

ACTM PRODUCTIONS PRESENTS A JEREMY KAGAN FILM

SHOT

Starring Noah Wyle, Sharon Leal, and Jorge Lendeborg, Jr.



"Absorbing and profounds!"
LA TIMES

"Visually extraordinary...mesmerizing"
FILM SHOWCASE

"Wonderfully atmospheric, convincingly detailed"
WALL STREET JOURNAL

"Compelling real-life drama... with a terrific performance by Noah Wyle."
LEONARD MALTIN

"Visually extraordinary... mesmerizing"
FILM SHOWCASE

"Sobering, suspenseful and exemplary."
REX REED - OBSERVER

www.shotmovie.org

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Via <http://shotmovie.org/home/#gathr>

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iTunes at apple.co/2nn0Goc and Amazon at amzn.to/2zWrscY

Runtime: 89 minutes
Country of Origin: USA
Language: English
Genre: Drama

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A gripping drama about three lives irrevocably changed when a gun is accidentally fired on a busy Los Angeles street, **SHOT** is a visceral roller coaster ride unflinchingly exploring the consequences of gun violence in America.

SYNOPSIS

Sound mixer Mark pumps up the volume on a bloody shootout scene in an action film. After an argument with his wife Phoebe, Mark is suddenly felled by an actual random bullet accidentally fired by teenager Miguel, who got the gun from his cousin to protect him from bullies. In real time on multiple screens, the couple encounters police, EMT and ER teams trying save Mark's life, at the same time as Miguel avoids getting caught. 5 months later their lives turned upside down, the three of them meet where Miguel asks for forgiveness and Mark, paralyzed and embittered, seeks revenge.

ABOUT THE STORY

From the moment the shot rings out, Kagan's camera in real time daringly follows Mark from the street, to stretcher, to gurney, to examining table, as we watch the paramedics and medical teams in full life-saving mode. Through the imaginative use of split-screen, Kagan juxtaposes Mark's medical crisis with Miguel's moral one, as we simultaneously see the frightened young man wrestle with the fact that an innocent man was injured - or worse - as a direct result of his actions

Mark (Noah Wyle) and Phoebe (Sharon Leal) are in the midst of a marital breakup. Miguel (Jorge Lendeborg, Jr.), a bullied teenager, is given an illegal gun by his cousin for protection. As Miguel handles it for the first time, the gun accidentally fires and Mark, a passerby, is hit by the bullet. Now, on a visceral rollercoaster ride, we experience in *real time* everything the couple goes through - from the moment Mark falls to the ground, unable to move, to waiting in shock for the arrival of an ambulance and police, to the painful ride to the hospital, and all the emergency procedures applied to save his life.

As we take this tense journey, simultaneously, using multiple screen techniques, we see everything the terrified Miguel does to avoid getting caught, as he seeks help from others, including a girlfriend, his priest, and his

frightened mother. At the same time, the camera stays with Mark, as he expresses anger, fear, gallows humor, guilt, grief, and desire for vengeance, and we observe how this ordeal affects his troubled relationship with his wife. After experiencing an hour of double-sided panic, we jump ahead five months to see how these characters' lives have been turned upside-down. In a final, dramatic confrontation, Miguel seeks forgiveness for what he did. The question is, what will Mark do, his life has been irrevocably changed, and he now owns a gun.

PRODUCTION NOTES

The escalating issue of gun violence has inspired a number of films, both dramatic and non-fiction, but rarely has the subject been presented as directly—and as provocatively—as in Jeremy Kagan's SHOT. Quite early in the story, a gun is handed to a 17 year-old victim of bullying as a suggested form of protection. Moments later, that gun discharges accidentally and a pedestrian walking several yards away feels an unaccustomed sensation in his chest and falls to the ground. It is ironic that a few minutes earlier that very bystander is seen in an editing room, working on an action scene in a Western. As he runs the images back and forth on his monitor, we see him amping up the sound effects as a cowboy's chest explodes in slow motion. Blood spurts and sprays volcanically, and the actor writhes and contorts balletically. In movies, *this* is what we're used to: gun violence is an exciting part of the entertainment experience. However, in real life, it is the opposite—a sudden, often unseen collision of flesh and metal that takes place in an instant and shatters lives forever. Unlike most films, SHOT neither demonizes nor glamorizes what guns are capable of doing. Instead, it focuses on two men--the innocent bystander and the unwitting shooter—and shows us in vivid detail what real guns do to real people *in real life*.

Produced and directed by acclaimed filmmaker Jeremy Kagan, who also conceived and developed the story, SHOT stars Noah Wyle as "Mark," a Hollywood editor who happens to be in the line of fire when "Miguel," an innocent teenager, inadvertently triggers a handgun he holds for the very first time. Written by William Lamborn and Anneke Campbell, SHOT was produced by Jeremy Kagan, Dave O'Brien, and Josh Siegal. Executive Producers include the film's star, Noah Wyle and Robert Halmi.

SHOT is an extremely personal project for Jeremy Kagan, an award-winning director who frequently addresses challenging subjects. Many of Kagan's films and television projects, including THE BIG FIX, THE CHOSEN, THE JOURNEY OF NATTY GANN, HBO's "Conspiracy: The Trial of the Chicago 8," Showtime's "Crown Heights," and "Roswell, The UFO Cover-up," have raised awareness about their controversial subjects and won awards. With SHOT, Kagan tackles one of the most important hot-button issues of contemporary life. Like so many children who grew up after WWII, Kagan's heroes were gun-slinging cowboys. Today, he sees guns differently. "The issue of gun violence has disturbed me and so many other Americans for decades," he says. "Increasingly it has become an epidemic in our society. Too many people are shot and killed by guns every day in our country – 90 die, 300 go to hospitals – every day. The proliferation of guns, the ease and availability to obtain them, whether legally or illegally, our cultural fascination with them, the media's exploitation of them, the fear stirred up by the gun manufacturing industry as a way to sell them – all these factors play into why America is off the map in gun violence compared to anywhere else in the world."

