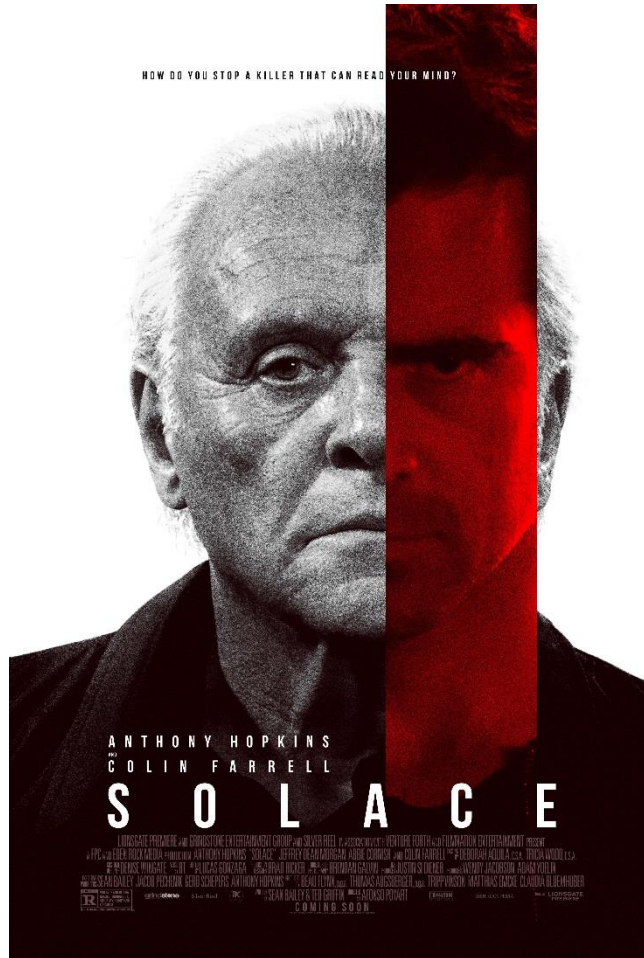


# LIONSGATE PREMIERE™



## PRODUCTION NOTES

For additional publicity materials and artwork, please visit:

<http://lionsgatepublicity.com/theatrical/solace>

Rating: R for violence and bloody images throughout, sexuality, nudity and language  
Run time: 102 minutes  
U.S. Release Date: December 16, 2016 (In Theaters and On Demand)

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## **Synopsis**

When FBI Special Agent Joe Merriwether (Jeffrey Dean Morgan) is unable to solve a series of homicides, he decides to enlist the help of his former colleague Dr. John Clancy (Anthony Hopkins), a retired physician with psychic powers. The reclusive Clancy, who shuttered his practice and retreated from the world following the death of his daughter and subsequent break-up of his marriage, wants nothing to do with the case. He soon changes his mind after seeing disturbingly violent visions of Joe's partner, FBI Special Agent Katherine Cowles's (Abbie Cornish) ultimate demise. When Clancy's exceptional intuitive powers put him on the trail of a suspect, Charles Ambrose (Colin Farrell), the doctor soon realizes his abilities are no match against the extraordinary powers of this vicious murderer on a mission.

Lionsgate Premiere and Grindstone Entertainment Group, and Silver Reel in association with Venture Forth and FilmNation Entertainment present, a FPC and Eden Rock Media production.

Director Afonso Poyart makes his English-language feature film debut as he helms the supernatural thriller written by Sean Bailey & Ted Griffin. **Solace** stars Academy Award®-winning actor Sir Anthony Hopkins (Best Actor, *Silence of the Lambs*, 1991; *Hitchcock*), Jeffrey Dean Morgan (Showtime's *Magic City*), Abbie Cornish (*RoboCop*), and Golden Globe®-winning actor Colin Farrell (Best Actor in a Motion Picture – Comedy/Musical, *In Bruges*, 2009; *Saving Mr. Banks*), Matt Gerald (*Avatar*), Jose Pablo Cantillo ( ), Marley Shelton (*Grindhouse*), Kenny Johnson ( ), Xander Berkeley (*Taken*), Sharon Lawrence (*The Perfect Family*), Josh Close ( ), and Janine Turner (TV's *Northern Exposure*) co-star.

**Solace** is produced by Beau Flynn, p.g.a. (*Hercules; Journey 2: The Mysterious Island*) under his Flynn Picture Company banner along with Thomas Augsberger, p.g.a. (*Tucker and Dale vs. Evil; Mr. Brooks*) and Tripp Vinson (*Hansel & Gretel: Witch Hunters*). Matthias Emcke (*Judas Kiss*) of Silver Reel also produces with Claudia Bluemhuber (*The Host*). Executive producers are Sean Bailey (president of production at Walt Disney Studios), Jacob Pechenik (*Before Midnight*), Gerd Schepers and Sir Anthony Hopkins. UTA is representing domestic sales and FilmNation Entertainment is handling international sales. Director of photography is Brendan Galvin (*Immortals*). Production designer is Brad Ricker (*Moneyball*). Costume designer is Denise Wingate (*Journey 2: The Mysterious Island*). Lucas Gonzaga (*2 Coelhos*) is the editor and BT (*Go*) is the composer. Casting is by Deborah Aquila, CSA and Tricia Wood, CSA (*Jack Ryan: Shadow Recruit*).

## **About the Story**

When FBI Special Agent Joe Merriwether (Jeffrey Dean Morgan) finds himself stumped by a series of homicides, he decides to enlist the help of his former colleague Dr. John Clancy (Anthony Hopkins), retired physician and civilian analyst, whose ability to aide investigators in difficult cases with his "visions" made him an asset to his close friend Joe. The veteran agent informs his ambitious, younger partner, FBI Special Agent Katherine Cowles (Abbie Cornish) that the gifted Clancy retired from his practice, quit working for the FBI and cut all contact with the world after the death of his daughter, Emma. Joe hopes he might be able to entice Clancy with this case. Despite Joe's faith in his old friend, Katherine makes it abundantly clear that she doesn't believe in psychics or clairvoyants and thinks they're wasting their time.

Clancy is not at all thrilled to see Joe. He wants nothing to do with the case and has no interest in using his abilities again. Joe explains that he's confounded by the bizarre murders with no apparent links between the victims that yield zero forensic evidence – he didn't know where else to turn. Joe insists he's never seen anything like it before, and the fact he's even asking the isolated Clancy for help only shows how truly desperate he is, but Clancy remains unpersuaded. As Joe and Katherine leave, she places her hand on Clancy's shoulder, triggering vivid and disturbing images, but he says nothing. Katherine leaves the case file, hoping Clancy will review and offer suggestions. Alone later that night, the doctor opens the file and we see his curiosity piqued. The next time he appears, Clancy is in front of the FBI, waiting for Joe and Katherine.

Clancy does not offer much in the way of insight as Joe and Katherine take him to the various crime scenes and reviews details about the victims --Peter Ward, 42, killed while enjoying a cigar and Brandy; Robert Ellis, a 12-year-old boy murdered while eating ice cream on a swing; and, Ethel Jackson, a 69-year-old churchgoer found dead in her rocking chair watching TV. They reveal the one consistency found in all deaths: the killer's preferred method of murder is a five-inch long blade to the base of the skull in the neck. This puncture goes straight into the *medulla oblongata*, a painless execution. When they are called to a new murder scene, the new victim being Victoria Raymond, it is clear from the scattered rose pedals around the candlelit tub and the puncture wound in the neck that the serial killer has struck again. This time, FBI Special Agent Sloman (Matt Gerald) tells them they finally have a suspect, Victoria's husband, David Raymond (Kenny Johnson), who was seen leaving the apartment visibly pale and shaken around the time of the murder.

During questioning, David denies having anything to do with his wife's death. He is distraught to learn that she did not commit suicide and was instead murdered. He proclaims his innocence and Clancy believes him. In fact, after having a vision at the apartment upon touching Victoria and a few of David's belongings, Clancy knows David had every reason to believe his emotionally unstable wife might kill herself, after writing and leaving a note for her that very evening. David admits that in the note he confessed to an affair and said he was leaving her. What David fails to disclose, but Clancy intuits and shares, is that David was leaving his wife for another man and had subsequently contracted HIV.

Clancy begins to see a connection between the victims: chronic or terminal illnesses. Ward had Lou Gehrig's disease while Jackson was three years in remission from cancer with a high chance of an aggressive form returning; Victoria Raymond had been exposed to HIV. Joe has one point of

contention for that theory: Robert Ellis. Clancy reasons that since he was a Christian Scientist, it is possible that if he was ill, he and his parents may not have known. Joe has Katherine take Clancy to speak with Robert's parents.

Mr. and Mrs. Ellis (Xander Berkeley and Sharon Lawrence, respectively) are disappointed that the FBI has shown up at their house without news of catching the killer. Clancy and Katherine explain that there have been more victims and think the connection may be illness-related. The Ellises protest the notion, telling Clancy and the agents that Robert was a healthy boy, but he says they cannot know for sure without an autopsy. The still grieving parents argue they cannot submit their son's body to that, given their religious beliefs. Clancy tells them about his own experience with grief when he discovered his own daughter's deadly lymphoma as well as witnessing illness in others as a doctor, seeing "death grow inside them every day" with no way to help or intervene. They agree when Clancy assures them an autopsy could validate this connection and help catch the killer.

Later, during the autopsy, Clancy receives a fax. As the process continues the doctors find a pea-sized brain tumor hidden in the cerebellar lobe -- Clancy's suspicions about the murderer's prescient powers and motive are validated. A shaken Clancy quits, telling Joe "the whole thing is a trap and we're walking right into it. We're doing everything he wants" and explains his theory about the serial killer's clairvoyant abilities. Later, Katherine confronts Clancy over his decision to leave. He explains to her the words the killer left in the note at Ethel Jackson's were from Puccini's opera *La Boheme* ("Who am I? I will tell you in two words who I am, what I do and how I live. May I?"), which were the exact lyrics he was listening to when he first perused the case files.

Katherine accuses Clancy of leaving because he's scared he finally met his match and challenges him to continue. He questions continuing the investigation as the killer's motive and victims' link become clear, telling Katherine the victims are already dying and he's "killing them with kindness, sparing them a lot of suffering." Katherine can't believe Clancy finds it's acceptable for a lunatic to play God and no matter what insight or generosity the killer purports to have, this is still murder. Clancy, hearing none of it, proceeds to tell Katherine intimate and painful details about her that no one else could possibly know. When he's finished, Katherine knows Clancy's ability is real and that his power is growing stronger, but is devastated by the revelations and leaves.

Joe catches up with Clancy and convinces him to re-join the case, not only because they've found their first clue, but also because it may help Clancy learn something about himself and his own powers. Clancy protests that the killer is setting them up, but decides to continue at the behest of his friend, Joe. As the agency bloodhound leads the agents and Clancy to an art studio, they encounter a suspect, Harp (Josh Close), and a gun battle ensues. As the suspect flees, he insists Clancy and Katherine leave him to give chase. The two jump into a car and follow the suspect's taxi as he speeds down busy city streets, using Clancy's powers to track his progress. The chase ends with both cars crashing into the back of a truck, while Katherine and Clancy's sedan flips and skids onto its roof. When the two emerge unhurt from the crash, Katherine shoots the suspect as he takes aim at Clancy. Clancy instantly knows this isn't their killer.

