

GRACELAND



The Sophomore Feature from Award-Winning Filmmaker

RON MORALES

ABOUT THE FILM

From director Ron Morales (*Santa Mesa*) comes **GRACELAND**, a menacingly disturbing thriller that pulls viewers into one of the seediest, darkest corners of the world and refuses to let them look away. Filmed on-location in Metro Manila, Philippines, the film tells the tale of a desperate young father, trapped in a world far darker than he realizes, who finds himself pushed to the limits of inhumanity in order to save his family.

GRACELAND is a production based in New York. The feature is written and directed by Ron Morales. Producers are Rebecca Lundgren and Sam Rider; Co-Producers are Yusuka Kamata, Vince P. Maggio, and Sean McEwen; and Executive Producers are Eric Ulrich, David Raymond, and Theo Brooks; Co-Executive Producer is Josuha Sobel, Ray Javdan, and Ted Goghegan. The director of photography is Sung Rae Cho. The film stars Arnold Reyes, Menggie Cobarrubias, Dido de la Paz, Leon Miguel, Ella Guevara, Marife Necesito, and Patricia Ona Gayod. The film editors are James LeSage, Ron Morales, and Jorge Olortegui. Original score is composed by Adam and Steven Schoenberg and featuring music by Live Footage.

WINNER

Best Narrative Feature

San Diego Asian Film Festival 2012

WINNER

Audience Award – Narrative 2nd Place

Tribeca Film Festival 2012

WINNER

Indie Tribute – Indie Bravo!

The 3rd Philippine Daily Inquirer 2012

BEST OF INDIE MOVIES 2012

IndieWire

TOP OF FOREIGN LANGUAGE 2012

CriticWire

OFFICIAL SELECTION

Over 10 International Film Festivals Worldwide

WHAT THEY ARE SAYING

"Mesmerizing."

- Gabe Toro, IndieWire

"A masterpiece... one of the best films of Tribeca 2012."

- DB Borroughs, Unseen Films

"A Filipino gem... Arnold Reyes is excellent."

- Alex DiGiovanna, MovieBuzzers

"An intense, dark crime drama... highly recommended."

- Joe Bendel, Libertas Magazine

"Impressive... packs a huge emotional wallop."

- Richard Kuipers, Variety

"Twisted enough to keep even the most seasoned thriller aficionado second guessing up to the end!"

- Andrew Mack, Twitch

"A fantastic thriller with outstanding performances... An intoxicating blur."

- Michael Treveloni, Film School Rejects

"A lean and breathless thriller."

- Matt Barone, Complex

"8/10. Graceland is a film that'll tie you up in knots."

- Jordan Hoffman, ScreenCrush

"A brisk and gut-wrenching thriller."

- Mark Young, Sound on Sight

"An excellent expose of man at his worst. Expect this one to stick with you."

- Rochefort, Quiet Earth

"A smart film... akin to Martin Scorsese's Mean Streets."

- Rudie Obias, ShockYa

"Graceland delivers on all fronts in a perfect little package."

- Matthew Schuchman, Verbicide

THE STORY

Family man Marlon Villar is the long-time driver of Manuel Chango, a corrupt Filipino congressman. One afternoon, while driving his and Chango's preteen daughters home from school, the three are violently ambushed in a kidnapping attempt.

When the attempt goes horribly awry, the wrong girl is taken, and the driver's life takes a sudden, terrifying turn. Left as the only witness to the crime, Marlon's loyalty is called into question. As events unravel further, he, Chango, and their families become ensnared in a downward spiral of betrayal and deceit that will ultimately leave no one innocent.



FESTIVALS

TRIBECA FILM FESTIVAL

New York, USA

FANTASIA INTERNATIONAL FILM FESTIVAL

Montreal, Canada

TRAVERSE CITY FILM FESTIVAL

Traverse City, USA

FANTASTIC FEST

Austin, USA

ATHENS INTERNATIONAL FILM FESTIVAL

Athens, Greece

THEATRICAL RELEASE (limited)

