

PRODUCTION NOTES
CAMERA STORE



JOHN
LARROQUETTE

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RHYS-DAVIES

PAUL
BEN-VICTOR

DAVID JAMES
ELLIOT

LAURA
SILVERMAN

and CHERYL
LADD

Every photograph has two sides—positive and negative.

CAMERA STORE

PROVOCATOR PRESENTS A FILM BY SCOTT MARSHALL SMITH "CAMERA STORE"
JOHN LARROQUETTE JOHN RHYS-DAVIS PAUL BEN-VICTOR DAVID JAMES ELLIOT LAURA SILVERMAN and CHERYL LADD
PRODUCED BY ROBERT REED PETERSON NICHOLAS CAFRITZ SCOTT MARSHALL SMITH ALBERT T. DICKERSON III
WRITTEN & DIRECTED BY SCOTT MARSHALL SMITH

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Running time: 99 minutes

CAST

John Larroquette	Ray LaPine
John Rhys-Davies	Pinky Steuben
David James Elliott	Karly Regan
Laura Silverman	Tonia Canucci
Cheryl Ladd	Alma
Maddie McCormick	Penny Wednesday
Justin Lieberman	Pete
Paul Ben-Victor	Mr. Bibideaux
Laura Cayouette	Brenda Klammadge
Theodus Crane	Bobby
Hunter Burke	Photojournalist
Bryan Michael Hall	Leveo Cannucci
Rusty Bourg	Customer
Clayton Landey	Dr. Dave Lobell
Hedy Rose Kraft	Young Alma
Michael Buonomo	Nunzy Cannucci
Thomas Francis Murphy	Old man/investigator
Hakim Callender	Tony
Mikki Val	Lorraine
Richard B. Adams	Mall shopper
Kevin Beard	Bus driver
Brady Calhoun	Mall shopper
Tyler Dietrich	Mall shopper
James Howard Askin	Customer
Joey Folsom	Felix Potemkin
Kirk H. Andersen	Bus passenger

CREDITS

Scott Marshall Smith	Writer/Director
Nicholas Cafritz	Producer
Albert T. Dickerson III	Producer
Robert Reed Peterson	Producer
Rankin Hickman	Co-producer
Jacky Lee Morgan	Co-producer
Jim Woods	Co-producer
Justin Burnett	Music
Yaron Levy	Cinematography
Ryan Dufrene	Film Editor
Dean E. Fronk, Donald Paul Pemrick	Casting
Nate Jones	Production Designer
Michelle Jones	Art Director
Ryan Martin Dwyer, Michelle Marchand II	Set Decorators
Ashley Walsh	Makeup Dept. Head
Ignacia Johnston	Key Makeup Artist
Gloria Belz	Makeup Artist
Curtis Foreman	Key Hair Stylist
Stephanie Jennings	Key Hair Stylist
Rankin Hickman	Production Supervisor
Jacky Lee Morgan	Unit Production Manager
Paul Uddo, Jimi Woods	First Assistant Directors
Gerson Paz	2 nd 2 nd A.D.
Janna Roach	Property Master
Nathan Mulligan	Set Painter
Matt Lopac	Assistant Property Master
Camile Kelsey	Lead Scenic
Sam Jacobs	On-Set Dresser
Jonathan Cappel	Leadman
Misha Kachkachishvili	Recording Engineer
Dick Hansen	Production Sound Mixer
Alessandro Chimento	Sound Utility
Raam Brousard	Boom Operator
Kevin Beard	Stunt Coordinator
Richard L. Blackwell	Stunt Rigger
Greg Brazzel	Stunts
Meredith Richardson	Stunt Double
Steve Acheson	A Camera/Steadicam
Gary Harvill	Grip
Brian Hollars	Electrician
Paul Reynoso	Grip
Jonathan E. Robinson	2 nd A.C.