Kagan decided that the best way to explore – and express—his impassioned views about gun violence was to make a film about it. "I am a moviemaker, so this is one way I am responding to this pressing problem," he explains. "I have learned that telling a captivating dramatic narrative is the most effective form of cinematic influence, so I chose to make a dramatic movie rather than a documentary." He had been researching the subject for years. "I met many people who had been shot," he says, "some who were in wheelchairs and paraplegic. I met EMT teams and doctors and nurses and police and heard their stories – how they deal with the problem and how they suffer. I spent late nights at emergency rooms and witnessed GSW – gun shot wounded – people be rushed in and treated. I saw how many people are affected by what one bullet does. I talked with gun rights defenders and the gun control advocates."

His experiences inspired him to find a new way to tell this important story. Kagan did not want to preach, or to make a film that would seem dogmatic or didactic. Instead, he imagined a narrative so inventive and compelling that it would make the viewer feel completely involved. “I wanted the audience to experience viscerally what it feels like to get shot, moment by moment, and what it does to your life from then on. “I didn’t want to cut away from the shooting to something else. I wanted to stay with our character through all his experience – pain, fear, anger, panic. I wanted to tell a story in real time and to show what happened to the shooter as well as the person who got shot, using a sophisticated multi-screen presentation.”

The idea of following two stories simultaneously – that of Mark, who gets shot, and Miguel, who does the shooting – was an ambitious one that proved complicated to execute. Even while developing the screenplay, Kagan faced many questions and obstacles. With twin screens, could characters from one story speak while the other story was in progress, he wondered? If so, how would that work? “We encountered a practical problem at the outset because there was no screenplay writing program that would allow a page to show two stories at the same time,” Kagan recalls. “I had to figure out a way to trick the software, and it was exceedingly frustrating. I meticulously laid out the script to show when one side of the screen would take audio dominance over the other side, and we used a soft gray typeface to indicate that certain dialogue was not as important as what you would hear on the other side of the screen.”

An unusual amount of preparation went into planning the shoot, including extensive story-boarding, as Kagan considered various ways to film his story. Ultimately, his approach to storytelling was determined by the evolution of movie technologies. “I wanted to dramatize a story in real time, which requires extremely mobile equipment, and I wanted to follow both the shooter and the person who got shot. During the seven years that the project was in development, there were great advances in multi-screen presentation, light-weight cameras, and advanced digital editing systems, providing me with the very tools I needed, when I needed them,” he notes.

As Kagan finalized the script and refined his vision for the film, he began the casting process. He hoped the issue of gun violence might appeal to some right-minded stars who publically addressed the issue, but, not surprisingly, he met resistance from cautious gatekeepers and conventional production companies because the subject was so controversial. Then, Kagan realized that he knew Noah Wyle, an actor who, in addition to being internationally acclaimed for his work on the long-running hit series, ER, had been arrested for protesting gun violence. Kagan and Wyle had worked together on “Freedom Files,” a series about civil liberties. Wyle agreed to read the script. But, when Kagan nervously called to hear his reaction, the actor told him he was captivated until the last pages when everything in the story seemed to turn upside down and violent – at which point he threw the script across the room. Luckily, Wyle picked it up, finished reading through to the surprise ending, and decided he wanted to do the movie.

The other key roles that needed to be filled were Miguel, the shooter, and Phoebe, Mark’s estranged wife. Finding Miguel, the teen who accidentally shoots Mark was another challenge. In the course of his career, Kagan had cast unknowns in various roles, sometimes leading roles like Meredith Salenger as the 14 year-old star of *The Journey of Natty Gann*, so he was comfortable with directing inexperienced performers. He and co-writer Anneke Campbell didn’t want the cliché of having Miguel be a Latino gang member, so they created a different kind of character who is himself a victim because he is being bullied, which prompts his older cousin to give him a stolen pistol for “protection.” Kagan interviewed many prospective young actors for the part before selecting Jorge Lendeborg, Jr., who had recently arrived from New York. Lendeborg had great presence, authenticity, and vulnerability, qualities Kagan considered essential in bringing Miguel to life. Coincidentally, Lendeborg’s first movie was directed by a former student of Kagan’s from USC. For the role of Phoebe, Kagan was excited to find actress and singer Sharon Leal who, as Kagan says, added another heart to the story.

Kagan also called on some actors he knew who shared his views about movies making a difference. He had worked with the brilliant Xander Berkeley on his Golden Globe nominated project about Roswell and asked him to play the ER chief resident. Berkeley then persuaded his wife, Sarah Clarke, one of the stars of the hit TV show “Bosch,” to do a small part. The well-known Malcolm Jamal Warner appeared as one of the three EMTs, and the

NY Latino actor, Dominic Colon, arranged to be in LA for that part of the shoot, and the popular Elaine Hendrix also wanted to join the cast.

Kagan was committed to shooting the film in Los Angeles, but he wanted to portray the city in a fresh way. Since he envisioned the film as having the impact of a roller coaster ride, he thought a hilly area would be an appropriate backdrop. He discovered that L.A.'s Echo Park offered a variety of looks *and* had the diverse economic and cultural population the film needed to support its themes.

In terms of locations, the production's biggest headache should have been finding an ER, often a very expensive location for movies because real emergency rooms operate 24/7 and can't be closed for a shoot. There are rentable re-creations on certain studio locations, but they are also very expensive and require renting costly equipment. A solution presented itself through Kagan's professional association with USC, where he is a tenured professor teaching graduate classes in directing. As part of his research, Kagan often observed the workings of the ER at USC's brand-new hospital. There, he asked some of the leading surgeons and administrators if they had suggestions as to where he could shoot the important sequences in an ER space. To his surprise, they said that the former USC ER was now being used as a training facility and might be available as a set. The room was still fully equipped and because of his USC connection, Kagan secured permission to shoot there for nine days straight.