At the hospital, Clancy finds a wounded Joe. He reveals to Clancy he was already terminally ill and that his stage four cancer was diagnosed a few months ago -- a fact he's sure Clancy already picked

up on. Joe tells Clancy he wants him to try to "work things out with your wife, Elizabeth" and understands his hastened death was probably part of the killer's elaborate plan as well.

Later at a bar, Clancy is surprised to see the Stranger (Colin Farrell), the man from his visions, sitting across from him. The Stranger wastes no time telling Clancy he is the one they're looking for and admits to setting up the terminally ill Joe to be shot, but explains he was actually "helping him." "Now the widow collects a handsome federal line of duty pension" the Stranger tells Clancy, which he never would have collected dying from cancer (natural causes) after months of pain. He explains there's so much agony and suffering in the world and with his gift he's able to stop it before it starts. He believes by painlessly killing these people, he's helping to cut short their suffering whenever possible and to give dignity to the dying. Clancy reveals nothing of his thoughts on the matter, and although Clancy tries to stop him, the Stranger anticipates his moves and escapes.

Despite Clancy's abilities to intuit things about the Stranger and see glimpses of the future, the elusive killer always seems to remain a step ahead at every turn. Clancy fears for Katherine and tells her to quit the case, but she's more determined than ever to find the killer. Unbeknownst to Katherine, so is Clancy, who figures out the Stranger's identity, Charles Ambrose, and his next move to come face-to-face with him again in the next victim's hotel suite. As the two men square off, the frightened occupant, Jeffrey Oldfield (Jordan Woods-Robinson), returns to the room to find the two seers in an armed stand-off. Ambrose diagnoses Oldfield's incurable and undetected disease and flees. Clancy tells Oldfield that he's been poisoned and needs to call an ambulance and try to vomit as he takes off after the killer.

The two men engage in a walking chase where Ambrose pushes Clancy's abilities. Ambrose actually leads Clancy past the hospital where his daughter died and then to the Ashland train station where he tells Clancy that he knows the doctor has "seen this coming." Ambrose explains that Clancy has a choice to make: Clancy must either kill him or he will shoot Katherine, who Ambrose can see is now on her way to the station. Ambrose says he is terminally ill himself and he wants Clancy to continue his work. He knows Clancy witnessed his own daughter suffering in agony for months on end and must understand the concept of mercy killing to put an end to the agony of dying. Clancy is unmoved, claiming Ambrose has no right to take one moment of time, painful or not, from the dying. He also calls Ambrose on his bluff since Katherine isn't terminal.

As the showdown between the two continues, Katherine arrives and charges past the SWAT team and police to get on the train and get to Clancy. Katherine and Clancy are determined to finally put a stop to Ambrose. Katherine moves closer and closer, searching the train cars, moving towards them. A flurry of shots explode and Katherine emerges unharmed. Later, Katherine comes to visit Clancy in the hospital, where she asks if he would consider partnering up with her. Clancy politely declines, but tells her Joe would be proud of her. As she exits, he gives Katherine a letter to mail on his behalf.

Honoring his promise to Joe, and hopeful about his future, Clancy reunites with his ex-wife, Elizabeth (Janine Turner) in a park. She's visibly thrilled to see him and excited by the tone of his letter, which she says "was different than the others" in that "it was all about the past." Clancy

tells Elizabeth he thinks a lot about Emma. She sees he is ready to move on. When Elizabeth asks about their future, Clancy replies "I don't know, you tell me" and is happy for once that the future is supposedly unknown to him. As Clancy embraces Elizabeth we see a final vision, a flashback to the day his daughter died, and we wonder if Clancy isn't so different from Ambrose after all.

## **About the Production**

More than 13 years ago, when producer Beau Flynn first read the supernatural thriller ***Solace***, a spec screenplay written by the then-unknown writing team of Sean Bailey & Ted Griffin, he knew immediately he wanted to make it.

"The story and characters in ***Solace*** were unique," said Flynn, who has produced more than 30 films including the critically acclaimed *Choke*, *Requiem for a Dream* and *Tigerland* and blockbusters such as *Journey to the Center of the Earth*, *Journey 2: The Mysterious Island*, and *Hercules*. "***Solace*** is a film that makes people think. These were characters I cared about and there were issues the story dealt with that transcended morality and humanity. In dealing with euthanasia and end-of-life questions, fate and the right to live, it touched on a lot of provocative subjects. First and foremost, ***Solace*** was entertaining, but it also had impact, making it a very different and special film."

Flynn's producing partners Tripp Vinson, Thomas Augsberger, and Matthias Emcke agreed and they optioned ***Solace*** just as Bailey became co-producer of "Project Greenlight" and co-founder of Live Planet (with Ben Affleck and Matt Damon) and the Griffin-penned adaptation of *Ocean's Eleven* for director Steven Soderbergh made the duo two of Hollywood's most in-demand talents.

"We got lucky in the timing and suddenly we had a hot project from hot writers," said Augsberger. "Beau and I were pretty proud when Toby Emmerich, who had just started his new job as head of production at New Line said, 'We want to option this from you' and then said 'Let's make this film together at New Line.'"

Emmerich's strong support of ***Solace*** kept the project at the studio for more than 10 years as various writers, directors and actors came and went. At one point, New Line, seeking a marketing hook, was looking to make ***Solace*** a sequel to the blockbuster *Se7en*, with Morgan Freeman attached. In another incarnation, director Mark Pellington was attached, but the film never moved to production.

In 2008, after Flynn worked with legendary actor Anthony Hopkins on the blockbuster horror-thriller, *The Rite*, which grossed more than \$100 million worldwide, the two were looking to find another film to do together, so Flynn gave the Oscar®-winning actor the ***Solace*** script.

"The idea of working with the great Anthony Hopkins again was a dream," said Flynn. "Tony is an incredible actor who brings a gravitas and experience that raises everyone's game. I thought he would respond to it, and he did. Tony's been a terrific partner and has been very loyal and very committed to this project during the five years it took to get it made after he came on board."

Hooked by the story's strong characters, Hopkins signed on to play the lead role of Dr. John Clancy, a retired civilian analyst for the FBI whose psychiatric knowledge and ability to delve into the mind of a killer goes beyond his clinical training --into the supernatural.

"If it's well written, it's always interesting and this was well written. It is a very, very good script," said Hopkins, who also serves as one of ***Solace***'s executive producers. "It is also loaded with implications of another dimension of life. I'm not really too spiritual, but I certainly am open to the

idea...Without getting on the bandwagon about it or preaching anything, I have had experiences in my own life, synchronicity, psychic experiences and I think there's something definitely beyond me, something much deeper than I can possibly understand."

Hopkins' Best Actor Academy Award®-winning performance as Dr. Hannibal Lecter in the critically acclaimed box-office smash *Silence of the Lambs* as well as its hit prequel *Red Dragon* and blockbuster sequel *Hannibal* arguably made the acclaimed actor one of the cinema's most iconic serial killers.

"Tony certainly has a little bit of a brand name when it comes to serial killer movies," said Augsberger. "We're thrilled to have him on so many levels. He's not only one of our greatest living actors, but he's been a terrific partner to us for many years, following the project out of the studio and into the independent realm. I think **Solace** gives him the opportunity to explore things that he may already have explored from a different angle, creatively."

With Hopkins attached, Flynn and Augsberger continued to develop the film at New Line. When the studio wanted script revisions, Hopkins suggested bringing in award-winning screenwriter Peter Morgan, with whom Hopkins had worked with on the Oscar®-nominated *Frost/Nixon* (2008). Flynn said Morgan's finished draft was locked and ready to shoot as the search for a director continued.

In 2011, Flynn finally found who and what he was looking for after watching Brazilian filmmaker Afonso Poyart's feature film debut, *2 Coelhos (2 Rabbits)*, a frenetic, action-heist film with a mesmerizing mix of visual effects, animation, graphic overlays and live action. Flynn thought Poyart would be the perfect choice to direct the unique, visually provocative, supernatural thriller.

"As a producer, I flipped for it," said Flynn. "His film *2 Rabbits* had all the elements I was searching for – a strong point-of-view, great visuals, good performances, confident direction. I've always been a huge fan of supernatural thrillers so when I read **Solace**, I immediately knew that there had never been a movie like this made and I wanted someone who could approach the genre and material differently. So, I sent Afonso the screenplay and he took to it. When I met with him, his vision and aspirations for the film were identical to mine, and I knew he was the only person to direct it."

Emmerich and New Line agreed and Poyart came on to the project in 2011 when the film was set up at the studio. Poyart, who spent 15 years as a commercial director in Brazil, wrote, directed, produced and edited the action-packed tale of police corruption *2 Coelhos*, which was released in Brazil in January 2012 and quickly became a hit. The action thriller premiered in the U.S. at the Brazilian Film Festival in Los Angeles later that year and was acclaimed for its non-linear narrative and innovative filmmaking style. Tango Pictures brought the rights to an English-language remake with Poyart as an executive producer.

Poyart said after the success of *2 Coelhos* he read a number of screenplays before "falling in love" with **Solace**. "This film has the perfect balance of structure, story and strong characters," said Poyart. "It is intelligent, suspenseful, action-packed and visually compelling. I was particularly attracted to the opportunity to explore the cinematic potential of the script and to step into the mind's eye of someone with psychic abilities, played by Anthony Hopkins, and visualize what he



sees.”

“Afonso had a lot of ideas about the characters and getting inside Clancy’s head, so he put together a presentation to show how he wanted to do it,” said Flynn. “He had really strong opinions on how to make **Solace** feel unique. Suspense thrillers are a familiar genre and Afonso wanted to make it fresh, to create the feeling of being inside Clancy’s mind and show it as distinct from the real world.”

For Hopkins, Poyart’s artful blend of visual imagery and technical expertise is what makes him the ideal director for **Solace**. “He has a particularly visual insight into everything,” said the actor. “He’s quite a visionary director who is great with images. Like Ridley Scott, he’s a fine filmmaker. I play a psychic who knows a lot about people and my job with the FBI is to track somebody who is a serial killer. Afonso has a unique way of looking at the world through the camera and the ability to put the images my character sees onto the screen.”

Poyart’s years of experience as a commercial director gave him the production, editing and visual and special effects experience that **Solace** needed. “It’s not going to be a special effects-heavy film, despite the visions,” said Augsburg. “Although visual effects play a role, Afonso clearly has the film in his mind and how it all looks when it’s finished. He knows how all the pieces fit together. He has an incredible intuition when it comes to finding unusual but story-supporting camera angles and the technical expertise to know what cameras to use to shoot it.”

Poyart says **Solace** is a “very different animal” from his debut feature, *2 Coelhos*, although he concedes both films do have events and characters which move the story along quickly. “Both films also have action and fast movement and a visual intensity to the pace and editing, and the second act of **Solace** is a roller coaster,” said Poyart. “**Solace** gives me a chance to explore the characters more than I’ve done before. It’s an intimate journey of three characters – Clancy, Joe and Katherine--and the emotional components of their stories are the film’s greatest strengths.”

As Poyart, Hopkins and the producers continued to develop the film, it became clear New Line was supportive of the project, but unable to greenlight it. “New Line and Toby were great, but genre films are harder than ever to make,” said Flynn. “Studios are very focused on franchise films, tent poles and films with action or big marketing hooks, so it’s increasingly difficult for smaller films and genre films like suspense thrillers to get made.”

Flynn said New Line “finally let the option go for the first time so we could get it made.” Flynn and Augsburg got the rights back and had interest within days.