Manila, The Philippines

FLANDERS INTERNATIONAL FILM FESTIVAL GHENT

Ghent, Belgium

HAWAII INTERNATIONAL FILM FESTIVAL

Honolulu, USA

VALLADOLID INTERNATIONAL FILM FESTIVAL

Valladolid, Spain

SAN DIEGO ASIAN FILM FESTIVAL

San Diego, USA

TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

Toronto, Canada

PHILADELPHIA ASIAN AMERICAN FILM FESTIVAL

Philadelphia, USA

THE CHICAGO FILIPINO AMERICAN FILM FESTIVAL

Chicago, USA

CINEMA ONE ORIGINALS

Manila, The Philippines

SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

San Francisco, USA

DIRECTOR'S STATEMENT



I stumbled onto the beginnings of ***Graceland*** while doing research in the Philippines for another script. My original intent was to tell a story about a community of Filipino Shamans living in the country's Middle Islands. During my time researching and interviewing subjects in the field, I repeatedly came across stories of kidnapping, child prostitution, and organ trafficking that hinted at a dark and ubiquitous underworld community, operating with widespread impunity throughout much of the country.

I interviewed a number of people – especially young people – who had had their voices taken away from them through the tributaries of poverty, organized crime, and sexual exploitation. The inability of these people to represent their daily struggles resonated strongly with me. I felt that theirs' was the story about my homeland that I wanted to tell.

The real life experience I encountered in researching this world engendered my desire to assemble a cast of flawed and dualistic characters. The world I set out to explore was rife with powerful and corrupting forces, and I wanted to show how these forces were enacted equally on everyone who experiences them. I felt I witnessed a very tangible elision in the boundaries between those characters that one might traditionally associate as 'good guys' or 'bad guys.'

My understanding of the space in which the story unfolds was inspired strongly by a Tagalog cockfighting term: wala. Translated literally, wala means 'have not' ...Essentially, 'underdog.' In the pervasive world of organized crime of the Philippines, the conventional division between 'good' and 'bad,' as it is commonly understood in the Western society, seems to be replaced by a less philosophical but more practical division between the haves and have nots. Those who 'have' also have the opportunity to make choices, even in a moral sense. Those who 'have not' are powerless against the whims of those who have. ***Graceland*** is a story about one underdog who decides he wants to take something for himself, and what happens to him as a result.

Because the film emerged so directly from my research, I wanted the subject matter to follow the threads of something that is sociological, even behavioral - but I also felt strongly that I wanted to make a narrative film. The task I set out on was not to make a documentary. My aim was to trace trajectories – of both the socially scientific and the narrative - to the point where they intersect. I wanted to make something that was substantial, but at the same time naturalistic.

- **Ron Morales**

CREATING GRACELAND

Ron Morales is a passionate and prolific storyteller who rarely takes a break from his work. He had been researching and writing GRACELAND for many years before the time was right to take it into production. While Ron was shooting another project he and DP, Sung Rae Cho, started talking about the possibility of making GRACELAND a reality. Soon after, Ron and Sung were spending every hour of every day together, fully dedicating themselves to developing the script and cinematic style of the film.

Because they share an intense love for movies as well as an advanced technical expertise developed from years of honing the craft, Ron and Sung were ideal creative partners. Both are hardworking perfectionists who have quickly risen through the ranks of the fast-paced, competitive New York film crew world. They have over 12 years of experience on big budget films and TV shows. With GRACELAND, they knew they were creating a powerful project with a resonating narrative that they could fuel their knowledge and passion into.

Some time later Sam Rider, Producer, was invited to read the script. Sam LOVED it. His enthusiasm was the catalyst to make the film a reality. In July of 2010, despite having only raised a portion of the budget, Ron decided to go for it. Sam had just moved to New York and Rebecca Lundgren had to shorten her commitment to another project to go to The Philippines to make the movie. We all gave up our apartments and cleared our schedules for the next four months.

Once the commitment was made to make the film we had to radically shorten the pre-production schedule to finish the film before the monsoon season in the Philippines. Two weeks before flying out, Blaise Miller joined the team as the gaffer. Nicola Chapelle, a young French sound recordist, was found via Craigslist and signed onto the project one week before departure.



We were so naïve --- all of us --- but that's exactly what made us brave to jump and test our wings. Sam and Rebecca were so excited to explore Manila and The Philippines. They were like two kids running around looking, pointing, touching and asking. Of course nothing worked out as we planned, but that was the beauty of the project. We had to work with what we had and grab opportunities that came our way. We became Filipinos without knowing it - Filipinos being famous for creating something out of nothing.

Sam and Ron procured a 28-day shooting schedule, but our limited budget forced us to pack more scenes into each day. Many of our days went more than 20 hours. Principal photography in Manila began on October 11th, 2010. Shooting lasted seventeen days, wrapping on Halloween. On the eighteenth day we all crashed due to lack of sleep.