Eric van der Vynckt.....2nd A.C.
Nathan Tape.....Gaffer

Robin BathersonExtras Casting
Karen Clark.....Costumer
Ashley HeathcockAsst. Costume Designer
Molly KamrathSet Costumer
Pamela WaggonerKey Costumer
Arvid CristinaAssistant Editor
Bradley GreerColorist: Dailies/D.I.C.
Richard BrownPicture Car Coordinator
A. Welch LambethTransportation Coordinator
Jimi Woods.....Location Manager
Nancy Schmitt.....Production Secretary
James NapperProduction Counsel
Casey MooreProduction Coordinator
Kyle LandryChef
Kristin GarlingtonPayroll Accountant
Charlie French.....Locations
Jennifer CarriereScript Supervisor
Kris ButlerHead Set Medic

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LOGLINE

On a snowy Christmas Eve in 1994, the longtime employees of a fading suburban photography store rebel when a string of unwelcome Yuletide surprises threaten to derail their plans for a happy holiday.

SYNOPSIS

For Ray LaPine (**John Larroquette**), the former owner and current manager of Bibideaux's Family Photographic, one of the year's busiest shopping days rapidly spins out of control when his ex-protégé Karly Regan (**David James Elliott**) shares insider information that could affect Ray's plans for a new store of his own, his wealthy absentee boss Mr. B (**Paul Ben-Victor**) saddles him with clueless rich kid Pete (**Justin Lieberman**) for "help" with holiday sales, and his boozy co-worker Pinky Steuben (**John Rhys-Davies**) finally takes a stand against becoming just another tax write-off for their wealthy employer.

As Tonia Cannucci (**Laura Silverman**) opens her pizza parlor across the way, and other business owners and employees prepare for the last-minute holiday shopping rush, Ray shifts into crisis mode to keep alive his dream of opening a new business using the latest photo technology. Meanwhile, Pinky has to decide between holding on to his job of almost 25 years or allowing his skills as an ace salesman to shine through.

Acerbically witty, darkly comedic and unexpectedly timely, **Camera Store** is a tribute to the hard work and loyalty of American workers as they face a devolving economic environment with courage and humor.

A Provocator Production of a Scott Marshall Smith film, **Camera Store** stars John Larroquette, John Rhys-Davies, Justin Lieberman, Laura Silverman, Paul Ben-Victor and Maddie McCormick, with David James Elliott and Cheryl Ladd. Written, directed and produced by Scott Marshall Smith, along with producers Robert Reed Peterson, Albert T. Dickerson III and Nicholas Cafritz. Director of photography is Yaron 'Ron' Levy. Editor is Ryan Dufrene. Composer is Justin Burnett. Production Designer is Nate Jones and Costume Designer is Jillian Kreiner. Special Effects Coordinator is Dave Nami and Stunt Coordinator is Kevin Beard. **Camera Store** was filmed entirely on location at the Esplanade Mall in Kenner, Louisiana, in the fall of 2015.

ABOUT THE PRODUCTION

The roots of Scott Marshall Smith's feature-film directing debut, ***Camera Store***, lie in a short screenplay inspired by his days as an undergraduate student at New York University's Tisch School of the Arts. While working his way through college, Smith took a job at a suburban camera store, figuring it would give him an opportunity to learn more about film, cameras and photography while also earning the cash he needed to continue his education.

"I wasn't really into still photography," Smith recalls. "But this camera store was jam-packed with characters. There were some really interesting people in that store and I wrote it all down."

Since graduating from NYU, Smith has written the screenplays for several successful films, including *The Score* and *Men of Honor*, both starring legendary actor and two-time Oscar®-winner Robert De Niro. When he was ready to take the director's chair, he found himself returning to his early script, which he realized offered surprising parallels between today's uncertain economic atmosphere and that of the mid-1990s, when the movie is set.

"*Camera Store* explores what happened to the American Dream and how the pursuit of that dream has become not just more elusive, but also something of a blood sport," he explains. "Corporations are gunning for our lives and livelihoods, and the people doing it seem to enjoy it. I wondered, how have we as a society come to accept that as morally acceptable behavior?"