Kagan asked experienced cinematographer Jacek Laskus to join him on SHOT. They had done various film and television projects together and their initial discussions focused on finding a specific style for the film. Once the bullet is fired, Kagan wanted to shift points of view. From that moment on, rather than seeing the incidents objectively, he wanted the viewer to see everything through the eyes of the character who gets shot. This means having the camera positioned where it is looking at what the character sees. In their early explorations, Kagan and Laskus discovered a camera that could be attached to the actor's head. It was easy to wear, but only with a wide lens, which limited the kind of imagery the filmmakers wanted. Lenses that allowed for focal changes made the device too heavy. With the help of Michael Mansouri and his crew at Radiant Images, they decided to use a version of the light-weight Arri Alexa Mini digital camera. Kagan then had some students from the acting school at USC test a scene using the cameras, and they decided it was possible to capture the images they wanted, with the desired perspective, by using both.

Once shooting started, there were times when Kagan was literally timing dialogue and telling his actors when to stop talking. For example, in the tense ambulance scene, there were moments when the actors had to be quiet because of what was going to be shot weeks later in Miguel's story and heard on *his* side of the dual screen. During the filming of that seven-minute ambulance ride, there were times when the cameraperson had to lie down on the gurney right up against Noah Wyle to film his *exact* point of view.

In post-production, editor Norm Holly reconstructed part of his home to provide a makeshift editing room and he and Kagan spent the next months grappling with the challenge of telling two stories simultaneously. They experimented with various ways to make this emotionally affecting. They also played with how to actually present the multiple screens. They didn't want to cut the screen in half, and they didn't want to use actual visual lines to separate the stories. "These stories intersect, so we developed a way to make the edges 'bleed' into each other," explains Kagan. "And sometimes we realized that one story should dominate at a different moment from what had been indicated in the script, so we changed the imagery accordingly." The process of creating SHOT was a grand experiment, and it was important that the filmmakers be imaginative, responsive, and open-minded every step of the way. Their primary concern was always to enhance the audience's experience so that the all-important issues surrounding gun violence would resonate as forcefully as possible.

Music was a key consideration, as well. Kagan asked his friend, Bruce Broughton, a famed composer, to come on board. They had worked together on two other movies with totally different types of scores. Broughton came up with the arresting idea of using classical instruments to make contemporary sounds. For source music - the music that would play on car radios and in stores and restaurants - Kagan turned to another friend, Joel Sill, a famed music supervisor whose work includes such films as EASY RIDER and FORREST GUMP.

For Kagan and his team, SHOT has been a labor of love, an adventurist quest, a challenging mission to enlighten in a way that is meaningful, memorable, and impactful. "I would like this movie to save a life," the filmmaker says with great sincerity. "I realize that's quite a goal. It's hard enough just to provide people with 90 minutes of engaging entertainment. But as I am now dealing with the distribution of the movie after the many years it took to make it, I recognize even more intensely that this in fact is the goal, and what an excellent goal it is. For this movie is about gun violence. And if SHOT helps someone not to use a gun, or not have a gun used on them, then the movie really did something."

CREW BIOGRAPHIES

Jeremy Kagan, Director/Producer

Jeremy Kagan is an internationally recognized director/writer/producer of feature films and television, and a popular tenured professor. Among his past eleven feature film credits are the box-office hits *HEROES* about a returning vet, the political thriller *THE BIG FIX*, *THE CHOSEN* (2-time Grand Prize winner), and *THE JOURNEY OF NATTY GANN* (Gold Prize Moscow Film Festival). Among his many television shows are *KATHERINE: the Making of an American Revolutionary*, and HBO's *CONSPIRACY: THE TRIAL OF THE CHICAGO 8* (ACE Award for Best Dramatic Special). His film *ROSWELL, THE UFO COVER-UP* garnered a Golden Globe nomination and he directed the pilot for the hit series *DR. QUINN: MEDICINE WOMAN*. Other television films include, Showtime's *THE COLOR OF JUSTICE* about racism and *BOBBIE'S GIRL* about a lesbian couple, and *CROWN HEIGHTS* about the 1991 riots. This movie won the Humanitas Award for "affirming the dignity of every person." Professor Kagan has won an EMMY for 'Dramatic Series Directing' and directed many famous television shows including "West Wing" and Steven Spielberg's "Taken." He produced and directed a ten part series called *FREEDOM FILES* on issues of social justice including racial profiling, LGBT rights, voting rights, the drug wars, dissent, women's rights and religious freedom. He has made films for The Doe Fund, which is the most successful program in America, helping the homeless, and for Bioneers and Treepeople – both organizations committed to sustainability issues. Professor Kagan teaches graduate courses at USC in directing and has created the Change Making Media Lab (www.cmml-usc.org). He has served as the Artistic Director of Robert Redford's Sundance Institute and is Chairperson of Special Projects for the Directors Guild of America, which provides educational, cultural and technological information and events for its 17,000 members. A Graduate Fellow of the American Film Institute, he has an M.F.A. from NYU and a B.A. from Harvard University. He has taught master seminars on filmmaking in France, Germany, Hong Kong, India, Ireland, Israel, Lebanon, Estonia, China and Vietnam. His near-death experience is recorded in his illustrated eBook *MY DEATH: A Personal Guidebook*.

ANNEKE CAMPBELL – WRITER/ EXECUTIVE PRODUCER

Anneke was born and raised in The Netherlands, came to America at 17 and has worked as a midwife, nurse, yoga teacher, professor of English literature and composition, poet and scriptwriter. Her first novel, *Mary of Bellingham*, was published in 2004. She is the co-editor (with Nina Simons) of *Moonrise: The Power of Women Leading from the Heart*, and recently, with Thomas Linzey, co-authored *We The People: Stories from the Community Rights Movement in the US*. She also writes and co-produces, with Jeremy Kagan, advocacy videos for non-profits including the TV series for the ACLU, *FREEDOM FILES*.