“We had a very strong response and lined up four financiers right away,” said Flynn. “Claudia Bluemhuber of Silver Reel came in quickly. She’s super passionate and very smart about films and really supports producers’ and directors’ visions. Glen Basner also came in as a partner and sales agent and we got the film greenlit right away.”

With Basner’s FilmNation Entertainment selling foreign and Bluemhuber’s Silver Reel covering the gap financing, the Flynn Picture Company and Eden Rock Media had the cameras rolling in Atlanta, Georgia less than six months later.

After more than a decade of revisions and false starts, Augsberger says the reason why *Solace* got financed and made as soon as it went the independent route was simple: "***Solace*** is a very smart thriller for grownups with interesting characters," he said. "There's no cliché here. It's probably one of the best scripts I've ever read in terms of how tight it is. It became incredibly focused because it went through so many filters, but I'm happy to say we stayed true to the original. The screenplay for ***Solace*** was just as good when I first read it, as it is now."

### **Casting Cops and Clairvoyants**

With strong characters, a twist-filled plot and Hopkins as the lead, attracting actors for the supporting roles was easy. "Anthony Hopkins is a magnet for actors so we were able to assemble a strong cast around him" said Augsberger. "Once we bought it back from New Line we continued to attach actors like Jeffrey Dean Morgan, Abbie Cornish and Colin Farrell. It came together very quickly."

"What great actors have in common is they come prepared with a strong point of view about their characters," said Poyart. "Tony, Colin, Abbie and Jeffrey all brought ideas that enhanced the characters and worked for the story and film. Working with actors to develop the characters is a process in which I sometimes change what I thought and sometimes they adapt to what I see. It's great when actors come up with things I never expected that really adds to the character or scene. Being open to sharing your vision is the best part of collaborating and working together."

For the role of FBI agent Joe Merriwether, the filmmakers wanted an actor who would have an unconventional take on a familiar film character. Flynn thought of actor Jeffrey Dean Morgan, with whom he had recently worked on *Red Dawn* (2012). Morgan, a popular actor known for his roles in the critically acclaimed series "Magic City" and "Grey's Anatomy" and in films such as *The Possession* and *The Resident* "is such a talented actor," said Flynn. "I knew Jeffrey would bring a real depth and soul to the character while delivering the procedural parts [of the film] as well."

Poyart agreed. "Jeffrey worked very hard and really cared about the character," said the director. "He's a very natural, very human actor who is interesting to watch. He brings a lot of depth to a character that's often very clichéd."

Morgan, whose FBI agent enlists his friend and former colleague Dr. Clancy out of his self-imposed retirement to help with a baffling serial murder case, said a smart story and acting alongside Hopkins proved an irresistible combination.

"First and foremost was Tony Hopkins," said Morgan. "To work with someone like him is maybe the greatest thing that any actor can experience. It has been truly a thrill to play with him as an actor. Beyond that, I know Beau and had worked with him before and I met with Afonso and liked his vision of what this movie was and what it could be. ***Solace*** is a really smart script, written by some really talented, smart guys. The story was there. It's hard to come up with an original idea anymore, but this was an original idea and that's the difference between this film and other movies in the genre. I don't know that it's necessarily been seen before. As it goes along, it makes you think and guess and try to figure out what's happening. Those are fun movies not only to watch, but to make."

Morgan says FBI Agent Joe Merriwether is not the “crazy, renegade FBI agent we’ve seen before,” but rather a self-possessed family man whose breezy charm belies a laser-sharp focus, rock solid instincts and a tragic secret.

“He’s his own man, the kind who has learned how to put on a happy-go-lucky persona and not necessarily follow the rules,” said Morgan. “He’s got tattoos, a scruffy beard, he wears bracelets and doesn’t go by the book, but he gets results and one of the ways he gets results is pulling in a psychic like Clancy, who is played by Hopkins, who everyone else just thinks is loony. I don’t know if Joe is necessarily a guy who would believe in that, but John has made him believe in it.”

As the film opens, Merriwether is confounded by this unfolding series of murders, which have no apparent links between the victims – except for the same method of killing and the complete absence of physical evidence at the crime scenes. “Joe’s very good at his job, but he feels like there’s something not right about what he’s seeing,” Morgan explains. “This is a guy who chases serial killers for a living and there’s something about this case that gets under his skin and he has to figure it out. There are some signs that Joe picks up on, relatively early on in the course of these murders that makes him think that he needs to get John Clancy back.”

Getting Clancy back would not be easy. Following the death of his daughter, Clancy retired from his work and retreated from the world. His marriage ended. He wanted nothing to do with the FBI or utilizing his psychic abilities.

“I said, ‘No, I’m not going to join the case,’” Hopkins explains about Clancy. “I play a bit of a loner and I don’t want to know anyone. I don’t want to be taken in by friends. I’m not playing a martyr, but I’ve been through a lot and I am not interested. I tell Joe this is what you’re looking for and this is what it is, and then they give me the case file before I agree to work with them and leave. I’m sitting alone looking through it when I see a message – and it happens to be from the opera that I happen to be listening to at that moment. This guy, whoever he is, knew that I’d be listening to that particular verse at that moment.”

When Clancy realizes he is looking for a clairvoyant like himself, he knows despite his reluctance, he must help. “I think, ‘My God, whoever this guy is, he’s a dangerous genius’ and I’ve got to go out and get him,” said Hopkins. “He’s on a misguided mission, which makes him a very dangerous fanatic. He’s mentally unstable and I realize I’ve got to take him out.”

Whether it’s Joe reaching out to Clancy or Clancy agreeing to work the case, each character’s motivation is complex. Clancy is intrigued and excited when he realizes the killer is clairvoyant, but it is what he intuits about both Joe and Katherine that finally push him to be on the case. Similarly, for Joe, reaching out to Clancy is not just a move that will hopefully bring an end to this baffling series of murders, but it is “a final act of friendship” for a terminally ill man.

“At the beginning, they’re trying to find a killer and we sense that Clancy and Joe have a secret story we don’t quite understand,” said Poyart. “As the movie progresses, we start to reveal the secrets they’re holding as they start to deal with their personal problems and the emotional connections between them increases.”

Morgan explains, "Bringing in Clancy has a lot to do with my character wanting to help him and see him again before he dies." Joe's terminal illness is something that his character never explicitly mentions to Clancy. "Joe wants to get John back out of the hole that he's crawled into after his tragedy. John is damaged, so Joe is trying to get his friend back out there again before he passes. Joe wants to get his friend re-introduced to life and to get back together with his wife."

When Merriwether approaches Clancy, he faces skepticism from his younger, more conservative partner, FBI Agent Katherine Cowles, played by actress Abbie Cornish, who doesn't believe in individuals claiming psychic powers or prescient abilities.

"Joe is also shepherding Agent Cowles, trying to teach her what he knows," said Morgan. "My character is a good guy and he sees something in Katherine, who's very straight-laced, very by-the-book. He wants to help her advance in her career --not necessarily in rank, but in how she perceives the job, and how she looks at cases. I think she finds working with Joe incredibly frustrating with her being so straight-laced and Joe having a little fun at her expense. But she starts to come around to Joe's way of thinking when she starts seeing results in what I do."

Cornish, whose film credits include *Limitless*, *Bright Star* and the 2014 remake of *RoboCop*, says Katherine's earnest, hard-working personality was a big attraction for her. "I was interested in Katherine's strength and solidity, her sense of self and her somewhat blind and green ambition. She has a quiet, calm perseverance and is very dedicated and professional."

"When we first meet she is very cynical about me," said Hopkins about Agent Cowles and Dr. Clancy. "She thinks psychics are frauds, that I'm an old fool. Then one day, we're on the case and she's needling me, telling me she doesn't believe any of this stuff. At one point she challenges me to tell her about herself. So, I tell her exactly what's happened to her which breaks her down. She doesn't believe in my psychic ability until suddenly I ream off a whole history of her in about two minutes. It's every detail of her life, which no other human being could know, but I know. Then I ask: 'Do you want me to go on?' And she's devastated. But now she's convinced that I'm the guy who can solve this case."

Cornish said that once Clancy proves his abilities to her, her character begins to see things differently. "Clancy opens up Katherine's heart and mind, and at the same time, reveals her vulnerabilities and sensitivities," she said. "Initially a skeptic, Katherine's one-track, somewhat inexperienced mind is shifted dramatically by Clancy's wisdom and by his prescience. Her heart is opened amidst the beautiful and tumultuous relationship that unfolds between them, and ultimately, Clancy changes her and her life."

Flynn said Cornish grabbed the coveted role of FBI agent Katherine Cowles because "she is a fierce actor and has the ability to show the strength and vulnerability while revealing layers to her character. Katherine may present herself as a professional, by-the-book FBI agent, but she is damaged, broken. Abbie has the ability to show all of those emotions, to make the audience feel for her."

Poyart says Cornish perfectly captured Katherine's internal struggle. "Katherine is disconnected from her emotions and in the course of this story, she is reconnected with her emotions," said the

director. "She starts the film believing Clancy is a fraud and Joe is wasting his time and ends up seeing both of them understood far more about what was going on than she did."

Agent Cowles plays a very strong and important emotional role for Clancy, who has lost his daughter a few years earlier. Despite his friendship with Joe and his strong suspicion the killer is also a clairvoyant, what Clancy intuits about Katherine plays a strong role in compelling him to become involved in tracking down the serial killer.

"Clancy turns Joe down again and again, but then Katherine touches Clancy at one point and he sees that something bad is going to happen to her in the case," said Poyart. "Katherine is the reason why Clancy's on the case and clearly she becomes somewhat of a substitute for the daughter he tragically lost. As events progress, we see he's trying to make up for what he couldn't do for this daughter with Katherine."

Cornish agreed. "The relationship between Katherine and Clancy reflects that of a father-daughter, thus playing out all of the emotions and depths that come along with that dynamic," she said. "Working with Anthony Hopkins was a special moment in time for me. His expertise and wisdom was a beautiful thing to see and experience. I feel incredibly lucky that I had the opportunity to work with Anthony and learn from him. He constantly elevated every moment on set, engaging at all times. He cared deeply about the film and our characters' journeys within it."

In joining the case to protect Katherine, Clancy is trying to save his late daughter all over again – a strong emotion not lost on the clairvoyant killer they're pursuing. In fact, Clancy's protectiveness of Katherine is part of the serial killer's elaborate plan – exactly what he knew and wanted to happen.

### **Looking For a Killer**

To play the role of the serial killer Charles Ambrose, the filmmakers wanted to play against type. They also needed to find an actor who could hold his own in the pivotal series of dialogue-and-action heavy scenes opposite Hopkins. Flynn, who produced Colin Farrell's first film, *Tigerland* (2000), thought the Golden Globe®-winning actor (Best Actor in a Motion Picture – Musical/Comedy, *In Bruges*, 2009) might be interested in the role since Farrell had played a villain before, but he had never played a serial killer.

"I was thrilled to get to work with him as an actor in ***Solace***. He's a very special person and a brilliant actor and since *Tigerland*, he's obviously become a giant movie star," said Flynn. "It was a huge coup to have him in our film. The scenes between Tony and Colin are like a classic stand-off of heavyweights in the ring. Watching those two work is like a clinic for actors. Colin took his character in a fresh, bold completely different direction. He played Ambrose in a grounded, very real, not histrionic way."

Adds Augsberger: "It's hard to find a movie star willing to play a serial killer and in this case a supporting role. Anthony's in every scene of the movie while Colin appears mostly in the third act, but it was a very important role to cast. We're very happy to have a very strong, brilliant actor like Colin to play opposite Anthony in those key moments where their characters play chess and come

face-to-face.”

