

ELECTRONIC PRESS KIT

GUNWALKERS

Directed by Addison Sandoval



2017 / USA / English / Drama / Action / Thriller

LOGLINE

A bereaved father pursues vengeance against a lawless gang armed by the U.S. government.

SNYOPSIS

Set in 2009 Baja Arizona against the backdrop of the Sonoran Desert, GUNWALKERS chronicles a string of violence following the U.S. Government's release of more than 2,500 guns to known criminals. When his daughter is ruthlessly murdered at the hands of a lawless gang, Hank, a local business owner, pressures his son Weaver to avenge her murder as he rallies to do the same. But when Hank is disabled by a gunshot wound, the fight for justice wanes to a dying light. In a last-ditch effort, he enlists an armed militia to hunt down the gunmen.

TECH SPECHS

Run Time:	19:00 min
Aspect Ratio:	2.40 : 1
Shooting Format:	UHD
Sound:	Dolby 5.1
Country:	USA
Language:	English
Production Company:	Addisonfilm LLC Phone: 562.307.0205 Email: addison@addisonfilm.com

DIRECTOR'S STATEMENT

GUNWALKERS is rooted in a search for truth profoundly influenced by the spirit of investigative and independent journalism. When I heard about Fast and Furious, a clandestine operation involving the U.S. Government's release of more than 2,500 guns to known criminals, I decided to delve deeper and try to make sense of these events and decisions. During the course of my research, I listened to many congressional hearings wherein lawmen and high-ranking government officials, one by one, shied from accepting responsibility for their actions. Furthermore, with the exception of the tragic loss of border patrol agent Brian Terry, there exists virtually no record detailing the fatalities of the practice of walking guns. The fact pattern that emerged convinced me the media had turned a blind eye to one of the most significant news stories of our time.

From inception, my heart went out to the residents along the southern border who bore the weight of the blow; ordinary men and women who placed full faith in their government to protect them and were exposed to an unnecessary wave of violence. This is how GUNWALKERS was born. Creatively, my instincts were to shoot the film with the richness of detail of a documentary making it clear to audiences we were zeroing in on significant subject matter, but at the same time, I did not want to make the film too mechanical like a history lesson. To arrive at the perfect medium, I blueprinted front and center into the script an Arizona family's vicissitudes of fortune. A family led by a father whose love is so fierce, he ultimately becomes blinded by it in the wake of the carnage unleashed by walking guns. I was able to convey the tapestry of textures and varying wavelengths of kinetic energy I was aiming for through extensive use of handheld shooting and craning shots. In a similar vein, I made strategic use of perfectly still footage to compel the viewer to examine the events leading to the destruction of a once harmonious world.

The America that existed in 2009 was very dystopian, only a year removed from the greatest economic downturn since the Great Depression, laying the groundwork for the perfect modern film noir journey. Verisimilitude was important to me; I made it clear beforehand to every actor who appeared with a weapon they would have to undergo intense military training. The movie is fast paced, but I feel there is still room to breathe and absorb the nuances of the world, like the rustling of plants in the stunning Sonoran desert; to observe Dillan just being a kid. It is in these moments, I feel, we gain the greatest insight into what it means to be sentient creatures of humanity. Ultimately, my hope is that audiences will reflect on this story as a triumph of the good fight, that in light of the revelations they will hold their loved ones a little closer, and that the spirit in which this film was crafted will endure.

Addison Sandoval

DIRECTOR'S BIOGRAPHY

Addison Sandoval was born in Lynwood, California to a hospital office manager in the same city and a diesel repair shop owner in neighboring Compton. While working to earn his undergraduate degree, Mr. Sandoval's took his first job as a driver at his father's shop. It was here where Mr. Sandoval first became interested in politics and later, film and media. While attending the University of California, Irvine, Mr. Sandoval initially majored in Political Science. His drive was fueled by the prospect of correcting social ills he grew up witness to. During this time split between school and the shop, Sandoval learned the true meaning of project-oriented leadership that would plant the seeds for his directorial and produciorial pursuits to follow. Feeling unchallenged with his Political Science major he enrolled in a night film producing class at the Universal backlot. Mr. Sandoval understood that the new world wouldn't be discovered by old practices and it wasn't long before he added Film and Media Studies as a second major at UCI. In studying the visual language of film, Mr. Sandoval saw himself in the early visionaries of cinema like Méliès and Edison, whose filmic journeys often led them to experiment with practical effects and the basic fundamentals of story to advance their narratives. When not producing content, Mr. Sandoval enjoys teaching underprivileged youth the importance of media, reading, and staying informed about current events shaping a world, which Mr. Sandoval views as constantly changing and evolving.