WILL LAMBORN – WRITER

Will is a film and video director living in Los Angeles. Originally from Colorado, Will attended the University of Southern California and earned a Master of Fine Arts in Film Production. In 2007 Will produced, shot, and edited the short film *SONGBIRD*, which debuted at the Sundance Film Festival to critical acclaim. In 2010, Will's short film, *OUT OF NOWHERE* premiered at the South by Southwest Film Festival. *OUT OF NOWHERE* also secured

distribution through Oaut Media, IndieFlix and Two Way TV. In addition to directing, Will also works as a screenwriter. sWill's recent screenplay, LOST GOD, was both shortlisted for the Sundance Screenwriting Lab and was a Quarter-Finalist in the Nicholl Fellowship, hosted by the Academy of Motion Picture Arts and Sciences.

JACEK LASKUS - CINEMATOGRAPHER

Jacek is a cinematographer and photographer born in Warsaw, Poland. After graduating from the Polish National Film Academy with a degree in Cinematography, Jacek left for the United States and made his home in New York City, where he worked for BBC TV working on many documentaries. While in New York he also worked on numerous music videos with the Academy award winning director Zbigniew Rybczynski, as well as for SNL with director Jonathan Demme. There he shot his first feature film PARTING GLANCES directed by Bill Sherwood After moving to Los Angeles he worked with the directors such as Donald Petrie Sr. (SQUARE DANCE), Robert Altman (THE CAINE MUTINY COURT MARSHAL), Michael Pressman, (QUICK SAND, FRANKIE & JOHNNY ARE MARRIED, and the series THE GUARDIAN). THE CAINE MUTINY COURT MARSHAL earned Jacek the 1989 American Society of Cinematographers nomination for the Outstanding Cinematography. In 1996 GARDEN OF REDEMPTION directed by Tom Donnelly, a WWII drama earned Jacek his second A.S.C nomination. In 1997 Jacek co-licensed a full-length documentary COLORS STRAIGHT UP. The film was nominated for a 1998 Academy Award. In 2007 Jacek shot JERRY WAS A MAN directed by Academy Award nominee Michael Tolkin. In 2000 Jacek became a member of The American Society of Cinematographers. In 2011 Jacek became a member of the Polish Society of Cinematographers. Jacek has traveled the globe, shooting films in Canada, Portugal, New Zealand, Italy, Lithuania, Japan, Nepal, India, Rwanda, Uganda, Tanzania, and Peru. Jacek's second passion is photography. He has participated in two group shows, "Still Moving" at the gallery in Los Angeles and in 2006 "Photographs by the members of the A.S.C." at the Academy of Motion Pictures. In April 2008 he held his first solo exhibit at the WM Gallery in Amsterdam. Over the course of the past five years Jacek has taught cinematography at a number of colleges including, USC School of Cinematic Arts, California Institute of the Arts, , and The Maine Photographic Workshop. He is currently a senior lecturer at the American Film Institute Conservatory. Jacek speaks Polish, English and French

CHUCK PARKER – PRODUCTION DESIGNER

Chuck and his wife, Lisa, are in the 28th year of their successful marriage. They live and work in Los Angeles where they have raised their three grown children. Chuck is a multi-faceted Production Designer who has designed for Paul Haggis on numerous television projects, Ryan Murphy on the pilot of NIP/TUCK, the Dreamworks Television/ABC series LUCKY 7 and numerous other one-hour episodic television series, such as Detroit 187 for ABC. He designed the multi-award winning and much beloved series MONK in its entirety, as well as directed the Season 7 Finale, MR. MONK FIGHTS CITY HALL. He designed the Hallmark Hall of Fame production, HAVE A LITTLE FAITH, for Jon Avnet, Seasons 4 & 5 of the CW series 90210 and has been nominated for a Best Production Design Award twice at the Milan International Film Festival; in 2012 for the independent film, FT. MCCOYmand in 2017 for the independent science fiction film, TELEIOS. He is currently the National Executive Director of the Art Directors Guild, IATSE Local 800.

NORN HOLLYN - EDITOR

Norman has been described as a "media expert," a reference to his experience in a wide variety of media types – in both the old media and new media worlds. He is a long-time film, television and music editor(HEATHERS, THE COTTON CLUB, and Oliver Stone's WILD PALMS, are among his extensive credits) who is presently an

Associate Professor and the Head of the Editing Track in the University of Southern California's School of Cinematic Arts. He has also been a CEO of Hollyn Rinsler Consulting, a company specializing in entertainment and media Internet development, with projects for large entertainment companies and municipal school districts. He is a frequently published author. He has written the standard editing textbook, THE FILM EDITING ROOM HANDBOOK, and has published nearly 100 articles in many magazines and journals. His latest book – THE LEAN FORWARD MOMENT – from Peachpit Press/Pearson. He has recently signed a contract with Peachpit for a new edition of THE FILM EDITING ROOM HANDBOOK. He has delivered papers at the 2005 and 2006 NAB Conferences and the 2005 BEA Convention. He has participated on panels at the 2003, 2004, 2005 and 2007 UFVA Conferences and at the 2004 international CILECT conference in Helsinki, Finland, where he delivered a paper titled “Direct Guidance, Indirect Guidance and Misguidance: Teaching Editing in a Portable Non-Linear World.”. He presented a film-in -progress to the 2008 CILECT Conference in Beijing, China. He was a featured panelist at a conference sponsored by the Institute for Writing and Thinking at Bard College, New York.. He has also been interviewed for various articles, web sites and podcasts. He lectures widely on editing theory and collaborative techniques and has organized and led seminars at major companies such as Dreamworks Pictures, Pixar Animation, Philadelphia Inquirer and Forbes. He also has worked as an expert witness in cases involving the aesthetics or history of editing. As a teacher, he has worked internationally. He has organized and participated in a series of workshops for the Royal Film Commission in Jordan. He has also worked with Vietnamese filmmakers in a program sponsored by the Ford Foundation. At the 2005, 2006, 2007, 2008 and 2009 Sundance Film Festivals he developed and ran a series of short editing workshops for filmmakers focusing on storytelling techniques. He has also taught at the AFI and UCLA Extension. In his position as Editing Track Head at USC, he is part of a variety of new technology initiatives and has relationships with companies as diverse as Adobe, Apple, Avid, Fox Searchlight Pictures, and Sony. At USC he has sat on the Executive Board of the university's Academic Senate and is on many school and university committees, including the Provost's Committee on Interdisciplinary Studies and the University Committee on Curriculum. He has served on both the graduate and undergraduate admission committees, and has served on several curriculum committees for the School of Cinematic Arts. He was recently appointed to run the Communications Pathway Task Force, a university-wide initiative. He is a member of AMPAS (the motion picture Academy) and A.C.E. (the American Cinema Editors). As an entrepreneur, he has developed web sites and business practices for a number of small and large companies, including Universal Music Group, Fox Video, eveo and Bluecow.