As one of the founding executives and former director of marketing for the motion-picture camera manufacturer and rental house Panavision Hollywood, Smith had experienced a technological and economic sea change in that business and saw a way to incorporate this transformation into the story of Ray LaPine, the manager of a small independent store who is seeing his way of life disappear.

"In both experiences, the plight of my fellow employees endlessly carping about jobs they took for granted seemed funny to me at first," he says. "But gradually it morphed into tragedy. The people I worked with at both places were the kind of people who make up the backbone of the American middle class. They did what generations before them had: They worked hard to enrich their companies and their managers with the expectation of being rewarded for their loyalty. But instead of a gold watch, they got a pink slip. Like Ray and Pinky, those workers felt betrayed by their own bosses and faced late-career unemployment with their retirements sucked into offshore accounts.

"And the guys at the top of the food chain were exchanging high fives and popping champagne after they were done," Smith continues. "People got comfortable with gutting people's lives. They saw it as a job well done."

As Ray LaPine, an earnest and hardworking man who built his photo shop into a thriving business only to lose it to a rapacious entrepreneur who uses it as a tax dodge, John Larroquette is quietly devastating. Running the business as if it were still his, he clings to his pride as he dreams of starting a competing business.

Imposingly tall, intense and articulate, Larroquette speaks volumes with a lift of an eyebrow or a sideways glance. He brings acting skills polished over a lifetime on stage, screen and television to the role of a man trapped in a life of quiet desperation. Larroquette says of the character, "Ray doesn't have a dream anymore. His dream died and he's a lost man."

Also appearing in the film is John Rhys-Davies as Pinky Steuben, Ray's right-hand man. Best known for his roles in epic adventures from the *Indiana Jones* series to *The Lord of the Rings* franchise, Rhys-Davies' manic salesman stands in contrast to Larroquette's smoldering anger. The actor says he agreed to star in **Camera Store** because he loved the screenplay. "It's as beautifully written a script as I have ever read," he says. "It's a deep, rich, literate, wonderful story."

Smith sees exploited workers like Ray and Pinky as modern-day successors to Arthur Miller's iconic salesman, Willy Loman. Loyal, dedicated employees who have devoted their lives to a company, their ultimate fear is that they can be cast aside with little or nothing to show once they have outlived their usefulness.

"If 'Death of a Salesman' represents the death of the American Dream, and 'Glengarry Glen Ross' represents the funeral for the American Dream, *Camera Store* would be its requiem," says Smith. "And while 'Glengarry Glen Ross' also explores what happens to the people at the bottom, there's been a real moral and ethical shift since then that seems more like a regression than a progression. That's what I wanted to explore."

In addition to his personal attachment to the story and its contemporary relevance, Smith chose **Camera Store** as his first directorial project because its intimate scale would give him and his producers creative control over the material. Taking place in a single location made it inexpensive to finance and easy to shoot.

"*Camera Store* is by far Scott's most personal project, because he lived the story and wrote it as it took place," said producer Robert Peterson, who along with Albert T. Dickerson III and Nicholas Cafritz are partners with Smith in the production company Provocator. "Aside from the pragmatic considerations of budget and location, it is a drama that depends on character development and storytelling. That is the type of film we want to make."

Smith and his partners decided to shoot **Camera Store** in Louisiana in part because of the state's film and television tax-incentives program. It took less than a week of scouting to find the Esplanade Mall in the city of Kenner, a suburb of New Orleans. The mall had an entire empty wing that stands in for the film's Green Meadows Mall in Nanuet, New York. With storefront facades reminiscent of a 1990s-era shopping center as well as office space, it was perfect for their purposes.

Location manager Jimi Woods suggested building out the storefronts and putting up facades so the spaces in back of these stores could be used for hair, make-up, wardrobe and camera departments. “It was like having your own studio site,” says production designer Nate Jones. “The mall management was phenomenally welcoming and excited to have someone making a movie there. We were able to film in the main atrium and in the parking lot, as well as in some of the back alleys and passageways. There are a lot of hidden spaces in a mall, since it’s all about the presentation. The management at the Esplanade thought it was great to be able to show the inner workings of a place like that.”