CREW

ERICH MARTIN HICKS

Special Effects Coordinator

Mr. Hicks is a native to Los Angeles/Hollywood and is the first African-American/Black to be issued a Special Effects, Pyrotechnic Operators' 1st. class (Masters) License, and this achievement marks a milestone in the Motion Picture and Television Industry. This license qualifies him to plan, lead, coordinate, and determine the safety of every action sequence and formulate stunts to major explosions to achieve a realistic scene. Mr. Hicks' previous credits include The Lone Ranger, Bone Tomahawk, Scary Movie 2, and The Bachelor. Mr. Hicks descends from a family heritage that includes his grandfather's distinction as a Buffalo Soldier, who served under General John (Blackjack) Pershing. Mr. Hicks' grandfather Captain Lee J. Hicks was one of the highest-ranking African-American Military Officers in WW-1, commanding the 317th Ammunition Train Division, from the Port of France to the warfront.

MATT SIGLOCH

Military Tactical Advisor

Mr. Sigloch reported to MCRD Parris Island, SC in June of 1972. Thirteen weeks later he graduated as "Honor Man" of his platoon and series. He was then meritoriously promoted to Private First Class, was awarded the "American Spirit Honor Medal" and began his life as a marine. As a CH-46 crew chief and door gunner, he served during the evacuation of Saigon in April 1975. His next assignment returned him to Parris Island, S.C., this time to make marines as a drill instructor. He served as a D.I. until 1978. When his tour was over, background checks, training, and a top secret clearance/yankee white access led him to HMX-1 where he served as Ronald Reagan's crew chief on Marine One. In 1982, Mr. Sigloch received orders to Beirut, Lebanon to work "Special Helo Operations." His boots were on the ground during the marine barracks bombing. He was ordered back to HMX-1 and put in command of the Presidential Alert Facility at Anacosta, VA where he was deep selected to the rank of gunnery sergeant. IN 1991, while serving at MCAs, El Toro, CA his unit deployed to operation Desert Shield and he remained on station through the end of Operation Desert Storm. Mr. Sigloch retired after twenty-two years on in 1993 as a master sergeant. During his final months in the Marine Corps, Mr. Sigloch was approached about work on the feature film Demolition Man. From there he joined SAG and was subsequently cast as a drill instructor on the pilot episode of JAG where he stayed on to serve as the military technical advisor for all ten seasons. As JAG finished its last season, Mr. Sigloch was contacted to look over a treatment that was in development at Paramount TV. He was subsequently hired as an advisor and cast on the show that would become Threshold. Mr. Sigloch's previous credits include Pinkville, Batman Forever, and True Lies

and he is currently the lead technical advisor for such shows as NCIS, Criminal Minds, Bones, Chuck, and Justified.

NICOLAS OSORIO
Sound Designer

Mr. Osorio hails from Bogota, Columbia where he earned his bachelor's degree in audio engineering from the Universidad de San Buenaventura, Bogota-Colombia and Associate's degree in recording arts from the Los Angeles Film School. Mr. Osorio has worked in the sound industry for nearly a decade in a wide array of positions including Production Sound, Dubbing, Sound Design, ADR, Dialogue Editing Re-Recording mixer, Electroacoustics, Psychoacoustics, Architectural acoustics, Live Sound, Music Production, DSP, and Electronics. His clients include The History Channel, A&E, Biography, Lifetime, McDonald's, Time Warner Cable, Sprint, and number of independent production companies.

MIKE TRISTANO
Master Armorer

Mr. Tristano is one of the largest suppliers of movie and television prop guns in the industry. As a Master Armorer, Mr. Tristano is a state and federally licensed weapons expert and on-set weapons handler with more than 25 years of experience in the entertainment industry and more than 500 movie and TV credits among them The Purge, 3:10 to Yuma, and Top Shot. His company, Mike Tristano & Co. has one of the largest and most diverse inventories of blank-adapted/blank-firing guns in the world.

ANDY CARAZO
Gaffer

Originally from the rural countryside of North Carolina (mostly in the Blue Ridge Mountains) Mr. Carazo ended up in Philadelphia where he earned his degree from Temple University in Film and Media Arts. Mr. Carazo has worked in the grip and electric departments for over 3 years. His goal is to join 728 as a CLT and he has been pursuing film work with a burning passion on commercials, corporate videos, short films, documentaries, countless student films, indie features and more. Mr. Carazo moved from Philadelphia in August 2015, where he worked freelance for Maestro Filmworks and was second camera for a host of other companies. He worked an internship for the City of Philadelphia in digital media along with a stint at Comcast Interactive Media for 7 years in a professional office in video content management.