JOEL SILL – EXECUTIVE MUSIC PRODUCER

Joel began his career as a music publisher and record producer. His first involvement with film was as soundtrack producer for EASY RIDER. In 1980 he became Vice President and head of music for Paramount Pictures, he oversaw and helped design music for the films REDS, 48 HOURS, AN OFFICER AND A GENTLEMAN featuring UP WHERE WE BELONG, and FLASHDANCE highlighting “Flashdance-What a Feeling”, both songs won Academy awards. In 1983, he moved to Warner Bros, as head of music for all filmed entertainment. At Warners he worked on such films as BLADE RUNNER, THE KILLING FIELDS, PURPLE RAIN, MAD MAX: BEYOND THUNDERDOME, THE GOONIES, THE COLOR PURPLE and platformed Madonna with the # 1 recording of her on camera performance of “Crazy for You” in the film VISION QUEST". He then partnered with director Taylor Hackford in the New Visions Music Group, where he supervised music for MANNEQUIN which included the # 1 hit “Nothing's Gonna Stop Us Now”, next was LA BAMBA which produced the # 1 single and # 1 and 5x multiplatinum soundtrack album by Los Lobos. He then partnered with my brother Chuck Kaye previously Chairman of Warner Chappell, to form Windswept Pacific, a J/V with Fuji Sankei Communications. They acquired numerous music catalogues, including Tommy James and The Shondells, Rod Stewart, Willie Nelson, The Four Seasons, Count Basie, The Isley Bros, Lynyrd Skynyrd, Little Anthony and the Imperials, The Shirelles, K.C. and the Sunshine Band, Tito Puente, John Cougar Mellencamp and grew Windswept to the 4th largest independent music publisher. He continued his film music work with THE FABULOUS BAKER BOYS, MY COUSIN VINNY, THE FIRM, FREE WILLY, TWISTER, WAG THE DOG, FORREST GUMP (8 x multiplatinum), TERMINATOR 3, CONTACT, CASTAWAY, BOBBY AND MUNICH. Next was a J/V with Cherry Lane (now) BMG/Chrysalis publishing where his ventures continue with Quincy Jones, Larry the Cable Guy-The Blue Collar Comedy Group and Bold Films (BOBBY, WHIPLASH) and Summit Entertainment (THE TWILIGHT Film series). He has consulted to Sony PlayStation, Associated Production Music, Extreme Music and The Exclusive Media

Film Group. With his wife Kim, they produced the Animal Awareness documentary SAVED IN AMERICA. He helped develop Music Revenue Data, a film and TV music royalty assurance company, clients include James Newton Howard and Hans Zimmer. He is Co-creator and Executive Producer of the ImageMovers series INFERNO with Robert Zemeckis, Jack Rapke, Leslie Zemeckis, Ben Watkins and Jackie Levine. With renowned designer Frank Nuovo, they created "Memory Cubed" (M3), a unique 3D entertainment, memory and education platform helping dementia and Alzheimer victims. Joel also is an underwater photographer and advocate for the preservation of Oceans with Nat Geo.

DAVE O'BRIEN – PRODUCER

Dave has produced hundreds of social-media campaigns and documentary and fiction feature films including THE HAPPYS, about a naive girl from the Midwest living in LA who must redefine herself when she learns her fiancé is gay, starring Janeane Garofalo and Melissa McBride. IN THE MOMENT, the innovative HIV prevention transmedia campaign Dave created with LA Gay & Lesbian Center and the City of West Hollywood was honored with the Paul Starke Warrior Award for work in HIV prevention. His feature documentary, EQUALITY U received the Outstanding Emerging Talent award at Outfest as well as several Best Documentary and Best Feature awards, was broadcast nationally on Logo TV. He produced the indie feature THE MAN WHO SHOOK THE HAND OF VICENTE FERNANDEZ, starring Academy-Award winner Ernest Borgnine as a man who overcomes his deep seated racism and comes to value his own life which won a Best Actor award for Borgnine at the Newport Beach Film Festival. In a collaboration with the Keck School of Medicine and Annenberg School for Communication and Journalism at USC, Dave produced two shorts comparing narrative storytelling to an informational, non-narrative approach. The films were designed to encourage behavior change around cervical cancer prevention and HPV vaccine promotion and were made for Jeremy Kagan's Change Making Media Lab – www.cmmi-usc.org. The National Cancer Institute funded study was recently honored with the 2013 APHA Public Health Education and Health Promotion Multi-Media Materials Award.

JOSH SIEGEL – PRODUCER

Josh's first feature in 2003, THE LAST LETTER (starring William Forsythe), was one of the first commercially distributed indie features to shoot in HD. His film BETWEEN, shot entirely on location in Mexico (starring Poppy Montgomery), was a Sundance Film Festival selection (in competition) and subsequently purchased by Lifetime Networks. His strong line producing background led to his being hired as Head Of Production at Hannibal Pictures, where he oversaw a slate of \$5-15M independent features. In addition to producing SHOT, most recently Josh line produced a TV pilot executive produced by the Jonas Brothers, as well as a bonus episode for the DVD of Fox's hit TV show 24, and he co-produced the feature film ANY DAY, which starred Sean Bean, Eva Longoria, Tom Arnold and Kate Walsh. Josh is a member of both the Producers Guild Of America and the Directors Guild Of America, and resides in Los Angeles.