Farrell was excited about both the screenplay and Hopkins. “When I heard Anthony Hopkins, the idea of working with him was pretty cool,” said Farrell. “Then I read the script and it was a really, really good read. It’s very unique and different and I knew all my scenes were going to be with Tony and that was really exciting. I can’t stress enough – *really* exciting.”

Hopkins said Farrell is “as obsessive as I am” when it comes to researching and developing a character and “we had a terrific time.” The two discovered a poem by Gerard Manley Hopkins called “The Leaden Echo” which both wanted to find a way to work into the screenplay. “We were talking about it, when I suggested, how about putting that into the script, in that little scene about decay and the inevitability of death and how much we try to keep beauty, which all but vanishes and decays, which suits the themes of the film,” said Hopkins.

Farrell said while working with Hopkins on their characters and scenes, he would “send Hopkins a text message at 3 a.m., put my head on the pillow and I’ll look and he’ll be answering.” Farrell said working with Hopkins “spoiled me rotten” because Hopkins “always has his finger on the trigger ready to go and have a chat about scenes and character. He seems to do something that is not usually mutually exclusive with actors in that he takes it all seriously and is also very light. He doesn’t wear any of the seriousness as a badge. He’s a beast of an actor, a gorgeous looking dude, and I loved working with him.”

Similarly, co-star Cornish says working with Farrell was “an absolute honor and a joy. His care and hard work on the film set is truly admirable. Colin has a wonderful energy and is a real pleasure to work with.”

Although Farrell’s character does not appear on screen until the third act, it is the unseen and unknown killer Ambrose, who the audience learns, has been controlling the people and events all along. “The level of orchestration that Ambrose involves himself in is quite complex and detailed,” said Farrell. “He basically orchestrates the majority of the action that takes place in the film. Everything that Ambrose has done in the film is to get us to the point in his plan where he can meet Clancy.”

Farrell says Ambrose is “a very, very lonely, isolated character” who recognizes a kindred spirit in Clancy. “He hears about Dr. Clancy and researches him, finds out about his work with the FBI,” said Farrell. “He gets a vision of something that took place in Clancy’s past, which he easily compares to the acts that he perpetrates. So, he really does think that he and Clancy are two sides of the same coin and is determined to meet him.”

Ambrose’s ability to anticipate the movements of those searching for him has kept the killer ahead of law enforcement—that is, until the killer decides he wants to lure the grieving Clancy out of his self-imposed isolation.

“My guy goes about creating a certain set of events, and his murders become a little more intentionally sloppy to leave certain signs for the cops to pick up on,” said Farrell. “He is helped by knowing where people are going to be and knowing how people are going to respond.”

The complicated series of threads Ambrose weaves entangles all the characters, including Clancy. "There is this kind of 'pregnant woe' that is existent throughout every frame of the film, this kind of anticipation that something horrible is going to happen," said Farrell. "You see that people are trying to fight their way through an understanding of what is taking place behind the scenes as these murders are unfolding. At the same time they are trying to understand their own lives in relation to themselves and the other characters in the film. In the end, they're all going to suffer."

"We make choices and each choice has a link," said Hopkins. "I look back over my own life and everything is linked. There's a moment in the film where I'm shot dead and there's another minute and they see me getting out of the car, which is the second choice. We make decisions in life and those decisions make up our lives. You make a decision in one minute and this story is about choosing that moment."

Clancy's visions allow him to see what can potentially happen. As events unfold on screen, the actions and reactions of the characters are linked to different outcomes. Poyart uses the web of emotional relationships between the characters to play out different potentialities on screen, presenting glimpses of a future which are entirely dependent on the choices the characters make in the present or the past.

"Nobody knows until the end of the film what's going on," said Morgan. "In the way that *The Sixth Sense* worked, the audience will see all of these types of clues that will make sense at the end, and one of the clues [for my character] was for me to lose weight. I lost more than 20 pounds, so I look a little different than usual. I'm usually 185 and I'm down to 167 – same weight I had in high school. Who can say that when they're 47-years-old? My character is dying, but you don't find out what is happening with my character until Clancy and the others find out on screen."

Poyart says his visual choices are guided by the revelatory nature of the characters and the twists and turns of the story. Morgan says Poyart's "brilliance" as a director is his ability to present clues, taking the audience in one direction before flipping them around to another. "Everything in this movie is a red herring," said Morgan. "It's a smart thriller that will make you think and try to figure it out. It keeps you guessing until you run out of guesses. It keeps you guessing until the very last frame."

The ensuing chess game between Clancy and Ambrose finds the doctor developing his clairvoyant abilities with even more precision to keep up with the killer. "It's only at the end of the movie that the motivations for the serial killer become clear," said Augsburg. "We find out why he's playing this cat and mouse game with our hero and how it all resolves itself in a quite intelligent way."

Clancy learns that Ambrose first experienced these clairvoyant abilities as a bizarre side effect from an operation. Ambrose says once he realized the extraordinary intuitive powers this second sight gave him, he felt it was his calling to help terminally ill people and their loved ones circumvent their pain and suffering by killing them.

"A kind of a portal opened up and he could see things," said Farrell. "He could see many things that hadn't taken place yet. He could see futures that have yet to become. It was a medical oddity, an affliction that he has experienced as a result of the trauma that took place during the

surgery.”

Farrell believes Ambrose probably had psychopathic tendencies before the surgery, but the portal opened up a flood of images, feelings and emotions that were impossible to control and hard to understand. Tormented by these new, unwanted visions, Farrell believes Ambrose found purpose and structure for his compulsions in planning and executing these self-styled “mercy killings.”

“His mission in life, his purpose is to kill people who are already dying of certain maladies and sickness. He takes their lives in a quest to guide them away from pain so that they don’t have painful or horrific crossings,” said Farrell. “He believes it is for the greater good. That’s who he is and he’s sick in the head, emotionally disturbed, mentally ill, but he sees it practically, logically in his own way.”

Farrell believes Ambrose is all the more terrifying because he embodies the banality of evil. “What’s so frightening about a lot of serial killers is that they are able to exist and carry out atrocious acts for years because they could blend into society,” Farrell said. “That’s the most terrifying thing. It’s not some far-reaching monster. It’s the enemy that’s close and seemingly unassuming.”

While ***Solace*** presents the crimes of a serial killer and follows the action as the characters try to solve them, it also pushes beyond the traditional confines of the genre with a thought-provoking issue at its core: euthanasia.

“It is an intelligent movie that raises certain questions that you can talk about after going to see it,” said Augsberger. “It’s very entertaining and suspenseful and it makes you think. It was written more than a decade ago at a time when Dr. Kevorkian was in the news and yet, the ethical considerations of euthanasia are still very relevant and controversial. There are clinics in Switzerland where you can go and get assisted suicide just for being depressed – you don’t have to be sick anymore. And what are your choices if you discover you have an illness that is hereditary and affects your unborn children? These are issues we’re still debating and defining.”

Adds Hopkins: “In his mind, Ambrose is a mercy killer who is trying to eradicate suffering by killing people who are terminally ill, a self-appointed euthanasia-ist. His colossal ability makes him very dangerous. I have to chase him down, which a part of my character hates doing because with his abilities he’s like a twin brother to Clancy.”

For Ambrose, Clancy is someone who can understand the burden that being a clairvoyant brings. “He sees no reason why Clancy wouldn’t have a complete comprehension for why he does what he does especially considering Clancy’s past, which nobody else knows but Ambrose,” Farrell said.

What Ambrose knows is that Clancy understands and feels the horrendous suffering of the dying like he does since his own daughter was terminally ill. “When I confront him I tell him I know what he’s doing and he’s got to be stopped,” said Hopkins. “And he says: ‘Is that what you said about your daughter? That her pain was beautiful?’”

That dark moment in time continues to torment Clancy. In his grief, his marriage ends, he closes his practice, retires from the FBI and retreats from the world --until his old friend Joe reaches out --thanks to Ambrose’s murderous machinations.



"The experience with his daughter led him to try to either get rid of his ability, his gift or just keep it dark," said Augsberger about Clancy. "And so he lives like a recluse. Here comes our FBI agent who says, 'I've got a case here that I can't solve. The murderer's three steps ahead of me all the time.' And then the killer turns out to be a clairvoyant seeking to connect with Clancy, another clairvoyant he believes understands what he does and why he does it."

"Ambrose has a plan and he wants Clancy to continue his work," said Farrell. "My character is sick in the film and my illness has come back. I know my time is ebbing fast, so I'm trying to get him over to my side, to see things the way I see them. I basically spend all my scenes with Tony imploring him to understand the logic, the rationale of what my character is trying to do."

Everything goes along as Ambrose envisioned, until his rendezvous with Clancy on the train. "Up until that point when the trigger is pulled in the train, it's pretty much everything he's seen and planned," said Farrell. "After that, I'm not sure it goes as he planned."

Or did it?

Did Ambrose lead Katherine and Clancy to the station that night seeking his own solace in a self-assisted suicide? Did Ambrose know how it would turn out before it happened?

"The ending is supposed to make you think," said Augsberger. "**Solace** isn't about giving comfort or relief. It's about getting what you need, not necessarily what you want. I think one way or another the characters in our story find their solace – at least up to that moment at the very end."

Rounding out the **Solace** cast are actors Marley Shelton (*Grindhouse*), who stars as Joe's wife, Laura Merriwether; Xander Berkeley (*Taken*) and Sharon Lawrence (*The Perfect Family*) as the grief stricken parents of Robert Ellis; Janine Turner (*Northern Exposure*) as Clancy's ex-wife, Elizabeth; and, Matt Gerald (*Avatar*) as FBI Special Agent Sloman.

"We have a very strong supporting cast," said Flynn. "Xander Berkeley and Sharon Lawrence were heartbreaking as the murdered boy's parents, Mr. and Mrs. Ellis. And Marley [Shelton] also delivered a terrific performance. What she brought to her moments as Joe's wife was deep and great. It is a huge film for her."

For the small, but critical role of Clancy's wife, Flynn said actress Janine Turner had exactly the qualities they were looking for. "We talked about the casting a lot and knew we had to get someone for the role of Elizabeth, who had an immediate impact on the audience because she was not on screen for long," Flynn said. "We wanted to an actress who had class, who you would love immediately, so you can feel how devastating the end of the marriage would be to Clancy. Janine was perfect for the role. When you see Janine and Tony together on screen they fit. You want them to get back together."

### **Filming in Atlanta**

Production began on **Solace** in May 2013, two months after Silver Reel, Flynn Picture Company, and Eden Rock Media had bought back the rights from New Line Cinema, and some 13 years after Flynn and Augsberger had first read the Bailey-Griffin-penned screenplay.

When it came to choosing a location for shooting *Solace*, filmmakers wanted a large metropolis evocative of big screen mainstays like Chicago or New York, but without any specific landmarks or references. The city also needed to have a metro-rail or above-ground train system since the film's climactic action sequence takes place on a commuter train.

The filmmakers scouted several cities, eventually choosing Atlanta, which had the big city look, an experienced crew production base, a strong film incentives program, and the requisite rail system. Atlanta's rapid rail system, MARTA (Metropolitan Atlanta Rapid Transit Authority) extended extraordinary cooperation, support and access to Poyart and his crew to film the extensive action and stunt sequence on their trains.