Back to a cold New York, the editing process began immediately. It was a lengthy post-production process, but we were lucky to find people who were as equally dedicated to the project as the Manila crew and we had been during production in Manila. This new team and their enthusiasm truly enhanced the story and quality of the film. GRACELAND was completed in March of 2012.

GRACELAND is truly a passion project and independent venture that was supplemented by two very successful fundraising campaigns – the first, from August 2010 to March 2011, via the Imprint Pictures website and the second, from November 2011 through January 2012, via the crowd-sourcing website Kickstarter.



It's not easy to ask people to donate money, but the benefit of reaching a wider audience through such a campaign propelled the festival run. It was not until the very last day of the Kickstarter campaign that the fundraising goal was reached. The biggest reward was seeing the tremendous outpouring of support from friends and family.

Funding is important but without a story and a vision no art can be created. Everyone involved on the project was fully dedicated to helping Ron achieve his vision - A vision that sprouted from a simple idea in the backseat of a taxi in Metro Manila and blossomed into something grand in scope. The cast and crew did not work on this project to make money. They worked on it because they believed in it. Nor was profit important. What was important was to create a story that would move people and get them to think about issues they probably would not have thought about before.

CASTING GRACELAND

Ron Morales has always spent a lot of time casting his films. This film in particular needed actors who could go to rather extreme emotional depths. We were introduced to more than 200 actors, but were still forced to push back principal photography because it took time to find the perfect fit for each role.

We did not have the funds to cast the film as others usually do - in fancy air-conditioned casting studios. Instead we treated actors to tea or coffee and then asked them to rehearse scenes in cafes and fast-food chains throughout the city. If the manager got annoyed we would order a few more coffees.

Casting the lead character of Marlon was the biggest challenge. Ron had a specific look in mind while writing the film. Marlon was to be haggard and torn, a truly broken man. The extreme emotional rollercoaster he goes through demanded an actor who could identify with Marlon's struggles. Actor Arnold Reyes happened to be experiencing a tough time with his mother being sick. He used his real life turmoil to dive into the character of Marlon. After the film wrapped, Arnold expressed how difficult it was to let go of Marlon's conflicts and just be Arnold Reyes again. He's an actor who truly embodies his character and masters their emotions.

For Congressman Changho, we needed an actor with a powerful presence to portray this seemingly untouchable politician. From the moment Menggie Cobarrubias entered for his audition, Ron felt he had his guy. After he read his first line with his authoritative voice, Ron knew he had Congressman Changho. Even with Menggie's strength as a dominating screen presence, he is still somehow able to generate a feeling of sympathy for an otherwise utterly despicable character. His performance is a testament to how a great actor can make even the most monstrous of characters appears vulnerably human.

Many of the casting agents in Manila insisted that we had seen all of the young girls in Manila before we found our two young actresses: Ella Guevera and Patrica Ona Gayod. Both of whom were ideally suited for their parts - Ella with her innocent countenance and Patricia with her ability to portray juvenile mischief. They are actresses with bright futures and we were lucky to have found them for GRACELAND.



THE LOCATION OF GRACELAND

GRACELAND was shot on location in Metro Manila, Philippines, a sprawling metropolis of nearly twelve million people. In order to capture a true vision of the city, specific locations were scouted not only for their cinematic merit, but also in an attempt to accurately portray the world in which the film's events occur. Ron molded the story around locations he had visited throughout the numerous times he has been to his homeland.

There is such a wealth of rich culture and cinematic detail readily available at every turn in Metro Manila. For many among the crew, it was their first time in the country, let alone Manila. This seeming disadvantage actually ended up benefitting the film's production value. With the fresh eyes of strangers in a new land, producers Rebecca Lundgren and Sam Rider discovered an alley where men conducted spider fights—Boom! A new scene was added.

Another unforeseen benefit emerged from the film's limited budget. The production team was forced to use inexpensive transportation like jeepnies or bicycles. This enabled them to authentically experience the culture from a point of view that would otherwise be avoided with the luxury of a bigger budget. With minimal spare time, great locations were found while running other errands. While trying to acquire the signature of a general who could grant permission to shoot on some military land, the perfect exterior location for the kidnappers' lair was spotted.

Since the budget forced us to be resourceful with the locations, the fruits of our problem solving ended up in the final product - on the big screen. We ended up with some truly authentic locations that help engender the reality of the world of GRACELAND.