JOHN RAATZ – CO-PRODUCER

John is Founder and CEO of The Visioneering Group, is a modern-day Renaissance man. A skilled and experienced communicator, strategist, administrator, musician, teacher and entrepreneur, the thread that runs through John's professional life is an abiding commitment to others' excellence and success, and to the unfolding process that's lifting all of humanity to a new level of ethical and spiritual expression. John has been a personal manager in the entertainment industry, representing both high-profile celebrity actors and musicians. He's been a successful stockbroker, a major executive at a public relations agency, a professional blues/rock guitarist, a publisher of a leading-edge newsletter and the administrator of one of Southern California's most forward-looking holistic health clinics. John holds a Bachelor of Science degree and professional certification in public relations, and is pursuing a BBA degree from the State University of New York Regents Program as well as

certification in financial planning from the College for Financial Planning. He is a frequent lecturer on public relations for the UCLA Extension PR Certificate Program. John also holds a private pilot's license, and is currently working on his instrument rating. Embodying an eclectic spiritual path since 1967, John is a certified meditation teacher and, since 1976, has instructed thousands in the practice. Since 1989, The Visioneering Group has represented many of the foremost authors, books, films and musical projects in the alternative/transformational movement, including WHAT THE BLEEP DO WE KNOW, THE 11TH HOUR, YOUTH WITHOUT YOUTH, PEACEFUL WARRIOR, BARAKA, MINDWALK, A BRIEF HISTORY OF TIME, Fritjof Capra, Peter Russell, Chellis Glendinning, Dead Can Dance, Eckhart Tolle, Deepak Chopra, Madonna And Donovan.

CAST BIOGRAPHIES

Noah Wyle, “Mark Newman”

Noah Wyle is an Emmy and Golden Globe nominee who is best known for his award-winning work for twelve seasons on the NBC drama *ER*. In his role as Dr. John Carter, Wyle became known to audiences worldwide. Noah currently stars in and executive produces TNT's action-adventure series *THE LIBRARIANS*, which was renewed for a third season. Wyle plays the role of Flynn Carsen, a highly intelligent and resourceful young hero. He will also directed two and wrote one episode for the upcoming season. Noah previously starred in and served as a producer for TNT's series, *FALLING SKIES*.

Wyle's other credits include the critically acclaimed role as Steve Jobs in the Emmy nominated *PIRATES OF SILICON VALLEY* for TNT. He starred in Oliver Stone's 2008 drama, *W*, as the role of Secretary of Commerce, Don Evans. Wyle appeared in the Rod Lurie directed drama *NOTHING BUT THE TRUTH* alongside Angela Bassett and Kate Beckinsale. In 2009, he was seen in William Olsson's directed *AN AMERICAN AFFAIR* which starred Gretchen Mol. Wyle starred as Flynn Carsen in the *LIBRARIAN COLLECTION* including *THE LIBRARIAN: QUEST FOR THE SPEAR* in 2004, *THE LIBRARIAN: RETURN TO KING SOLOMON'S MINES* in 2006, and in the third installment, *THE LIBRARIAN: THE CURSE OF THE JUDAS CHALICE*. He also starred in and associate produced *THE MYTH OF FINGERPRINTS*. Wyle has also appeared in several feature films including, Warner Brothers' *WHITE OLEANDER*, Columbia Pictures' *ENOUGH*, the independent feature *DONNIE DARKO*, *SWING KIDS*, *AND A FEW GOOD MEN*. He additionally held a role in the film *THE CALIFORNIANS* in 2005, and played the lead role in *QUEEN OF THE LOT* in 2010.

Along with his film and television career, Noah is also devoted to theatre, and serves as creative producer of the award winning Blank Theatre Company. With the company, he has appeared on stage in the 1995 production of *THE 24th DAY* opposite Peter Berg and the 2006 production of *LOBSTER ALICE* where he starred as the surrealist artist Salvador Dali.

Noah is involved in numerous issue-oriented initiatives including serving as national spokesperson for Cover the Uninsured Week, an unprecedented effort to bring awareness to the 44 million Americans who have no health coverage. In 2012, Wyle additionally advocated his support for the disability rights group ADAPT, a group of activists striving to prevent cuts in Medicaid. His other philanthropic involvement includes work with Doctors of the World, Human Rights Watch and Best Friends Animal Sanctuary.

Sharon Leal, “Phoebe”

Sharon Leal received international attention as a co-star of the Golden Globe Award-winning blockbuster film, *DREAMGIRLS*, opposite Beyonce Knowles, Jamie Foxx and Eddie Murphy. She portrayed Michelle Morris, the singer that replaced Effie White (played by Academy Award winner Jennifer Hudson) in the female trio, The Dreams.

Sharon's professional career began in regional theater productions of *Ain't Misbehavin'*, *Into the Woods*, and *Little Shop of Horrors*. Soon thereafter, Sharon moved to New York and landed major roles on Broadway in *Miss Saigon* and *Rent*. Sharon went on to star in the original musical, *Bright Lights, Big City*, at the New York Theater Workshop, and was also featured on the production's soundtrack. While in New York, she produced an original production of *Stormy Weather* at the Manhattan Theatre Club, in which she starred as the legendary Lena Horne.

From the New York stage, Sharon transitioned into television and film. Her television credits include a series regular role on CW's *HELLCATS* and four seasons on David E. Kelley's hit FOX drama, *BOSTON PUBLIC*. Her guest starring roles include episodes of *SUITS*, *PERCEPTION*, *PERSON OF INTEREST* and *CSI: MIAMI*. She also had recurring roles on NBC's *GRIMM*, and ABC's *PRIVATE PRACTICE* as Sonya, the love interest to Taye Diggs' character.