"It's a large sequence and one that couldn't be rewritten or re-conceptualized," said Justin Diener, *Solace's* line producer. "So, we worked closely with MARTA to find a way to do it." MARTA safety officers and engineers shut down a track at their MARTA station at Avondale in Decatur for two nights, so filmmakers could shoot parts of the extensive sequence in parked and moving rail cars in a real station. Following that, filmmakers moved to the MARTA Barn, a rail car warehouse and maintenance yard, putting up a green screen to continue lensing the action sequence on secured platform without rail traffic.

"It was such an important scene and we were very fortunate to be able to shoot it as we did," said Poyart. "The entire sequence came together really well with a lot of texture and tension. It proved to be a very interesting location for one of the film's key scenes."

"The locations were incredibly challenging for this film given that we had more locations than we did shoot days," said Diener. With more than 34 locations, the production was on the move around Atlanta almost daily. Many of the locations were in or near downtown and the Civic Center including: St. Luke's Episcopal Church on Peachtree St. NE, the Marriott Suites and Hyatt Regency Hotels, the State Archives Building, St. Joseph's Hospital, the Art Exchange, Smith's Olde Bar on Piedmont and the bus stations at Brotherton and Peachtree streets. Clancy's country house was shot at a farmhouse in nearby Sharpsburg, Georgia.

In addition to being on the move, weather also presented its share of challenges. "It rained pretty much every day and we had to shoot around that, particularly the weekend when we had the big stunt car chase scene," said Augsberger. "We had outstanding department heads and a very good, hard-working crew that definitely delivered despite the bad weather and a tight schedule."

Parts of the stunt car chase sequence, in which Katherine and Clancy are pursuing the suspect Harp, were filmed downtown on Decatur St. SE and Peachtree Street. Working with Stunt Coordinator Toby Holguin and Special Effects Coordinator David Fletcher, Poyart took the action underground, filming the car crash and sedan flip-and-roll on the network of truck roads and ramps that run under the extensive Georgia Dome and Georgia World Congress Center complex near Centennial Olympic Park.

"Abbie is actually a race car driver and was born in Australia on a ranch that was close to a race track--so she's very good with all the cars, stunts and action stuff, and she loves it," said Augsberger.

With authenticity a guiding principle, the actors and filmmakers researched the use of psychics by law enforcement, including working with the FBI to ensure the story and characters' actions were rooted in reality. "There are police departments throughout the world, Russia particularly of all places, who get help from psychics," said Hopkins. "There's a well-known one in Canada and several who are adept and really seem to know their stuff. I think there are times when the FBI and police say, 'OK, well let's give it a try.'"

Atlanta-based FBI Special Agent Steven Emmett and Special Agent Christopher Beanland took filmmakers on a tour of their field office and gave the actors specialized weapons training. Beanland also served as an on-set technical advisor. Although the FBI says they get calls about working with clairvoyants, generally speaking, they says they adhere with more traditional forensic and analytical methods to solve their crimes.

### **Seeking *Solace*: Into the Mind's Eye of a Killer**

In creating the visuals for *Solace*, Poyart worked with director of photography Brendan Galvin, production designer Brad Ricker, on set visual effects supervisor Randy Goux and costume designer Denise Wingate to create a template that played against the typical look of serial killer or supernatural genre films.

"It doesn't have the same atmosphere people might expect since it is not about the crime, it's about the characters solving the crime," said Poyart. "I wanted the visual style to be different, gritty, but beautiful and impressionistic --not slick or cold. It's probably more in line with the film *Se7en* in that way. The story and characters are so strong and emotional I wanted the story-action blend visually to reflect that and to be grounded in reality, to be graphic and emotional."

Poyart says he wanted the film to be grounded in realism, but needed to distinguish the visions from that reality without resorting to stereotypical cinematic tricks.

"We wanted it to look very real, so we set up a realistic, gritty look with a little color," said Poyart. "The visions are distinct in that there's more contrast, more color saturation. The vision sequences are a mix of images and visual effects, but the way I apply it is always a balance of story and action and caring for the characters."

In addition to using specialized digital film cameras such as the Alexa® different filming techniques were employed including shooting live action and insert shots against black and against green screen. Poyart also used film speed and motion control to enhance and manipulate the live action photography to produce the long, sharp moving images used in Clancy's visions. "We used many elements to create the look, from the way it was shot to the way we are processing it in post to create two distinctive realities."

Most of the film has a loose, hand-held documentary style camerawork with "the visions giving a hyper-real sense of the environment that you're in and what different characters are seeing and experiencing" Diener said.

"Afonso shot a stunning film," said Flynn. "Between cinematographer Brendan Galvin and Afonso's eye, the film feels unique to the genre, seamless and fresh. The visions work. The film is grounded

in a sharp sense of style.”

“Afonso’s an incredible shooter,” said Farrell. “He’s a deadly director and from what I’ve seen, what he’s captured, it looks beautiful. He has a distinctive visual style and it is backed by an ability to tell stories, the most important thing of all.”

Morgan says Poyart’s “super visual” style is the key to opening up the characters – and the story. “He knows how to shoot a movie, that’s for sure,” said the actor. “The cat and mouse game between our serial killer and Clancy is brilliant. We’re going to add a whole bunch of different layers about these guys that have suffered great loss. **Solace** is a thriller in the vein of *Se7en* or a movie like that, but at its heart, it’s a story of friendship and life and death.”

Cornish said Poyart’s masterful blend of character and style won her over. “I loved working with Afonso,” she said. “Afonso is energetic on set and really entangles himself within all of the twists and turns of the characters and the plot during shooting, engaging in the film wholly. His vision for *Solace* was strong and distinct right from the beginning. He breathed life into the film long before we started shooting and maintained this vision in such a highly stylized way that makes *Solace* the unique, compelling film it is.”

Internationally renowned, GRAMMY®-nominated music producer, singer, songwriter, multi-instrumentalist and composer Brian Wayne Transeau, known by the nickname BT, is the film’s composer. A classically trained recording artist from the prestigious Berklee College of Music, BT’s pioneering audio production techniques in the genres of trance and electronica music has made him a popular, in-demand collaborator for filmmakers and recording artists alike. In addition to his work with such singer-songwriters as Paul von Dyk, Sting, Tori Amos and The Roots, BT’s film scores include *The Fast and the Furious*, *Monster*, *Stealth* and the upcoming Pixar film *Partysaurus Rex* as well as the 3-D release of the Oscar®-winning animated Disney/Pixar classic, *Finding Nemo*.

According to Flynn, the composer’s score is a beautiful accompaniment to Poyart’s powerful visuals. “The score is very modern and has a different feel, something slightly electronic with strings and orchestration,” said Flynn. “It is a very cool sound.”

More than a decade after reading the original **Solace** screenplay, producers Flynn and Augsberger and their partners Claudia Bluemhuber, Tripp Vinson and Matthias Emcke, are thrilled to see this very special film realized. “First and foremost, this film is entertaining, but I also hope audiences find it thought provoking,” said Flynn. “Director Afonso Poyart has made an incredibly beautiful and powerful film and I hope he and the cast are recognized for their outstanding work and performances.”

## **About the Cast**

**Anthony Hopkins** (Dr. John Clancy/Executive Producer) – Anthony Hopkins received an Academy Award® for his performance in *Silence of the Lambs* (1991) as well as Oscar® nominations for his roles in *The Remains of the Day* (1993), *Nixon* (1995) and *Amistad* (1997). He was also honored with the Best Actor Award by the British Academy of Film & Television Arts for *The Remains of the Day* and has received two Emmy® Awards.

**Jeffrey Dean Morgan's** (Joe Merriwether) charisma, undeniable charm and versatility have landed him a variety of prestigious films and television series working alongside award-winning actors and filmmakers. Having worked nonstop the past few years, Morgan continues to capture the attention of Hollywood and has emerged as one of the industry's most sought-after leading men.

Morgan began his career in television. In 2005 and 2006, he endeared himself to television audiences worldwide with three concurrent recurring roles – on the CW series "Supernatural" as 'John Winchester', on the ABC hit series "Grey's Anatomy" as transplant patient 'Denny Duquette' and on Showtime's award-winning comedy series, "Weeds" as 'Judah Botwin.' All of which made Morgan a universal fan favorite.

He then starred in the feature film *P.S. I Love You* with Hilary Swank and he captivated genre fans when he starred in *Watchmen* as 'Edward Morgan Blake' / 'The Comedian' for director Zack Snyder which was an adaptation of the iconic graphic novel. Morgan then went on to star in *The Losers*, an adaptation of DC-Vertigo's acclaimed comic book series, produced by Joel Silver and directed by Sylvain White and in Ang Lee's film *Taking Woodstock*. He then appeared in the murder mystery *The Texas Killing Fields* with Sam Worthington, Chloë Grace Moretz and Jessica Chastain.

Morgan's additional feature film credits include *Peace, Love & Misunderstanding* alongside Catherine Keener, Jane Fonda and Elizabeth Olsen for director Bruce Beresford; the thriller *The Possession* with Kyra Sedgwick for producer Sam Raimi; *Red Dawn*, the reboot of the 1984 action movie; *The Salvation* with Eva Green and Mads Mikkelsen which premiered at the Cannes Film Festival; *Heist* alongside Robert De Niro and this year he reteamed with Zack Snyder when he made a cameo appearance in *Batman v. Superman: Dawn of Justice*.

In 2012, Morgan starred as hotel owner 'Ike Evans' in the critically acclaimed Starz series "Magic City" which depicted mob life in 1950s Miami.

More recently, he co-starred alongside Halle Berry in the second season of the CBS series "Extant" creative by Mickey Fisher and produced by Steven Spielberg; he also starred in the Emmy® nominated History Channel mini-series "Texas Rising" with Bill Paxton and Ray Liotta which depicted the Texas Revolution against Mexico and starred in the final season of the award winning CBS series "The Good Wife," in which he portrayed freelance investigator 'Jason Crouse.'

Morgan made his debut in the final episode of Season 6 of the hit AMC series "The Walking Dead" as the infamous antagonist, 'Negan.' He reprises his role in Season 7, which premiered on October 23.

STX recently released Jonás Cuarón's gripping thriller *Desierto* in which Morgan stars alongside Gael García Bernal. The film premiered at the Toronto International Film Festival last fall where it won the International Critics' Award.

**Abbie Cornish**, (FBI Special Agent Katherine Cowles) a native Australian, is an acclaimed young actress best known for her starring roles in the independent films *Candy* (2006) opposite Heath Ledger and *Somersault* (2004) with Sam Worthington, both Australian productions that garnered her "Best Lead Actress" awards from the Film Critics Circle of Australia. She was also awarded "Best Lead Actress" from the Australian Film Institute for *Somersault* and received a nomination for *Candy*. It was these two roles that earned her great notice in the U.S.

Abbie just wrapped Amma Asante's wartime race drama *Where Hands Touch* and can next be seen in Martin McDonagh's *Three Billboards* and in the upcoming Warner Bros. feature *Geostorm*, directed by Dean Devlin. Previously this year she appeared in Discovery Channel's first scripted, three part mini-series, "Klondike," in which she stars opposite Richard Madden, Sam Shepard and Tim Roth in the epic story of survival and the search for wealth in the remote Klondike. Most recently, Abbie attended Tribeca Film Festival for her film *Lavender* from writer director Ed Gass-Donnelly.

In addition to "Klondike," Cornish also stars in director Jose Padilha's remake of *RoboCop*. Cornish plays 'Clara Murphy,' the wife of Joel Kinnaman's newly created part-man/part-robot police officer.