In addition to Bibideaux’s Family Photographic, Jones and his team built a half-dozen businesses in the southwest wing of the mall including Cannucci’s Italian Eatery, the pirate-themed Scurvy Parrot tavern and an electronics and gadget store called Electric Shack, plus a portrait gallery, a cigar shop, a toy store, a furniture emporium and an arcade.

“Scott was recreating a lost era,” says Jones. “He wanted to emphasize that these stores are on their way out. So we tried to choose shops that you don’t see in malls anymore, like the furniture store, the arcade or the cigar store.”

For the camera store itself, Jones selected colors and materials that were fashionable in the 1970s for an older, retro feel. He also highlighted products popular in the ’90s but rarely seen today, including Polaroid cameras and film.

Smith says he chose the Christmas Eve setting to contrast the usually joyful, happy holiday season and bustling retail day with the emptiness that inhabits the camera store. He says he wrote **Camera Store** while listening to a Nat King Cole Christmas album, which he found so evocative of a particular time and place that it eventually made its way into the soundtrack.

“I always write to music and when I was listening to Nat King Cole, I thought, Why not put this character in the movie?” he says. “So when the movie opens, we see fingers playing the piano and the face of the piano player as he begins to sing. His voice echoes through this empty mall as we do this long shot tunneling through it while the music carries the shot along.”

What makes the movie most touching for Smith is that it is rooted in reality. “No one in this country can deny the middle class has been sacked. You can come up with all sorts of rationales for it, but people’s lives have been devastated, many of them well-trained workers and professionals, whose jobs have been eliminated and whose lives have been downgraded from middle class to working poor, like some of the characters in this film will be.”

ABOUT THE CAST

John Larroquette (Ray LaPine)

John Larroquette has been honing his craft since the sixties, mainly in television. He won four consecutive Emmys® for Best Supporting Actor in a Comedy Series (“Night Court”), followed by another Emmy as Outstanding Guest Actor in a Drama Series (“The Practice”) and two Emmy nominations for his work on “The John Larroquette Show” and again “The Practice.”

As an indication of his varied acting skills, the Academy of Science Fiction, Fantasy & Horror Films nominated him in 2015 for Best Guest Performance in a Television Series in “The Librarians,” the American Comedy Awards nominated him as the Funniest Supporting Male Performer in a TV Series (“Night Court”) and he received a Grammy® nomination in 2012 for Best Musical Theater Album (“How to Succeed in Business Without Really Trying”).

His role as a Johnny Carson-style talk show host was omitted from the theatrical version of *JFK* (1991), but restored in the director’s cut on video/DVD. He actually wrote to Carson just to inform him that he was playing the part, and Carson appreciated the gesture.

Larroquette has been quoted as saying, “When actors get pigeonholed, that’s their own doing to a large degree. Because if you do something that people like, obviously they’re going to ask you to do it again. It’s up to you to say no. If you’re that insecure about working, you’ll probably do what you’re known to do.”

Even though he provided the opening and closing narration for three of the *Texas Chainsaw Massacre* movies, he has seen none of them, not being a fan of the horror genre.

John Rhys-Davies (Pinky Steuben)

The Welsh born Rhys-Davies is known for his distinctive roles in some of the biggest movie hits of the past 35 years. Older audiences will remember him from *Raiders of the Lost Ark* (1981) and *Indiana Jones and the Last Crusade* (1989), while a new generation of fans know him as Gimli the Dwarf (he’s actually 6 feet 1) in *The Lord of the Rings: The Fellowship of the Ring* (2001), *The Lord of the Rings: The Two Towers* (2002) and *The Lord of the Rings: The Return of the King* (2003). He also had leading roles in Blake Edwards’ *Victor Victoria* (1982), *The Living Daylights* (1987) and *King Solomon’s Mines* (1985).