Quickly named one of Entertainment Weekly's "Breakout Stars", Sharon starred in the two successful ensemble films; the #1 box office hit, *WHY DID I GET MARRIED*, with Tyler Perry, Janet Jackson and Jill Scott, and the popular holiday feature, *THIS CHRISTMAS*, alongside Idris Elba, Regina King and Chris Brown. Sharon starred with Samuel L. Jackson and the late Bernie Mac in the 2008 musical feature film, *SOUL MEN*. In 2010, she reprised her role in the highly-anticipated sequel, *WHY DID I GET MARRIED TOO*. Her independent film credits include *WOMAN THOU ART LOOSED: ON THE 7TH* opposite Blair Underwood, *CARRY ME HOME* opposite Cuba Gooding Jr. and William Sadler, and a smash hit at 2013's Toronto Film Festival titled *1982*. In 2014, she was seen in *ADDICTED*, where Sharon stepped into a risky role as a sex addict and the highly regarded production of *Stop Kiss* at the Pasadena Playhouse.

Sharon Leal will next be seen in the new fall series *INSTINCT* opposite Alan Cumming and continues to recur on the CW series *SUPERGIRL*. She has recently wrapped back to back features - a starring role opposite Noah Wylie in the independent drama *SHOT* and the Netflix film *AMATEUR* alongside Josh Charles. Additionally, she recently starred as a series regular on *RECOVERY ROAD* for Freeform.

Jorge Lendeborg, Jr., "Miguel"

Jorge made his theatrical acting debut in the 2016 film, *THE LAND*. Since then he has appeared in the superhero film, *SPIDER-MAN: HOMECOMING*, and will have roles in the upcoming films *ALITA: BATTLE ANGEL* and *SIMON VS. THE HOMO SAPIENS AGENDA*. He is set to star in *TRANSFORMERS UNIVERSE: BUMBLEBEE* opposite Hailee Steinfeld.

XANDER BERKELEY, DR. ROBERTS

Xander known for his feature and theater and television roles including George Mason on the political thriller series *24*, Percy Rose on the action thriller series *Nikita* and Sheriff Thomas McAllister on the crime drama *The Mentalist*. He currently plays Gregory in AMC's *The Walking Dead*. In 2013, Berkeley won the Streamy Award "Best Male Performance, Drama" for his starring role in the acclaimed webseries, *The Booth at the End*.

CREDITS

AC TRANSFORMATIVE MEDIA and GREAT POINT MEDIA PRESENT "SHOT"
NOAH WYLE SHARON LEAL JORGE LENDEBORG JR.

CASTING BY KERRY BARDEN PAUL SCHNEE
MUSIC BY BRUCE BROUGHTON EXECUTIVE MUSIC PRODUCER JOEL SILL
COSTUME DESIGNER NIK VENET EDITOR NORMAN HOLLYN

PRODUCTION DESIGNER CHUCK PARKER DIRECTOR OF PHOTOGRAPHY JACEK
LASKUS EXECUTIVE PRODUCERS JONATHAN KAGAN ROBERT HALMI JR. JERRY
OFFSAY JIM REEVE NOAH WYLE
PRODUCED BY DAVE O'BRIEN JOSH SIEGEL

SCREENPLAY BY WILL LAMBORN AND ANNEKE CAMPBELL
DIRECTED AND PRODUCED JEREMY KAGAN

Unit Production Manager	Ric Smith
First Assistant Director	Billy Greenfield
Second Assistant Director	Josh Stickler
Second Second AD	Anneke Scott Amanda Carrara
Mark	Noah Wyle
Phoebe	Sharon Leal
Miguel	Jorge Lendeborg, Jr.
Nurse Gina	Eve Kagan
Nurse Samantha	Joy Osanski
Nurse Marci	Elaine Hendrix
Dr. Roberts	Xander Berkeley
Dr. Fisher	Sarah Clarke
EMT Jones	Malcolm-Jamal Warner
EMT Garcia	Dominic Colon
EMT Turner	Tommy Day Carey
Dr. Schiabarassi	Peter Banifaz
Officer Anderson	Brad Lee Wind
Officer Ramirez	Maria Russell
Anita	Cher Ferreyra
Juan	Rafael Cebrian
Jose	Peter Cortes
Rosa	Veronica Sixtos
Latino Youth	Mario Orozco
X-Ray Tech	John Cicollini
Cat Scan Tech	Chris Copolla
Accounting Aide	Sophia Santi
Latino Waiter	Minor Terraza
Father T	Jesse Socorro Montes
Wife	Kate Connor

Husband	Andy Hirsch
On Looker #1	Abe Martell
On Looker #2	Brandon Matthew Parker
On Looker #3	Jonathan Kagan
Aqua Therapist	Oscar Gallardo
Baptiste	William Simmons
Support Group Leader	Kevin Hostomsky
Support Group Woman	Elaine Kagan
Support Group Girl	Sarah Nicole Robles
Support Group Man	Patrick J Nicholas
Producer	Noah Craft
Young Mark	Logan Schaeffer
Mark's Mother Esther	Christie Burson
Waiter	Demetrius Navarro
Stunt Coordinator	Matthew Anderson
Production Supervisor	Jason Furrer
Production Coordinator	Kim Carney
Script Supervisor	Amanda Griswold
Set Production Assistants	Genie Babcock
	Andrew Sitter
	Gabriela Gil
A Camera Operators	Diana Eliazov
	Gareth Paul Cox
B Camera Operator	Jonathan Bruno
Steadicam Operator	Erdam Ertal
	Jerry Franck
1ST AC	Asia Heredia
	Alan Chavarria
2nd AC/Media Assistant	Evan Butka
2nd AC	Jonathan Medina
Additional 1st ACs	Geoff Goodloe
	Melanie Kobran
	Michael Berg
	Jonathan Park
	Megan Boundy
Additional 2nd AC	Edward Bellamy
Remote Tech Head	Chris DeFranco
Camera PA	Alex Tabakzca
Stills Photography	Karen Steyr Randolph
DIT	Lyndel Crosley
Gaffer	Joe Petkwitz
Best Boy Electric	Alex Ojeda
Electrician	Spike Osorio
Additional Electricians	Blake Armstrong
	David Kitchner
	Alex Laber
	Benjamin Cumming
	Salvador Chachu