In 2012, Cornish appeared in writer/director Martin McDonagh's *Seven Psychopaths* opposite Colin Farrell, Sam Rockwell, Woody Harrelson and Christopher Walken. That same year, she also starred in the independent drama, *The Girl*.

In 2011, Cornish starred in Warner Brothers' 3D sci-fi and action film *Sucker Punch*, helmed by Zack Snyder and just prior, Cornish was the female lead with Robert De Niro and Bradley Cooper in *Limitless*. She also starred in The Weinstein Company's *W.E.*, which was accepted at both the Venice International Film Festival and the Toronto International Film Festival in 2011.

In 2010, Cornish lent her voice to the animated film *Legends of the Guardians: The Owls of Ga'Hoole*, directed by Zack Snyder.

In fall 2009, Cornish starred in Jane Campion's period drama *Bright Star*, which was a true life adaptation of famous poet John Keats' love affair with a young woman named 'Fanny Brawne'. Cornish received a British Independent Film Award nomination for Best Actress and received accolades from some of the most established critics in the US, UK and Australia. *Bright Star* premiered at the 2009 Cannes Film Festival and was nominated for a Golden Palm Award at the Festival.

Cornish's acting debut came at the age of fifteen on the Australian Broadcasting Company's television series "Children's Hospital." Shortly thereafter, she co-starred on the ABC series "Wildside", which garnered Cornish her first AFI honor in 1999. In 2003, Cornish earned her second AFI nomination for her guest role on the ABC mini-series "Marking Time." She also appeared in Ridley Scott's *A Good Year*, opposite Russell Crowe.

In 2007, she starred opposite Cate Blanchett as the Queen's favorite "lady-in-waiting" in Shekhar Kapur's *Elizabeth: The Golden Age* for Universal Pictures. In 2008 Cornish starred as the female lead in the Paramount Pictures drama *Stop Loss* directed by Kimberly Peirce (*Boys Don't Cry*).

**Colin Farrell** (Ambrose/Stranger) – A native of Ireland, Colin Farrell continues to turn heads in Hollywood. In 2009 Farrell won a Golden Globe® for his role in *In Bruges* and was reteamed with director Martin McDonagh for the CBS Films' *Seven Psychopaths*.

He was recently seen in the Yorgos Lanthimos's *The Lobster* starring opposite Rachel Weisz about a dystopian near future where single people are arrested and transferred to a creepy hotel. There they are obliged to find a matching mate in 45 days. If they fail, they are transformed into an animal and released into the woods. The film won the Jury Prize at the 68<sup>th</sup> Cannes Film Festival and is nominated for a 2016 BAFTA. He was also nominated for "Best Actor" at the 2015 British Independent Film Awards, as well as "Best European Actor" at the European Film Awards. He has reteamed with Yorgos and is currently shooting Yorgos' second English language film *The Killing of a Sacred Deer* opposite Nicole Kidman for A24.

He is currently shooting Sofia Coppola's *The Beguiled*, a remake of the 1971 Clint Eastwood film written by Coppola starring opposite Elle Fanning, Kirsten Dunst and Nicole Kidman in New Orleans.

He can currently be seen in the Warner Bros. feature *Fantastic Beasts and Where to Find Them* written by J.K. Rowling. The film follows the adventures of writer Newt Scamander in New York's secret community of witches and wizards seventy years before Harry Potter. The film stars Eddie Redmayne and Ezra Miller.

His other past works include *Miss Julie*, *Saving Mr. Banks*, *Winter's Tale*, *Dead Man Down*, *Total Recall*, Peter Weir's *The Way Back*, *London Boulevard*, *Fright Night*, the Warner Bros. comedy *Horrible Bosses*, and *Ondine*. His other films include Gavin O'Connor's *Pride and Glory*, Woody Allen's *Cassandra's Dream*, *Miami Vice*, Oliver Stone's *Alexander*, Terrence Malick's *The New World*, *Ask the Dust*, *The Recruit*, *A Home at the End of the World* based on the Michael Cunningham novel, and two roles in Joel Schumacher's films *Phone Booth* and *Tigerland*. Other film credits include *Minority Report*, *Daredevil*, *American Outlaws*, *SWAT*, and *Intermission*. In 2015 he made his TV debut in the second season of HBO's "True Detective."

Born and raised in Castleknock in the Republic of Ireland, Farrell is the son of former football player Eamon Farrell and nephew of Tommy Farrell. Both Tommy and Eamon Farrell played for the Irish Football Club, Shamrock Rovers in the 1960's.

It was Farrell's early teenage ambition to follow in his father and uncle's footsteps, however his interest soon turned towards acting and he joined the Gaity School of Drama in Dublin. Before completing his course, Farrell landed a starring role in Dierdre Purcell's miniseries "Falling for a Dancer," a starring role in the BBC series "Ballykissangel," and a featured role in Tim Roth's directorial debut, *The War Zone*, followed soon after.

He currently lives in Los Angeles.



## **About the Filmmakers**

**Director Afonso Poyart's** first feature film *2 Coelhos (2 Rabbits)* quickly became a hit in the filmmaker's native Brazil and garnered attention and acclaim for the young writer-director-producer in its U.S. debut at the Brazilian Film Festival in Los Angeles. Poyart wrote, directed, produced, co-edited and acted in the inventive, fast-paced action film, *2 Coelhos*, and will serve as an executive producer on the Tango Pictures English-language remake. He is now getting ready to direct/produce his next film, *Vale Tudo*, a UFC co-production based on the life of Brazilian MMA fighter José Aldo.

**Writer Sean Bailey**, who also serves as one of the film's executive producers, is currently the President of Walt Disney Studios Motion Picture Production, overseeing all live action film development and production for Walt Disney Pictures. Recent films releases include *Maleficent* and *Saving Mr. Banks*. Prior to joining Disney in 2010, Bailey produced Disney's *TRON: Legacy*, Miramax's *Gone Baby Gone*, *Matchstick Men* and *Best Laid Plans*. From 2004-2008, Bailey partnered with Matt Damon, Ben Affleck and Chris Moore in the company LivePlanet, among other projects, developing and producing the Emmy®-nominated "Project Greenlight" which aired on HBO and Bravo.

**Writer Ted Griffin** wrote the screenplays for *Ocean's Eleven*, *Tower Heist* (with Jeff Nathanson) and *Ravenous*, among others. He co-wrote (with brother Nick) *Matchstick Men*, which he also produced (alongside fellow *Solace* screenwriter Sean Bailey). His other producing credits include the Oscar®-nominated films *Up In The Air* and *The Wolf of Wall Street*, in which he also appeared, as well as the Fran Lebowitz documentary *Public Speaking*. He wrote and appeared in the Clio Award-winning advertisement *The Key To Reserva*, directed by Martin Scorsese, and wrote Scorsese's 2013 Dolce-Gabbana advertisement "Street of Dreams," starring Matthew McConaughey and Scarlett Johansson. In 2010 he created and executive-produced the television series "Terriers" for FX.

**Producer Beau Flynn, p.g.a.** has been producing feature films for over 18 years. He owns and operates FlynnPictureCo, where he produces high concept, franchise and genre content across all media platforms. Over the course of his career, Beau Flynn has produced over 30 films that have earned more than \$1.8 billion at the worldwide box office.

Flynn's most recent release, *Hercules*, for MGM and Paramount, premiered on July 25, 2014, with Dwayne Johnson starring in the titular role. Brett Ratner directed and Evan Spiliotopoulos wrote the screenplay. It is based on the Radical comic book property, "Hercules: The Thracian Wars," and has made over \$240 million at the worldwide box office so far.

Flynn also produced *San Andreas*, which stars Dwayne Johnson and Carla Gugino and is directed by Brad Peyton. The epic 3D disaster film written by the Hayes Bros. is based on his concept and was released May 29, 2015.

Flynn just released the Black List title *Two Night Stand*, penned by Mark Hammer, starring Miles Teller and Analeigh Tipton, which Max Nichols made his feature directorial debut. eOne purchased domestic distribution rights and the film was released simultaneously in theaters and iTunes/video

on demand in September 2014. It has climbed as high as number 5 on iTunes Top Movies while remaining consistently in the top 20.

In January of 2013, Paramount released the Flynn-produced *Hansel And Gretel: Witch Hunters*, starring Jeremy Renner, Gemma Arterton and Famke Janssen. To date the film has grossed over \$225M worldwide.

Prior to those films, Flynn produced the global hit *Journey 2: The Mysterious Island 3D*, the sequel to *Journey To The Center Of The Earth 3D*, which starred Dwayne Johnson, Michael Caine, Josh Hutcherson, Vanessa Hudgens and Luis Guzman. It grossed over \$340 million worldwide after it bowed in February of 2012. It was a top twenty grossing film of 2012. In addition, the MGM remake of *Red Dawn*, produced by Flynn, starring Chris Hemsworth, Josh Hutcherson and Jeffrey Dean Morgan, hit theatres Thanksgiving 2012.

In 2011 Flynn produced with New Line the modestly budgeted *The Rite*, starring Anthony Hopkins and directed by Mikael Hafstrom, which grossed \$100 million worldwide.

In the summer of 2008, he produced the family adventure hit *Journey To The Center Of The Earth 3D*, starring Brendan Fraser. The first ever live-action film to be shot in HD 3D, it was the widest digital release in history, and grossed over \$250 million theatrically worldwide. In the fall of that year, Flynn released the critically acclaimed Sundance hit *Choke*, based on the novel by acclaimed author Chuck Palahniuk, starring Sam Rockwell and directed by Clark Gregg.

Prior to these films, Flynn produced Scott Derrickson's *The Exorcism Of Emily Rose*, which grossed in excess of \$150 million globally, as well as *After The Sunset*, helmed by Brett Ratner.

Also, in 2007, Flynn released the thriller *The Number 23*, starring Jim Carrey and Virginia Madsen under the direction of Joel Schumacher. In spring 2006, Flynn released his first CG-animated film, *The Wild*, which grossed over \$100 million worldwide. That fall, he produced *The Guardian*, starring Ashton Kutcher and Kevin Costner.

Flynn's first company, Bandeira Entertainment, independently produced such critically celebrated films as *Tigerland*, *Requiem For A Dream*, *The House Of Yes*, *The Alarmist*, *Guinevere* and *Johns*. Flynn's first job in the industry was as Scott Rudin's executive assistant.

**Producer Thomas Augsberger, p.g.a.** founded Eden Rock Media, his Los Angeles based production & media consulting business in 2002.

On the consulting side, Thomas predominately advises one of Germany's most successful media entrepreneurs, Dr. Herbert Kloiber, and his Munich based Tele Muenchen Group (TMG). Thomas represents TMG in North America since 1996 and handles all of TMG's US investments, output deals, and film & television programming acquisitions in close collaboration with Dr. Kloiber. For example, Thomas has overseen TMG's investment in Lionsgate, acquired film libraries (Carolco, Mutual), structured output deals with Warner Bros., Marvel Studios, Summit Entertainment, Lionsgate, and MGM, and negotiated hundreds of individual license agreements with studios, US producers and foreign sales agents. Programming acquisitions alone have a deal volume of approx. USD 150 million annually.

Memorable deals have included co-financing Paramount's *Lara Croft Tomb Raider*, pre-buys of Academy Award®-winning independent films like *The Hurt Locker*, as well as early acquisition of studio blockbusters like Paramount's *Shutter Island*, Marvel's *Iron Man* trilogy, Summit's *Twilight Saga* and *The Divergent Series*.