Rhys-Davies, who was raised in England, Africa and Wales, credits his early exposure to classic literature for his decision to pursue acting and writing. He later refined his craft at London's Royal Academy of Dramatic Arts. His television credits include "Shogun" (1980), "Noble House" (1988), "War and Remembrance" (1988) "Great Expectations" (1991) and "Archeology" (1991).

A perennially busy actor, he has more than 243 movie and television credits, with several more in the works. He also has a host of theater roles to his credit, including "The Misanthrope," "Hedda Gabler" and most of Shakespeare's works. An avid collector of vintage automobiles, Rhys-Davies divides his time between Los Angeles and the Isle of Man.

David James Elliott (Karly Regan)

Best known for his lead role as Commander Harmon Rabb Jr. in the long-running television series "Jag" (1995 to 2005), Elliott recently portrayed John Wayne in 2015's *Trumbo*. He has worked steadily for 30 years, mostly in television, on such shows as "Mad Men," "CSI: NY," "Scoundrels," "Seinfeld" and "The Untouchables."

Like so many teenagers, his early interest was in music, as a front man for a rock 'n' roll band. But he got the acting bug, auditioned for the Stratford Festival in Stratford, Ontario, and was accepted as a member of its Young Company for two years. He was born in Toronto, but spent much of his youth in the Bahamas, where he had many relatives.

People magazine named him one of the 50 most beautiful people in the world.

Laura Silverman (Tonia Canucci)

The sister of comedian and actress Sarah Silverman, Laura Silverman has an extensive list of credits, both as an actress and writer, going back to 1997. She appeared in such TV shows as "Masters of Sex," "The Comeback" and "Nurse Jackie." She starred as herself during the four-year run of "The Sarah Silverman Program" and was the voice of Laura the Receptionist in all 81 episodes of "Dr. Katz, Professional Therapist," for which she was also a writer.

Cheryl Ladd (Alma)

Cheryl Ladd came to fame as Kate Monroe, one of the beautiful iconic “Charlie’s Angels” which ran on television from 1977 to 1981. She began her career in the short-lived series “Josie and the Pussycats.”

She was the first choice for the lead role in the TV movie “The Burning Bed,” but she declined the part. The role eventually went to Farrah Fawcett, whom Ladd had replaced on “Charlie’s Angels.”

Currently in production for Ladd is *Unforgettable*, in which she stars alongside Rosario Dawson and Katherine Heigl.

She appeared in several episodes of “The People v. O.J. Simpson: American Crime Story,” as well as more than 70 other television shows and movies.

Justin Lieberman (Pete)

Lieberman has been acting since he was 12, when he co-starred in the successful TV series “Nip/Tuck.” Following that, he had a recurring role on the Jonny Lee Miller starrer “Eli Stone.” He has also appeared in the indie comedy *Last Call* and in *Seance: The Summoning*.

Although he was only 22 at the time, he was an executive producer on the 2015 comedy *The Better Half*, in which he had a co-starring role.

He is an avid sportsman, enjoying golf, soccer, rollerblading, horseback riding, roller hockey, basketball and wave boarding.

Paul Ben-Victor (Mr. Bibideaux)

Ben-Victor is one of those character actors whose face we all know from his more than 50 film roles. Even in the smallest roles he takes over the screen.

His films have included *Daredevil*, *A Civil Action*, *Crazy in Alabama* and *The Corruptor*. On television Paul starred as Chief Inspector Stan McQueen in USA’s hit series “In Plain Sight” and also starred in the international hit series “The Invisible Man.” In a complete turn-around from his usual roles he played Moe Howard in the ABC biopic “The Three Stooges.” He was an endearing hustler in “NYPD Blue” and a ruthless Greek henchman in HBO’s “The Wire.” Other roles were in “Entourage” and “Curb Your Enthusiasm.”

Ben-Victor produced, wrote and starred in the feature comedy *Should've Been Romeo* alongside Edward Asner, Carol Kane and Michael Rapaport and directed by his lifelong friend Marc Bennett.