SHOOTING GRACELAND

Director of Photography Sung Rae Cho shot GRACELAND in high definition, using the Canon EOS 5D Mark II. Incorporating a wide variety of daring techniques – and using top-caliber Leica lenses – allowed the talented DP to achieve the film's unique, stylistic look.

Shooting the film hand-held gave it a unique look and made the story more grimly realistic. Combining that with naturalistic lighting and the choice of using ultra wide lenses literally inches away from the actors' faces gives the film an authentically intimate feel.

Over the course of 17 grueling days in Metro Manila, during October of 2010, Sung worked with Ron to ensure that his vision of the city and the desperate people trapped within it was portrayed not just artistically, but truthfully. Much of it was designed and blocked before the film was even cast. But by day two of shooting, Ron and Sung threw away their shot list and worked on capturing the scenes organically through rehearsals.

The tight schedule and limited budget constantly birthed fresh challenges every day.

One such challenge arose while filming on Election Day in the Philippines. On this day, citizens are prohibited from having firearms on their person. It just so happened we were shooting a scene in which an actor brandishes a gun. He was approached by a police officer and threatened with a fine. After an extensive explanation as to why he was carrying a gun, the police officer was kind enough to give us an hour to finish shooting the scene. This is guerilla filmmaking.

Due to the myriad of production problems that inevitably occurred, Ron would watch the dailies each night after wrap and examine the script pages for the next day. It was an ongoing process of being aware of what worked in the dailies and what was absolutely essential to film the next day in order to make the story work. Honing it to its essence while making the most of what he had. It had been rewritten at least 30 times before arriving in Manila and it would continue to be rewritten during the shoot. A great filmmaker is, foremost, a consummate problem solver.



In Manila, the shooting schedule of feature films is vastly different from how it is done in the US. Thirty days is the normal time allotted in the US compared to 5-7 days in the Philippines. This obstacle, however, became an advantage. Because of the efficient and economical shooting style of the Filipinos, the film simply could not have been made anywhere else in the world with the 17 days allotted for the shoot. Additionally, the hard-working Filipinos' light-hearted approach to life had a calming effect on the more serious foreigners on the crew. The ability to smile and laugh at the end of a physically and emotionally demanding 20-hour day made an extraordinarily difficult shoot bearable.

The shoot would have been impossible without the talents of the international crew. A Filipino born and raised in New Jersey, a Japanese with Korean descent, a Swede, two Americans, a Frenchman who grew up in Madagascar, and Filipinos born and raised in different parts of the Philippines. A clash of cultures, backgrounds, attitudes, and eating habits. Aside from the 17-day schedule, the main obstacle was the language barrier. It was the universal language of filmmaking that united the crew. At the end of the day, the passion and dedication to an important project overcame whatever differences anyone may have had.



Throughout the rigorous shoot Ron's skills as an energetic filmmaker shone through. He is a soft-spoken, hands-on director with a strong vision for the story he is telling. No detail escapes him. Because of his lengthy experience working on film crews, he is not a typical director. If he's not working closely with the actors to fine tune a performance, he's assembling a makeshift telescopic jib arm with whatever materials are available. Before he shoots a scene with a secondary camera, he's climbing a ladder to rig a light. He's tweaking an actress's make-up; he's curled up in a ball in the backseat of a car listening to his actors' scene because there's no monitor. If he's not helping schedule an impossible shot list for the next day, he is re-writing the script to find more truth to a scene. Yet despite all of this, Ron remains completely engaged with his cast and crew and is always open to their suggestions.

ABOUT THE CREW

RON MORALES (Writer/director)

Having worked for more than a decade in the film industry, Ron Morales has found his voice as a director by blending his love for exciting and unique narratives with an emphasis on expressing well-rounded and naturalistic characters. After receiving a degree in photography from The Parson School of Design, Ron continued on to New York University and graduated with a BFA in Film.

At the age of twenty-nine, Ron directed his award-winning debut feature film SANTA MESA (starring Oscar-winner Melissa Leo). For his sophomore feature film GRACELAND Ron won an audience award from Tribeca Film Festival 2012, *Best Narrative Feature Award* from San Diego Asian Film Festival 2012, and received the *Indie Tribute - Indie Bravo!* at the 3rd Philippine Daily Inquirer 2012. GRACELAND was one of five films shortlisted for Academy Award "Best Foreign Film" at the Academy of the Philippines. Drafthouse Films acquired the film in September 2012 to be released in the theaters and on video on demand 2013.