Thomas has also consulted for various other foreign-based media companies in the US on a project-by-project basis, such as Axel Springer Verlag (Germany), BBC (UK), Toho Towa (Japan), and CME (Eastern Europe). Thomas has also served on the board of Lionsgate Entertainment.

In his production business, Thomas has developed, financed, and produced more than 15 independent feature films in the US, Australia, Canada and Germany including *Solace*, *Tucker & Dale VS Evil*, *Mr. Books*, *Waiting*, and *Incident at Loch Ness*.

In 2006 Thomas was a co-founder of the Webby Award-winning digital Studio Filmaka ("Ten Commandments") and a first round investor in global online video ad-network Adconion.

Thomas Augsberger practiced as an attorney in his native Germany before moving to the US in 1996. He is fluent in German, English, and Italian and has strong working knowledge of Spanish and French. His hobbies include tennis, soccer, and skiing. He lives in LA with his wife Joanna Brainard Augsberger, his daughters Tessa and Helena, and his son Nicholas.

**Producer Tripp Vinson** has been a film and television producer for more than 15 years in the genres of action, horror and science fiction. In November 2011 Vinson launched his production company, Vinson Films, with a slate that includes the Japanese Anime film *Vexille* at Universal Pictures; the sci-fi *Drone Program* at Lakeshore Entertainment; *High Value Target* at Millennium Films, *Into Africa* to TF1 and Endgame Entertainment, *Variant 13* at Straight Up Films; and, the CBS show "Intelligence" starring Josh Holloway.

Prior to Vinson Films, Vinson was partnered with producer Beau Flynn at ContraFilm, which boasts more than \$1 billion in worldwide box-office grosses with its slate of independent and genre titles including the Sundance hit *Choke*, *After the Sunset*, *The Guardian*, and *The Number 23* as well as the CG-animated Disney hit, *The Wild*, (Over \$100 million worldwide), and the sleeper-blockbuster *The Exorcism of Emily Rose*, which made \$150 million worldwide, becoming one of the most profitable and successful films of 2005. Other ContraFilm-produced box-office hits include *Journey to the Center of the Earth*, the first ever live-action film to be shot in Digital 3-D (\$341 million worldwide), *The Rite*, and *Journey 2: The Mysterious Island* (\$335 million worldwide). Flynn and Vinson also produced the MGM 2012 remake of *Red Dawn*; and the comedy *What's Your Number?* for Fox.

Vinson's other films include *Battle of the Year: 3D* with Sony Screen Gems, based on the documentary *Planet BBoy*, the Jamie Vanderbilt-penned *Murder Mystery*; *Bob the Musical* at Disney; the Chris Hemsworth-starrer Sony's *Shadow Runner*; and CBS Films' *Inside the Machine*.

**Producer Matthias Emcke** founded Key Entertainment Inc. in Los Angeles in 1994 which became one of the leading financiers and producers of Independent Films in the late 90's and early 2000's, producing such films as *Til Human Voices Wake Us*, *Slap Her*, *She's French*, *Coming Soon*, and

servicing as executive producer on both *Judas Kiss* and *The Alarmist*.

After dissolving Key Entertainment in 2002, he wrote, directed and produced the German feature film *Phantom Pain* starring Til Schweiger, which premiered in the Gala Section of the Toronto Film Festival in 2009. *Phantom Pain* was co-financed and released by Warner Brothers Germany.

He is currently developing his second Feature Film *This Dark Road To Mercy* based on the novel by Wiley Cash.

Before founding Key Entertainment, Matthias Emcke worked for six years (1988-1994) as a sales executive and producer at Herbert Kloiber's Tele-München Group in Munich Germany.

Mr. Emcke holds a BFA in Architecture from Parsons School of Design, NYC. (1987)

**Producer Claudia Bluemhuber** has financed and executive produced 22 feature films since 2009 with Silver Reel. Silver Reel's Executives, Claudia Bluemhuber, and her team have built a wide network with producers, writers, directors, actors, agents and distributors worldwide. This gives Silver Reel unprecedented access to projects of the highest quality, with a special bias on elevated material. Silver Reel's Advisory board includes – among others-the award-winning actor Colin Firth.

Its recent portfolio encompasses elevated dramas like Jonathan Glazer's *Under the Skin*, starring Scarlett Johansson, Jonathan Teplitzky's *The Railway Man*, starring Colin Firth and Nicole Kidman, *A Hologram for the King* helmed by Tom Twyker with the lead played by Tom Hanks; as well as genre films like *Solace*, *Fallen*, based on a young adult fantasy and romance novel that was a 2009 New York Times bestseller, and *Unlocked* an action packed spy thriller, starring Michael Douglas, Noomi Rapace and Orlando Bloom.

**CREDITS**

LIONSGATE PREMIERE and GRINDSTONE ENTERTAINMENT GROUP  
and SILVER REEL in association with VENTURE FORTH present

a FPC and EDEN ROCK MEDIA production

Directed by AFONSO POYART

Written by SEAN BAILEY & TED GRIFFIN

Produced by  
BEAU FLYNN, p.g.a.  
THOMAS AUGSBERGER, p.g.a.  
TRIPP VINSON  
MATTHIAS EMCKE  
CLAUDIA BLUEMHUBER

Executive Producers  
SEAN BAILEY  
JACOB PECHENIK  
GERD SCHEPERS  
ANTHONY HOPKINS

Co-Producers  
WENDY JACOBSON  
ADAM YOELIN

Line Producer JUSTIN SI DIENER

Director of Photography BRENDAN GALVIN

Production Designer BRAD RICKER

Editor LUCAS GONZAGA

Music by BT

Costume Designer DENISE WINGATE

Casting by DEBORAH AQUILA, CSA and TRICIA WOOD, CSA

ANTHONY HOPKINS  
JEFFREY DEAN MORGAN  
ABBIE CORNISH  
And COLIN FARRELL  
MATT GERALD / JOSE PABLO CANTILLO  
MARLEY SHELTON / KENNY JOHNSON  
XANDER BERKELEY / SHARON LAWRENCE  
JOSH CLOSE / JANINE TURNER

**CAST**

John Clancy ANTHONY HOPKINS  
Joe Merriwether JEFFREY DEAN MORGAN

Katherine Cowles ABBIE CORNISH  
Charles Ambrose COLIN FARRELL  
Agent Sloman MATT GERALD  
Agent Sawyer JOSE PABLO CANTILLO  
Laura Merriwether MARLEY SHELTON  
Mr. Ellis XANDER BERKELEY  
David Raymond KENNY JOHNSON  
Linus Harp JOSH CLOSE  
Mrs. Ellis SHARON LAWRENCE  
Elizabeth Clancy JANINE TURNER  
Victoria Raymond LUISA MORAES  
Mr. Oldfield JORDAN WOODS-ROBINSON  
Agent Fibbie NIYI ONI  
Kevin Merriwether CARTER EVEN GODWIN  
Emma Clancy AUTUMN DIAL  
Waitress TARA ARROYAVE  
Dog Cop REY HERNANDEZ  
Old Client BRUCE TAYLOR  
Minister FRANK BRENNAN  
Beat Cop ADAM DRESCHER  
Sketch Artist JAKE LAWSON  
Officer Mosley KEITH EWELL  
Pathologist CHARLES LAWLOR  
Uniform KRESH NOVAKOVIC  
Neighbor MICHELE TORRES  
Officer Waxman DAVID WEISS  
Swat Lead CHRISTOPHER BEANLAND  
Swat Shooter RUSS COMEGYS  
Swat Captain ADAM BOYER  
Stunt Coordinator TOBY HOLGUIN  
Stunt Players  
CHRIS ANTONUCCI  
JENNIFER BADGER  
GRADY BISHOP  
RICHARD BURDEN  
JOHN CASINO  
LAURI CREACH  
ALAN D'ANTONI  
SCOTT DALE  
NICK DEKAY  
TROY FARUK  
BOB FISHER  
MARIAN GREEN  
GARY GUERCIO  
JIM HENRY  
BEN JENSEN  
CAL JOHNSON  
BOBBY JORDAN  
PETER KING  
ANDY MARTIN  
DAVID MARTIN  
AARON MATTHEWS  
ED MCDERMOTT

RYAN MOONEY  
JAY PEARSON  
GEORGINA RAWLINGS  
JOHNNY RAWLINGS  
SCOTTY RICHARDS  
MYKE SCHWARTZ  
JIMMY LEE SESSOMS  
LONNIE SMITH  
STARLOTTE SMITH  
GREG SPROLES

Unit Production Manager JEN WALL  
First Assistant Director CHRISTOPHER BRYSON  
Second Assistant Director IRINA BRYSON

This project was completed with assistance from the Georgia Film, Music & Digital  
Entertainment Office, a division of the Georgia Department of Economic Development.

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Music Supervisor AMINE RAMER  
Additional Music By MICHAEL DIMATTIA  
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"A" Camera First Assistant JEFF CIVA  
"B" Camera Operator CARLOS ZALASIK  
"B" Camera First Assistant JULIE DONOVAN  
Digital Imaging Technician STUART HUGGINS  
"A" Camera Second Assistant TREY TWITTY  
"B" Camera Second Assistant HUGH BRASELTON  
Video Assist ROBERT BRANAM  
Video Assist Utility JONATHAN SMILEY  
Script Supervisor MARI JT WILSON  
Digital Utility SAUL McSWEEN  
Camera PA ZACH MADDEN  
Still Photographer BLAKE TYERS  
Production Sound Mixer SHIRLEY LIBBY, CAS  
Boom Operator FREDDY CHANCELLOR  
Sound Utility JORGE DEL VALLE  
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Chief Lighting Technician STEPHEN CROWLEY  
Best Boy Electric MIKE DAVIS  
Electricians SEAN CRUZ  
SCHENLEY SARGUSINGH  
TIM RYAN  
NICK ROWLAND  
Generator Operator MARK MCKINNEY  
Rigging Gaffer STEVE ZIGLER  
Rigging Electricians JOHN LALLY  
DAVID MIKSCH  
WILLIAM FRAZIER  
RAMI ELIAS  
Key Grip LANDEN RUDELL  
Best Boy Grip LUIS PAGAN

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"B" Camera Dolly Grip PIERRE O'HALLORAN  
Company Grips FRANCIS HARLAN  
PETE BOWMAN  
JEFF WARD  
MELANIE RAGONE  
CHELSEA CLARK-JAMES  
Key Rigging Grip JARRON HUMPHREY  
Best Boy Rigging Grip SEAN NEAL  
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Assistant Production Coordinators CARMEN JONES  
CHIP CLANTON  
Production Secretary NATALIE TYLER  
Second Second Assistant Director MATT McKINNON  
Key Set Production Assistant CORNELL WILLIS  
Set Production Assistants ASHLEY FOSTER  
CORDELL WILLIS  
JIHAN "JZ" ZIYAD  
AERIC ADAMS  
Office Production Assistants JAY ROGERS  
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Assistant Property Master MIKE CASEY  
Property Assistant ERIN SANTINI  
Set Decorator FRANK GALLINE  
Set Designer DREW MONAHAN  
JAYME LONG  
Graphic Designer CARRIE GALE  
Set Dressing Buyer KATHLEEN DENSON  
On Set Dresser DARRIN TILTON  
Set Dressers DREW MEYERS  
DEBORAH CROSWELL  
MASAO NOBORIKAWA  
GABE HARRINGTON  
SCOTT AUTRY  
MARCO SALES  
ABBAS STEEN  
PAUL MILLER  
Leadman MIKE ELLISON  
Lead Scenic JOEY HAAS  
Gang Boss JESSIE McMILLION  
Art Director CAMERON BEASLEY  
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Art Department Assistant STEPHANIE LITTLE  
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Special Effects Coordinator DAVID FLETCHER  
Special Effects Foreman TIM WALKEY  
Special Effects Set Foreman BRENDAN McHALE  
Special Effects Technicians PAUL CASEY  
MICHAEL CLARK  
ANDREW MADDOX  
DONNIE MOORE  
MATTHEW SCURRY



