bahamas  
Bahamas Shipping  
Bahamas Transportation  
Bahamas Film Commission  
Hotel Liaison  
Bahamas Equipment  
Bahamas Hair & Makeup

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LARRY LE BLANC  
GODFREY SIMMS  
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DANIELLA SANDS, SHERATON NASSAU  
MAR MEDIA DIGITAL CINEMA RENTALS  
LAURELL BURROWS

LOS ANGELES OCEAN & SHIPPING LANE UNIT

Line Producer  
Director Of Photography  
1st Assistant Camera  
2nd Assistant Camera  
Digital Imaging Technician  
Techno Crane Technician  
Libra Head Technician  
Key Grip  
Best Boy Grip  
Rigging Gaffer  
Marine Coordinator  
On-Set Visual Effects Supervisor  
U.S. Water Taxi

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LT. COMMANDER R.M. JONES  
USCG SECTOR LA-LB  
GUY LANGMAN  
ARTURO VELASCO

Camera Boat  
Waterways Management

Transportation

Maersk Vessel Miracle Team

GLOBAL COLLEAGUES OF MAERSK LINE  
CAPTAIN EVALD FROI SOLVITSSON  
CAPTAIN LARS B. SOERENSEN  
CREW OF THE MARIT MAERSK VESSEL  
DOUGLAS P. MORGANTE  
STEVE SUGARMAN  
ROB CARLSON, WME  
ALAN MCCALMONT  
ELGIN PALLAY  
JESSICA COURET  
FRAN OHLHEISER  
JOHN OCHS  
KARL "DUSTY" LEIB

POST PRODUCTION

POST PRODUCTION SOUND

Post Production Sound Services by  
SKYWALKER SOUND  
A Lucasfilm Ltd. Company  
Marin County, CA

Supervising Sound Editors	STEVE BOEDDEKER RICHARD HYMNS
Sound Designer & Re-Recording Mixer	STEVE BOEDDEKER
Sound Editor & Re-Recording Mixer	BRANDON PROCTOR
Assistant Supervising Sound Editor	ANDRE FENLEY
Sound Consultant	GARY RYDSTROM
Assistant Re-Recording Mixer Recordist Engineering Services	JAMES SPENCER DANIELLE DUPRE BRIAN LONG SCOTT BREWER
Digital Editorial Support	DANNY CACCAVO RYAN FRIAS DMITRI MAKAROV
Client Services	EVA PORTER MIKE LANE
Post-Production Sound Accountant	MIKE PETERS
FOLEY	
Foley Artists	ANDY MALCOLM GORO KOYAMA
Foley Recording Mixers	JACK HEEREN DON WHITE
Foley Recordists	JENNA DALLA RIVA STEPHEN MUIR
Foley Assistant	SANDRA FOX
Foley Recorded at	FOOTSTEPS POST-PRODUCTION SOUND, INC.

ADDITIONAL DIALOGUE RECORDING

ADR Stage (Santa Fe)	STEPBRIDGE STUDIOS
ADR Supervision (Santa Fe)	RICHARD HYMNS
ADR Mixer (Santa Fe)	EDGARD RIVERA
ADR Studio (New York)	SOUND LOUNGE
Additional Dialogue Editor (New York)	JANICE IERULLI

ADR Engineer (New York)  
ADR Studio Coordinator (New York)

PATRICK CHRISTENSEN  
ROB BROWNING

#### POST PRODUCTION PICTURE

Digital Intermediate by  
Digital Intermediate Colourist  
Digital Intermediate Producer  
Digital Intermediate Project Manager  
Digital Intermediate Editors

DELUXE TORONTO  
CHRIS WALLACE  
PETER ARMSTRONG  
MIKE PATERSON  
KEVIN DOWNER  
DAVE MUSCAT  
ALISON SCHOUTEN  
ERIC MYLES  
NICK PAULOZZA  
TOM MAYCLIM

Digital Intermediate Assistant  
Digital Opticals  
Imaging Supervisor  
Data Supervisor

Senior Vice-President, Sales  
Vice-President, Sales

RUSS ROBERTSON  
DIANE CUTHBERT

Additional DI VFX Grading  
Additional DI VFX Colorist  
Additional DI VFX Producer  
Additional DI VFX Color Assist.  
Additional DI VFX Coordinator

DELUXE NEW YORK  
STEVE BODNER  
MOLLE DEBARTOLO  
MATTHEW BREITENBACK  
PHIL PAYSON

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Editor  
First Assistant Editor  
Second Assistant Editor  
Baja Assistant Editor  
Editorial Equipment

PETE BEAUDREAU  
ANDREW PANG  
TAYLOR WILLIAMS  
ZEIDY SILVA RIOS  
PIVOTAL POST

Post Production Supervisor  
Post Production Coordinator  
Post Production Assistant

ANDRE COUTU  
LEE HUGHES  
NICO ELLIOT-ARMSTRONG

#### MUSIC

Music Composed by

ALEX EBERT

Courtesy of Community Music & Caravan Touchdown (ASCAP)  
Administered by BMG Chrysalis

Music Performed by:

Flute  
Violin  
Cello  
Guitars  
Upright Bass

Katise Buckingham  
Odessa Rose Jorgensson  
Laura Mihalka  
Mark Noseworthy & Alex Ebert  
Seth Ford-Young