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ABOUT THE FILMMAKERS

Scott Marshall Smith Writer/Director

Scott Marshall Smith was born in Monterey, California, and raised in the Midwest. Shortly following receipt of his bachelor's from New York University's Tisch School of the Arts, Smith began his career in entertainment, working for storied commercial and music video director, Bob Giraldi.

Smith spent four years learning production on Manhattan's mean streets before leaving Giraldi Productions to pursue his writing career in Los Angeles. In L.A., Smith joined the corporate side of the movie business as a founding executive for the then start up camera rental house Panavision Hollywood, where he eventually rose to director of marketing. In his marketing role, Scott gained an invaluable grasp of cinematography while supplying cameras to many now legendary filmmakers such as Quentin Tarantino and Emmanuel Lubezki. After five years at Panavision Hollywood, Smith's screenwriting career began to grow.

Hired at Paramount to write *Navy Diver* aka *Men of Honor* and at Disney to work on an action-adventure-thriller for director Tony Scott, Smith left corporate life and became a full time screenwriter. In the ensuing years, he has enjoyed the rare privilege of earning sole credit on two of his produced features while either selling or performing assignment work on more than 40 screenplays for every major studio — Paramount, 20th Century Fox, Fox 2000, Universal, Warner Bros., Sony Pictures, Disney and Miramax.

During his career, Smith has worked with numerous Oscar nominees and winners such as Robert De Niro, Edward Norton, Marlon Brando, Charlize Theron, Cuba Gooding Jr., Hal Holbrook and Laura Dern.

He has enjoyed professional relationships with talented directors, producers and studio executives — Frank Oz, George Tillman Jr., Thomas Carter, Harvey and Bob Weinstein, Laura Ziskin, Lawrence Bender, Gary Foster, Jane Rosenthal, and long time supporter, Elizabeth Gabler, former president of Fox 2000. Able to work in a variety of genres, Smith has written small, intimate films as well as big-budget tent poles in excess of \$90 million.

Nicholas Harrison Cafritz Producer

While pursuing a degree in history from George Washington University, Nick Cafritz combined his love of books and literature with his knack for recognizing unique opportunities when he co-founded Rhymebook. Cafritz designed his online music

marketplace to pair aspiring artists with a defined audience of potential rights buyers. Cafritz not only served as Rhymebook's director of marketing but also drew upon his talent for finance to become the driving force behind the fledgling company's first round of fundraising.

After college, Cafritz joined D.C.-based strategic communications firm Crossfire Strategies, where he quickly rose to become director of business development and client strategy.

He left the company in 2010 when he moved to Brooklyn to open Verboten, one of New York's most successful nightclubs in the blossoming district of Williamsburg. Cafritz sought initial fundraising and nurtured the club from concept to reality. Verboten's explosive rise to the top of the nightlife industry has been chronicled in numerous publications including the *New York Times*, *Business Insider* and *The Huffington Post*.

Additionally, Cafritz owns and operates his own online rare bookstore. Launched in 2014, X Marks the Spot Books' mission statement was simple: raise an appreciation for rare books to a younger generation.

Albert T. Dickerson III Producer

Albert Dickerson is a veteran creative producer, line-producer and production manager. Beginning his career in 1987 as production assistant on an independent feature film for New World Pictures, Dickerson quickly matriculated to one of Hollywood's legendary film schools — Roger Corman's Concorde-New Horizons Studio. The prolific producer gave career-making opportunities not just to Dickerson but to Academy Award-winning directors Francis Ford Coppola, Ron Howard, Martin Scorsese and James Cameron, along with cinematographers Mauro Fiore, Januz Kaminski, and Phedon Papamichael.

Dickerson flourished under Corman's tutelage, working a variety of production positions that would reward the young producer with invaluable firsthand knowledge of the production process. Dickerson held positions as prop master, location manager, transportation manager, 2nd A.D., 1st A.D., production manager, and line-producer.