REBECCA LUNDGREN (Producer)

A native of Stockholm, Sweden, Rebecca Lundgren comes from the world of performing arts. She has held administrative positions in departments such as production, marketing, finance, development, and education at The Dance Theater Workshop, New York Foundation of the Arts, Laban/Bartenieff Institute of Movement Studies, Gina Gibney Dance, Martha Graham School of Contemporary Dance, and The Paul Taylor Dance Company. Prior to her work on **Graceland**, Rebecca graduated Magna cum Laude in Dance from Mount Holyoke College in 2006, and received her M.A. in Performing Arts Administration from New York University in 2010.

SAM RIDER (Producer)

Sam Rider, a Bay Area native and all-around filmmaker, graduated from New York University Film School and produced several films in New York and India, as well as the Bay Area-produced feature TENDERLOIN. He also works in documentary and commercial advertising, and was Production Coordinator on Logan and Noah Miller's TOUCHING HOME.

SUNG RAE CHO (Director of Photography)

Sung Rae Cho is a New York-based cinematographer originally from Kyoto, Japan. During his college years in America, he became passionate about filmmaking and storytelling, working on dozens of features, television series, and commercials as a focus puller and camera operator. **Graceland** is his third feature credit as Director of Photography.

ABOUT THE CAST

ARNOLD REYES (Marlon Villar)

As Marlon in Ron Morales' **Graceland**, Arnold Reyes is a father pushed to the brink of sanity to save his family. The acclaimed screen actor actually began at the Manila Metropolitan Theater at a very young age, working with some of Philippine Theater's most respected actors. After segueing to film, he appeared the award-winning Aureus Solito feature *Pisay* (2009), Chris Martinez's short film *Vendo* (2009), and director Adolfo Alix, Jr.'s *Adela* (2008), *Imoral* (2008), *Manila* (2009), and *Muli* (2010). In *The Forgotten War* (2009) from Carlo Cruz, he portrayed the former Philippine President Fidel V. Ramos.

Arnold's numerous television credits include *I Love Betty La Fea*, *Dragonna*, *Ruffa and Ai*, *Only You*, *Rosalka*, and *Kristine*. In 2008, Arnold received the award for Best Stage Actor in a Non-Musical at the 21st Aliw Awards for his performance in the play *Ang Bayot, ang Meranao at Ang Habal-Habal sa Isang Nakababagot na Paghihintay sa Kanto ng Lanao del Norte* from noted director Nick Joseph.

MENGIE COBARRUBIAS (Manuel Chango)

Mengie Cobarrubias, the vile yet charismatic Chango in Ron Morales' **Graceland**, has been a well-respected actor in The Philippines since the late 1970s – appearing in countless film, television, and stage appearances.

He won the prestigious Gawad Urian Award for Best Supporting Actor for his performance as Sonny Gaston in the 1979 film *Jaguar*, from renowned Filipino director Lino Brocka. He went on to appear in such films as *Mga uod at rosas* (1982), *Cedie* (1996), *Nagbibinata* (1998), and *Paradise Express* (2000) before becoming a very prominent face in Filipino television.

Mengie has appeared in over ten reoccurring television roles over the past five years, making him one of the most easily-recognized faces in The Philippines, most recently appearing in the 2011 ABS-CBN series *Guns and Roses*.

DIDO DE LA PAZ (Detective Ramos)

As the tough-as-nails Detective Ramos in Ron Morales' **Graceland**, Dido De La Paz once again proves he is The Philippines' go-to talent for bad cops, wildly violent border guards, or power-hungry generals. A career of such roles has made him a common name amongst Filipino cinephiles, with appearances in the acclaimed 1988 television miniseries *A Dangerous Life*, Luca Bercovici's 1994 thriller *Dark Tide* (alongside American actor Chris Sarandon), and Lav Diaz's *Evolution of a Filipino Family* (2004) – where he appeared opposite **Graceland**'s Marife Necesito.

His instantly-recognizable look has more recently landed him a plethora of television roles, including 2009's *The Two of Us* and *Nagsimula sa puso*, as well as recurring roles in the 2010 series *Rubi*, *Love Me Again*, and *Mara Clara*.