Keyboards	Alex Ebert
Crystal Bowls	Alex Ebert
Brass Bowls	Alex Ebert & Matt Linesch
Percussion & Drum	Alex Ebert
Voice	Alex Ebert

Engineered by	Matt Linesch & Alex Ebert
Additional Engineering by	Brad Bivens & Peter Barbee
Mixed at The Ed Shed by	Alex Ebert & Matt Linesch
Production Music Legal	AMOS NEWMAN, WME KEITH ZAJIC

"AMEN"

Written & Performed by Alex Ebert  
Piano by Mitchel Yoshida  
Produced by Alex Ebert  
Engineered & Mixed by Alex Ebert & Matt Linesch  
Courtesy of Community Music & Caravan Touchdown (ASCAP)  
Administered by BMG Chrysalis

VISUAL EFFECTS DEPARTMENT

Visual Effects by  
SPIN VFX  
Toronto, Ontario

Visual Effects Supervisor	COLIN DAVIES
Visual Effects Executive Producer	NEISHAW ALI
Visual Effects Producer	GEORGE MACRI
Production Manager	CARRIE RICHARDSON
Visual Effects Coordinator	FIONA MCLEAN
Lead Composer	JASON SNEA
Effects Supervisor	TIM SIBLEY
Animation Supervisor	PETER GILIBERTI
Matte Painting Supervisor	JORDAN NIEUWLAND
Asset Supervisor	TIM ALEXANDER
Compositors	ZENA BIELEWICZ AMANDA HOLLINGWORTH JASON KOZSUREK COREY MAYNE MATTHEW MCEWAN MICHAEL MORLEY

AARON POZZO  
STEVIE RAMONE  
MAG SARNOWSKA  
GEOFF SAYER  
MIKE STADNYCKYJ  
MIKE TERRIGNO  
TIM TOWNSEND  
DAANISH WAIN  
JOSEPH ZAKI

Asset & Animation Artists

CHRIS ANKLI  
JONGJU LEE  
CAROL PRINCE  
ANTON VOYTENKOV  
AHMED SHEHATA

Roto & Paint

JACK GRUNDY  
KARAN AWASTHI  
BEN WARBURTON  
CHARLES TAYLOR  
RYAN KITIGAWA

Layout & Tracking

RICHARD OWEN  
DERICK LOO  
BRANDON TERRY  
EPIE TONG

Visual Effects Editorial  
Systems Administrator

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Unit Publicist

ERIK BRIGHT, PRODIGY PUBLIC RELATIONS

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EPK Package Editor  
EPK Timelapse Photography

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BLUE COLLAR PRODUCTIONS  
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SHAUN DONAHUE  
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SETH ANGERER

EPK Producer  
EPK Field Camera Operator, Baja  
EPK Sound Mixer, Baja  
EPK Camera Operator, Santa Fe  
EPK Sound Mixer, Santa Fe  
EPK Makeup & Hair, Santa Fe  
EPK Field Camera Operator, Napa  
EPK Sound Mixer, Napa  
EPK Grip, Napa



## ACKNOWLEDGMENTS & THANKS

### OUR FRIENDS IN BAJA CALIFORNIA, MEXICO

Jose Guadalupe Osuna Millan, Governor of the State of Baja California  
Juan Tintos Funcke, Secretary of Tourism of Baja California  
Javier Robles Aguirre, Mayor of Playas de Rosarito  
Luis Torres Torres, Mexican Customs Administration in Tijuana  
Antonio Valladolid Rodriguez, Mexican Immigration Institute  
Mario Andrade, Mexican Immigration Institute  
Rommel Moreno Manjarrez, Baja California State Attorney  
Guadalupe Rivera, Secretariat of Tourism  
Fernando Orduño, Secretariat of Tourism  
Gabriel Del Valle Borquez, Baja California Film Commissioner  
Steven Kashkett, U.S. Consul General Tijuana, Mexico  
Kurt Honold Morales, Owner of Baja Studios  
Erik & Lara Baloyan, Casa Baloyan, Valle De Guadalupe  
Hugo Torres Chabert, owner of the Rosarito Beach Hotel  
Daniel Torres, owner of the Rosarito Beach Hotel  
Martin Madero, head of security at the Rosarito Beach Hotel  
Dorela Saldana, guest relations at the Rosarito Beach Hotel  
Rosarito Beach Hotel staff & security team  
Manny at the RBH's Aztec Bar

### WITH GENEROUS SUPPORT FROM

The Government of the State of Baja California  
The Secretariat of Tourism of Baja California  
The Government of the City of Playas de Rosarito  
The Playas de Rosarito Police Department  
The Baja California Film Commission

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Le Cousteau	Tacos El Yaqui
Akai Sakana Sushi	Tacos El Paisano
D'Volada	La Querencia
Tacos Baja Jr.	Manzanilla
La Fuente Paletteria	Corazon De Tierra
El Nido	Laja
Tapanco	Puerto Nuevo II

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The Pacific Ocean  
The Atlantic Ocean

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The Standard High Line - New York, New York  
The Standard East Village - New York, New York  
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The Thompson Hotel - Toronto, Ontario  
The Clift Hotel - San Francisco, California  
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DONNA KAIL  
BARRY TYERMAN

Very Special Thanks

CAMERON GOODYEAR  
ASHLEY WILLIAMS  
MICHAEL BEDERMAN

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Shot on Arri Alexa RAW.

Edited on AVID.

The soundtrack is available on Community Music

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ALL IS LOST

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