In 1998 Dickerson, by now a seasoned professional, left producing to serve as vice president of production at The Motion Picture Bond Company in Los Angeles. Dickerson was responsible for the successful delivery of more than 100 motion pictures with budgets of up to \$70 million. He successfully negotiated and coordinated closing bonds with Hollywood's largest banks, studios, distributors, sales agents and their respective attorneys.

During his 30-year career, Dickerson has produced nearly 50 films and television shows. He has worked with many independent production companies and major studios such as Warner Bros., Disney, Paramount, Fox and Universal.

Robert Reed Peterson

Producer

Robert Reed Peterson has been behind the camera nearly his entire life. By the age of 13, the Sun Valley, Idaho, native was working for his hometown TV Station, KSVT. Throughout high school, Peterson devoted himself to learning the art of filmmaking, shooting everything from music videos and local TV commercials to documentaries and national sporting events.

In 2009 Peterson graduated from Southern Methodist University with bachelor's degrees in Cinema-Television and Business. Peterson spent the next four years in Washington, D.C. overseeing digital marketing and branding for one of the nation's largest car dealer groups, Rosenthal Automotive. During his tenure at R.A., Peterson developed, produced and directed more than 100 TV commercials and YouTube videos, launching the most successful car dealer on the YouTube channel to date.

Peterson soon became a YouTube partner, working directly with Google to develop and implement innovative marketing campaigns that would shape how dealerships market themselves using online video. In 2014 the nation's leading auto-industry publication, *Automotive News*, recognized Peterson's burgeoning accomplishments when the magazine named him one of their "40 Under 40" to be watched.

In 2013 Peterson moved to Los Angeles to launch a television development and production company. Formed with veteran writer-producer Ken Braun, Big Lost Pictures currently has several shows in development with major networks and production companies such as Discovery Studios, Original Media, and Left Field Entertainment.

Yaron Levy

Cinematographer

Yaron Levy has worked on close to 100 films and television shows in various below-the-line capacities. Initially he worked as an electrician, grip and gaffer, moving on to become a camera operator, lighting director and second-unit cinematographer.

In 2002 he became a director of photography, working on various TV movies and feature films, including "Aces 'N' Eights," *Marco Polo*, *Pimpin' Pee Wee*, *Night of the Demons*, *Universal Soldier: Day of Reckoning*, *Falcon Rising* and nine episodes of the TV series "Scream."

His most recent movie was *Showing Roots*, starring Uzo Aduba, Maggie Grace, Elizabeth McGovern, Adam Brody and Cicely Tyson.

Justin Burnett

Composer

Justin Burnett started his career working for Hans Zimmer at Remote Control Productions. During this tenure he worked on films such as *Broken Arrow*, *As Good as it Gets*, *The Prince of Egypt*, *The Road to El Dorado* and *Gladiator*. Burnett scored his first feature film *Possums* which was featured in 1998 at the Sundance Film Festival. His second notable film, *Dungeons & Dragons*, was released in theaters in 2000.

Leaving Remote Control in 2000, Burnett began his 15-year collaboration with Harry Gregson-Williams, working on films such as *Spy Game*, *Phone Booth*, *Veronica Guerin*, *Passionada*, *Man on Fire*, *Déjà Vu*, *The Taking of Pelham 123*, *Unstoppable*, *The Equalizer* and *Blackhat*.

Burnett has composed the music for many other films, including *I'll Always Know What You Did Last Summer*, *Iron Cross*, *An American Haunting*, *Crave*, *Java Heat*, *Re-Kill* and The 2013 Warner Bros. release *Getaway*.

Among the numerous video games for which he has composed music are *Unit 13*, *SOCOM: U.S. Navy SEALs Confrontation*, *Syphon Filter: Logan's Shadow*, *SOCOM: U.S. Navy SEALs Fireteam Bravo*, *Metal Gear Solid 2: Sons of Liberty*, and *Metal Gear Solid 3: Snake Eater*. In 2015 Burnett won best score for his music to the video game hit *Metal Gear Solid 5: The Phantom Pain*.

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