Additional Props PA	Kophns Martinez Meagan Sherchock
Wardrobe Supervisor Key Costumer Costumer Costumer Wardrobe PAs	Margaret Robbs Kaitlin Weichsel Benett Rogers Alexandria Montague Kayla Tange Alejandra Martinez
Makeup & Hair Dept Head Key Makeup & Hair Makeup Artists	Galaxy San Juan Chelsea Orduno Catalina Cacho Emily Rae Hilgenberg
Makeup Assistants	Tracy C. Gross Harmony Swink Heather Galipo
Hair Stylists	Voneva Denham Rene Maldonado Cortez
Sound Mixer Boom Operator Additional Boom Op	Gabriel Fragoso Spencer Flynn Jacques Renar
Location Manager Locations Assistant	Hector Tinoco Carlos Hernandez
Police Officers	George Aguilar Steven Dell Wayne J. Morris Derek R. Mousseau Robert Smith Kelsey Juddo Ricardo Soto Eugene J. Damiano
Transportation Coordinator Transportation Captain Driver Driver	Matt Ballard Julius Fletcher Fred Contreras Yvonne Farano
Associate Casting Director Background Casting	Adam Richards Rich King
Production Office Intern Social Media Intern Set Interns	Jeff Ledge Ozcar Chagolla Corey Vent Kristen Politis Topher Wright
Set / Truck PA Additional PAs	Justin Rausch Deborah Etta Robinson

Ryan Gilbert
Eric Wiseman
Amanda Holmgren
Daniel Kane
Alex Overlock

Studio Teachers Artemisa Gutierrez Laurence
Guy Flint

ER Advisor Sharon Braun
EMT Advisor Martin Blount

Production Attorney Jennifer Hughes

Post Production Services provided by Tunnel Post
Digital Intermediate Provided by Tunnel Post

Post Production Coordinator Heather Toll
Assistant Editor Andrew Cohen

VFX Artists David Kashevaroff
Daniel Revkin
Additional Visual Effects Mammal Studios
Mark's Vision Designers Joshua Masters
Hoda
Austin Allen

Western footage from the film "Leave 'Em Hangin'" courtesy of David Higgins

Action Paintings by Matt Elson

Payroll Services Provided by ABS Payroll & Production Accounting Services

Payroll Coordinator Justin Gourlay

Catering Provided by D&R Catering

Thanks to

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FilmLA
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LA Mill Coffee
St. Mary's Church
Square One Dining
Marcy Patterson

LA Center Studios - Ken Johnson
MakerCity LA - Teresa Garcia
Directors Guild of America
Momentous Insurance Brokerage
Radiant Images
Entertainment Industry Physicians
NBC Universal Costume Department
Western Costume
Costume Rentals Corporation
Milt & Edie's Drycleaners & Tailoring Center
ABC/ Costume Department
Warner Brothers/ Costume Department
Dragon Eyes
Chapman-Leonard
JL Fisher
24 Frame
The Expendables Recycler
Silly Monkey
Hey What's Your Face
Momentous Insurance Brokerage
Illumination Dynamics
KINO FLO
McIntyre House
Stanley Permit Service, LLC
Cinema Vehicle Services
Studio Picture Vehicles
Quixote Studios
ISS (Independent Studio Services)
Hand Prop Room
Alpha Medical Props
A1 Medica
Audio Department
Blacksheep Transportation
Hollywood Honeywagon
Studio Services
AVON
Arthur Albert
Jane Baumgarten
Laurence Becsey
Bill Bennett
Alber Berger
Cynthia Bir, PhD
Jessica Blank
Jeff Bolton
Carl Borack
Greg Boyle
David Bridel
Kevin Brodie
Peter Broderick
Rabbi Yonah Brookstein
George Chamchoum
Roi Choi
Isadora Clintron

Sean Covel
Mack Culkin
Frank Daniel
Raymond de Fellitta
Jeff Dowd
Steve Drimmer
Griffin Dunne
Claudia Elmore
Mike Fink
Matt Fishburn
Jeffrey Fiskin
Avi Glick
Veronica Gomez
Julie McLaughlin Gray
Daniel Gross
Allan Hamilton, M.D.
Christie Hall
Bernard Harcourt
Christopher Hawthorn
James Huddleston
Goran Ivanovski
Jane Jenkins
Omar Kaczmarczyk
Ginnie Kagan
Sarah Kirwan
Harry Knapp
Mark Legrand
Shawn Levy
Demian Lichtenstein
Josefina Lopez
Tony LoRe
Michael Mansouri
Stuart Margolin
Ted Martland
Chase Masterson
Zachary Matz
Larry Mortoff
Mike Nagle
Edward James Newton, M.D.
Chantal Nchako
Geoff Oblath
Jerry Offsay
Erika Olmos
Johnny Oritz
Marcy Patterson
Michael Patterson
Merik Martin Pelletier
Michael Peyser
Frank Pierson
Julia Ransom
John Raatz
Adam Richards
Richmond Jay Roach

Rabbi Steven Robbins
Howard A. Rodman
Dr. Sanford Rosenberg
Alex Rotaru
Marvin Schwartz
Roya Semnanian
Paul Silka, M.D.
Bradley Solomon
Abby Spangler
Pierre Spengler
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Felipe Vargas
Ruth Vitale
Rodrigo Villalta
Xu Zhang

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