MICHAEL CLARK  
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E. DEE BIDDLECOME  
Key Costumer JOHNNA THOMAS  
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Make-up FX BILL JOHNSON  
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Construction Medic CINDY HUGGINS  
Animal Wrangler GREG TRESAN  
Construction Coordinator CURTIS CROWE  
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Utility KURT M. STUMPF II  
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CHRISTOPHER "SETH" ROESCH  
PAUL STANZI  
BRIAN PARHAM  
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Greens BRANDON POPE  
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ERNEST LEIF BOYD  
MARK CZYZEWSKI  
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Post Production Coordinator KRISTEN TROYANSKY  
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Dialogue & ADR Supervisor ROLAND VAJS  
Sound Effects Editor SEAN GARNHART  
Foley Editor STEVE VISCHER  
Assistant Sound Editor WILLIAM ORRICO  
Foley Mixer GEORGE LARA  
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ADR Mixer MARK DESIMONE, CAS  
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Visual Effects Producer JEFF ATHERTON  
Visual Effects Executive Producer GUY BOTHAM  
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2D Coordinator NATHANIEL BARR  
3D Coordinator BRANDI STONE  
VFX Editor MARK WRIGHT  
Compositing KISHOR JOSHI  
SHANE KAO  
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Visual Effects Editor PAULO CARUSO  
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FERNANDO CARREIRA  
RODRIGO ELIAS  
LAÉRCIO ALMEIDA  
CARLOS FAIA (IN MEMORIAM)  
MAURO BAPTISTELLA  
Roto TADEU CARACA  
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DIEGO RUIZ  
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Executive Music Producers MARK LO  
TARA MOROSS  
Music Business & Legal Executive NORA MULLALLY  
CHARLES M. BARSAMIAN  
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Assistant Location Manager ELIZABETH WRIGHT  
Location Coordinator TIFFANY LEWIS  
Location Production Assistant JESSICA ECHOLS  
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Atlanta Casting LISA MAE FINCANNON  
Atlanta Casting Associate DANA SALERNO  
Atlanta Casting Assistant SHIRA SANDLER  
Extras Casting EXTRAS CASTING ATLANTA  
PATRICK INGRAM  
Extras Casting Assistant JANELL BERSABAL  
Picture Car Coordinator ANDY STRAUSS

Transportation Coordinator SHANE SUMMERS  
Transportation Captain RICKY COX  
Transportation Co-Captain JOSH McPHERSON  
DOT Administrator ALANA HYLES

Drivers

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JENNIFER BLACKMAN  
CHARLES CLABORN  
JEANNIE CUMMINGS  
GEOFF CHRISTOPHER  
JEFF DENNISON  
DARNELL FUQUA  
DAVID GIBONS  
TIM GILLIANS  
TERRY G. HAMPTON  
FORREST HARDEMAN  
EDDIE HARPER  
LUKE HAYMONS  
LINDA JOHNSTON  
RANDY JONES  
JAMES KIRK  
SARAH LYLES  
NATHAN MACK  
WILLIAM MARLER  
HOWARD D. McCALL  
CLIFTON McSWAIN  
TONY O'CONNELL  
KEN ROBINSON  
KEVIN ROWLAND  
STEPHEN ROWLAND  
JON SMITH  
THOMAS  
SPRAYBERRY  
RALPH STRICKLAND  
TIM THOMPSON  
CHRIS WHITE  
DENNIS WILSON

Caterer LOCATION GOURMET INC.

Chef JOSH MOREHEAD

Chef Assistants TERRY DELACEY

CHRIS KOEROGHLIAN

ADAM WINDER

Craft Service BEATRICE FOODS

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Clearances ENTERTAINMENT CLEARANCES INC

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Product Placement PENTMARK

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Production Legal Services Provided By WEINTRAUB TOBIN  
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Silver Reel Legal Services Provided By DAVID QULI and DANIEL WHYBREW  
OF WIGGIN LLP  
ROBERT WILLIAMS of DECHERT  
Production Financing Provided By Union  
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TONY BEAUDOIN  
BRYAN LACOUR  
Production Finance Legal Services for  
Union Bank Provided By: LOEB & LOEB LLP  
CAROLYN HUNT, ESQ.  
STEPHEN ZAGER, ESQ.  
Grip Equipment Provided By GRIPALOTAPUSS INC  
Electric Equipment Provided By PASKAL LIGHTING  
Camera Dollies By CHAPMAN/LEONARD STUDIO  
EQUIPMENT, INC.  
Dollies Provided By P C & E ATLANTA  
Travel Services Provided By ALTOUR  
Second Unit (Brazil)  
Production Services Provided By BLACK MARIA SÃO PAULO  
Executive Producer for Black Maria ANGELA FARINELLO  
Line Producer SORAIA SANTIAGO  
Director of Photography CARLOS ZALASIK  
Art Director VERA OLIVEIRA  
LUANA PINHANEZ  
1st Assistant Camera RICARDO MARQUES "KBÇA"  
1st AD JANAINA CABELLO  
2nd Assistant Camera LUCAS LIMA  
2nd AD RAISSA NEGROMONTE  
Camera Operator Phantom FERNANDO HUSZAR  
Stab-C Operator VICTOR MARTINS  
Video Assist ANA LAURA LEARDINI  
ANA CHIOSSI  
Media Manager GUSTAVO FATTORI  
Best Boy Electric JEFFERSON FERREIRA  
GEOVAN "MINEIRO"  
FELIPE PAVAN  
Gaffer MARCELO GODOY "TCHETCHE"  
Key Grip ORI SILVA  
Best Boy Grip RICARDO PUCCI  
JILMARIO ROSA DE JESUS  
Location Manager RODRIGO OLIVEIRA  
Production Coordinator LENA KOPF  
Production Secretary ANDRESSA SOUZA  
Producer BRUNA MARTINELLE  
Producer's Assistant KEILA DE SOUZA  
Set Production Assistant MAURO FAURER  
RAFAEL AUGUSTO

FÁBIO ROBERTO DE SORDI  
SERGIO SONI  
Production Trainees JULIANA FUZARO  
BARBARA CONTARINE  
Set Dresser VIRGINIA RECCO  
Set Dresser Assistant CAMILA RECCO  
RICARDO QUARTIER  
On Set Dresser ANDRE CASTILHO  
Set Construction PELE  
Key Scenic ADAO  
Costume Designer SILVANA MOURA  
SISTA MODÉ  
Wardrobe Assistant VERA LUCIA CASTELO  
MARCIA SANTOS  
Makeup LU LANZELOTTI  
ANNA MACLAREN  
Casting BETO BONFIM  
REGINA TAKEDA  
Casting Assistant ELTON MURAKAMI  
Catering Services Provided By EMPORIO 56  
Caterer DIRCE  
Security RENATO  
WILLY ORDIGA  
Animal Wrangler PROJ. JAYRO  
FX Pilot STANLEY OSTROWER  
Pilot JOSE LUIZ DE PAULA  
DANIEL CASTRO  
Stunt Drivers GILSON GRUNWALD  
FERNAO BRACHER  
Drivers CLAUDIO SILVESTRE  
JAILTON  
ALEXANDRE  
ASSIS  
RODRIGO DOS SANTOS  
Phantom Camera Provided By HAGADE  
Epic Camera Provided By ELITE CAM  
Light and Grip Provided By CINE & VIDEO  
INACREDITAVEL  
Camera Lenses Provided By ELITE CAM  
CENTRAL DE LOCACOES  
Radios Provided By AIR CAM  
STANLEY  
SFX Provided By FARJALLA FX  
Grip Equipment Provided By CIDAO  
Generator Provided By NOVA ERA GERADORES  
Structure Provided By INFRA PRODUÇÕES  
MOVING TRACK  
Helicopter and Head Provided By AIR CAM  
Heater Provided By DOMUS ELETRO  
Special Thanks  
ESTER SANTANA  
BELLACOSTA  
LARISSA FIGUEIREDO

FÁBIO GOMES  
ROGÉRIO MARCON  
ANNA FELIZOLA  
AGEU OLIVEIRA  
BRUNA HERRERA  
CLÉDIO QUEIROZ  
SOPHIA MORAES  
NICOLE MORAES  
ABÍLIO CAMARGO  
PABLO BARBOSA  
BRUNO MENDES  
LEO SCATAREGI  
BRUNA MORAES  
ELTON MURAKAMI  
JILMARIO ROSA DE  
JESUS

ELAINE LIMA

Che Gelida Manina

From "La Boheme"

Written By Giacomo Puccini

Performed By The Slovak Radio Symphony Orchestra Featuring Jonathan Welch

Courtesy Of Naxos

By Arrangement With Source/Q

My Tears Are Becoming A Sea

Written By Gonzalez Anthony Gerard & Justin Meldal-Johnsen

Performed By M83

Courtesy Of Mute

By Arrangement With Bank Robber Music

Oh Dale

Written By Robert Duncan

Performed By Bobby & The Demons

Courtesy Of Fervor Records Vintage Masters

Angel With Broken Wings

Written & Performed By Lance H. Larson

Courtesy Of Westwood Music Group

Apartment

Written & Performed By Anthony Hopkins

In Memoriam Harvey Malkin

The Filmmakers Wish To Thank

TOBY EMMERICH

RICHARD BRENER

CAROLYN BLACKWOOD

CRAIG ALEXANDER

KAVITA AMAR

DAVE NEUSTADTER

JASON BURNS

RENA RONSON

HAILEY WIERENGO

JEREMY BARBER

THERESA PETERS

JIM MEENAGHAN

JOSH LIEBERMAN

JACK WHIGHAM

ILENE FELDMAN  
RICK NICITA  
ADAM KALLER  
IAN HUTCHINSON  
FLORIAN DARGEL  
FBI NATIONAL AND ATLANTA  
BRANCHES  
CITY OF ATLANTA  
MARTA  
MITCH SMELKINSON  
STELLA ARROYAVE  
JENNIFER FRANKLIN  
DON MANDRIK  
WILLIAM FRENCH  
JOHN BAILS  
SPECIAL AGENT STEPHEN EMMETT  
BETSY GLICK  
NANCY SAVAGE  
CHRIS MOORE  
NINO MEIR  
ESTHER MEIR  
ALEXANDER HARROW  
AVERY ANDON  
PETER WINN  
MARK SHPRINTZ  
MARK ROWEN  
COLIN STRAUSE  
WEST FLYNN  
RUBY JEANNE FLYNN  
ANGEL KUNS  
SAM SHELTON  
STEVEN DAVIS  
JANA AUGSBERGER  
NICHOLAS AUGSBERGER  
HELENA AUGSBERGER  
TESSA AUGSBERGER  
JOAO AFONSO DILAGO POYART  
ANDRÉ GUSTAVO POYART  
ILDES APARECIDA POYART  
BRENT TRAVERS  
LUIZA FLORENCE  
MADELEINE FISCHER  
STEVE JACOBSON  
JOEY JACOBSON  
ANNIE CLEMENTS  
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AMY JACOBSON  
RACHEL JACOBSON  
MAX JACOBSON

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