CRYSTAL CULP
Costume Designer

Ms. Culp has a Bachelor of Fine Arts in fashion design from the Art Institute of California-Hollywood and an Associate of Arts Degree in Fashion Design from Brooks College. Ms. Culp specializes in action and thriller filmmaking thriving in staying versatile for on-location shooting in harsh environments. She is a connoisseur of everything fashion and design related and is passionate about telling stories through character development.

NICHOLAS LAREAU
Digital Colorist

Mr. Lareau began his career in the fast-paced broadcast world as an NBC production assistant during the 2010 Winter Olympics. He then channeled his interest in digital cinematography by working as a camera prep tech. Joining Light Iron in 2011, Mr. Lareau developed a strong rapport with several prominent DPs as an OUTPOST Engineer responsible for setting looks on-set for dailies color correction. As a finishing colorist, Mr. Lareau's credits include Discovery Channel's True Nightmares and Wheeler Dealers, and the ICG Emerging Cinematography Award-winning short Delia. He was an additional colorist on the second season of Transparent, and also colored the first proof of concept for 8K digital cinema feature workflow. Originally from Vermont, Mr. Lareau is an avid outdoorsman who enjoys mountain biking, hiking, and nature photography.

CAST

Silhouette	Ron Sanders
Weaver	Dennis Baker
Hank	Bill Kates
Man	Andrew Vela
Hailey	Sarah Rebottaro
Agent Matthews	Blaine Campbell
Roy	Edward Headington
Enes	Dimitry Rozental
Dillan	Thaddeaus Ek
Margie	Jennie Floyd
Leo	Joseph Salvatore
E.H.	Larry Hopson
Bosco	Cheyenne Watson
Enzo	Isaac Dean
Reginald	Jordan Laesch
Kino	Benjamin Kim
Executive Producer	Addison Sandoval
Co-Producers	Irma Ceballos Abraham Gomez
Faculty Mentor	Richard Burton
First Assistant Director	Amanda Robertiello
Assistants to Director	Luis Pacheco Hector Pacheco
Director of Photography	Addison Sandoval
First Assistant Camera	Kimberly Ceralde
Gaffer	Andy Carazo
Electrician	Gus Meza
Best Boy Electric	Ariq Hannan
Key Grip	Amandine Berger
Dolly Grip	Brian Scott
Costume Designer	Crystal Culp
Set Costumer	Christina Mastrangelo
Makeup Artist	Sioux Sinclair
Production Assistants	Roy Godoy Mike Esparza
Production Sound Mixers	Nicolas Osorio Thi Dihn Jose Gallo
Sound Designers	Nicolas Osorio Sebastian Vivas

Dialogue Editor/Re-recording Mixer	Nicolas Osorio
Foley Artist	Sebastian Vivas
Composers	Evgeny Emelyanov Gavin Skinner Nigel Mullaney Terry Keating Ian Boddy Benjamin McAvoy Salomon Ligthelm Tim McMorris Paul Lawler Mark Heaney Warren Slye
Music Licensing	De Wolfe Music
Special Effects Coordinator	Erich Martin Hicks
Special Effects Foreman	Nick Plastic
Special Effects Assistant	Tom Pierce
Special Effects Assistant	Anthony Delzio
Special Effects Crew	Jordon Lewis Brown
Special Effects Crew	Francisco Perez
Military Technical Advisor	Matt Sigloch
Armorers	Mike Tristano Arthur Kleinpell Clay Van Sickle
Picture Car Wranglers	Doroteo Equihua Junior Equihua Jorge Equihua Alexander Equihua
Drivers	Eduardo Ramírez Eduardo Augustin
Carpenters	Uriel Castillo Gustavo Lopez
Stills Photographer	Alex Phillips
Graphic Artist	Chirath Kodithuwakku
Stunt Coordinator	Scott Miller
Studio Teachers	John Chafee Jerry Sherman
Fire Safety Advisors	Donald Miller Russell Nielsen

Insurance Provided by Debbie West, Movieinsure
David Karubian, Movieinsure
State Fund California

Digital Intermediate by Light Iron
Digital Colorist Nicholas Lareau
DI Producers Katie Fellion
Freddy Hernandez
Amit Dave

Camera Cranes and Dollies J.L. Fisher
by Castex
Grip and Lighting by RED Digital Cinema
Camera Systems by Abalcine
Lenses by Independent Studio Services
Props by

Production Wishes to Thank Igal Rosenberg
Freddie Rosenberg
Lauren Cacace
LA County Fire
SB County Fire
Jamie Korbie
Philip Chang
James Lucarelli
Clark McClanathan
Eric Nielsen
Gabriel Mays
Marisol Medina
City of Bell
City of Lynwood
Film L.A.
City of Victorville
LA County Sheriff
SB County Sheriff
Brenda Goodman
Claudia Walters
Edna Shirvanian