LEON MIGUEL (Visel)

Leon Miguel, who portrays the cunning and deceptive Visel in Ron Morales' **Graceland**, is no stranger to television and cinema in his native country of The Philippines. In 1999, he made a splash in the country's first all-digital independent film, *Still Lives*, and went on to become a successful character actor in such acclaimed features as *Kamada* (1997), *Lapu Lapu* (2002), *Special Ops* (2010), and the 2010 Korean Film Festival Grand Prize-winning short *The Barriers*.

Having appeared in a number television shows and international productions, Leon now teaches acting workshops as well as playing the warrior Balong in GMA 7's popular 2011 television series, *Amaya*.

Alongside his thrilling turn in **Graceland**, Leon also recently appeared in 2011's blockbuster action/fantasy film *Ang Panday 2*.

ELLA GUEVARA (Elvie Villar)

Ella Guevara, who portrays the cunning daughter of driver Marlon Chango in Ron Morales' **Graceland**, exploded onto the showbiz scene at age five after appearing on the star search program *Startruck Kids* – ultimately becoming the immensely popular show's runner-up winner.

An instant household name in The Philippines, young Ella went on to appear in a number of commercials, television shows, and movies. Her more notable titles include the 2004 horror film *The Echo*, Mac Alejandre's *Hari ng sablay: Isang tama, sampung mali* (2005), and Ato Bautista's 2007 thriller *Blackout*. Her numerous television roles have included starring in 2005's fantasy series *Etheria* and its hugely popular follow-up, *Encantadia: Love Until the End*, in 2006.

Following her harrowing role in **Graceland**, Ella appeared in 2011's *Ang babae sa sementeryo*, from acclaimed writer/director Neal 'Buboy' Tan.

MARIFE NECESITO (Marcy Chango)

Marife Necesito plays the pitiable, two-timing wife of Menggie Cobarrubias's Chango in Ron Morales' **Graceland**, a powerful role the professional stage, film, and television actress disappears within.

In 2010, Marife was nominated for Best Actress at the 11th Cinemanila Film Festival for her role in award-winning Swedish Director Lukas Moodysson's *Mammoth*, in which she appeared opposite Gael García Bernal and Oscar Nominee Michelle Williams. She has also appeared in Sidney Furie's acclaimed 2001 television movie *Going Back*, Lav Diaz's *Evolution of a Filipino Family* (2004), and *Black Market Love* (2008) from director Beau Ballinger.

Mirroring her riveting role in **Graceland**, Marife also recently appeared in the 2011 feature films *Sponsor*, *Taksikab*, and *Darkest Night*.

PATRICIA ONA GAYOD (Sophia Chango)

Patricia "Trish" Ona Gayod portrays Sophia, the unfortunate daughter of corrupt politician Marlon Chango, in Ron Morales' **Graceland**. A child actress, television host, public speaker, and cast member of the musical Playshop Kids, "Trish" has already received numerous prestigious awards for her spellbinding performance in 2009's *Puntod* – and appeared in ABS-CBN's *Princesa ng Banyera* (2008), GMA Pinoy TV's *Happy Land* (2009), and 2009's *The Two of Us* (which also featured **Graceland**'s Dido De La Paz).

Trish has traveled the world for pageants, often acting as a guest of honor and presenter, and her various talents as an actress, singer, and speaker have cemented her as one The Philippines' most impressive upcoming child talents.

CREDITS

Written and Directed by
RON MORALES

Produced by
REBECCA LUNDGREN
SAM RIDER

Co-Producers
YUSUKE KAMATA
VINCE P. MAGGIO
SEAN MCEWEN

Executive Producers
ERIC ULRICH
DAVID RAYMOND
THEO BROOKS

Co-Executive Producers
JOSUHA SOBEL
RAY JAVDAN
TED GEOGHEGAN

Associate Producers
JAMES SALUZZI
ERICA SOBEL

Director of Photography
SUNG RAE CHO

Editors
JAMES LESAGE
RON MORALES
JORGE OLORTEGUI

Original Score by
ADAM SCHOENBERG
STEVEN SCHOENBERG

Featuring Music by
LIVE FOOTAGE

Sound Designer
STEVE 'MAJOR' GIAMMARIA

Production Designer
ROLAND RUBENECIA

Casting by
CYRUS V. KHAN

ARNOLD REYES
Marlon Villar

MENGIE COBARRUBIAS
Mr. Manuel Changho

DIDO DE LA PAZ
Detective Ramos

LEON MIGUEL
Visel

ELLA GUEVARA
Elvie Villar

MARIFE NECESITO
Mrs. Marcy Changho

PATRICIA ONA GAYOD
Sophia Changho