



PRESENTS

PET



In Association With Revolver Picture Company and Magic Lantern

A Film by Carles Torrens

Theatrical Release Date: December 2, 2016

Running Time: 90 minutes

Rating: Rated R- for strong bloody violence, some grisly images, language and brief sexuality.

Facebook: /RevolverPictureCompany
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Hashtag: #petthemovie

Assets and Materials: <http://press.samuelgoldwynfilms.com> (login: press / Password: golden!)

SHORT SYNOPSIS

A young waitress engages in psychological warfare with the lonely man who abducts her, revealing the darkness lurking in each of them.

LONG SYNOPSIS

Sweet but lonely Seth (Dominic Monaghan) spends his days working in an animal shelter. In a hopeless daze, he has a chance encounter with beautiful young waitress Holly (Ksenia Solo) who awakens something within him. Obsessed, he tries everything to win her over. Time and again, she rejects him, leading him to steal her journal and make a plan: to kidnap Holly.

After Seth takes Holly, she wakes up in a cage beneath the animal shelter, treated like the dogs living above her. As Seth's lies begin to catch up to him, Holly toys with his emotions and his certainty of the situation falls apart. His dishonesty and obsession threaten to trap Seth between the pressures of love, murder, and control. A bloody psychological battle begins where the line between prey and predator, victim and criminal blurs, leaving a deadly trail along the way.

DIRECTOR'S STATEMENT

Ever since audiences found themselves cheering for Norman Bates as Marion Crane's car finally sank in the lake, the horror-thriller reached a whole new level of sophistication. After watching the protagonist get brutally murdered in the first 30 minutes, the viewer had no choice but to root for the only other character left, the villain, thus falling prey to the master of suspense's expert manipulation.

What Hitchcock taught us with his 1960's masterpiece Psycho, was that if you wanted to deliver a true rollercoaster of tension, abiding by the rules was no longer enough; you actually had to shatter them before the viewer's very own eyes, completely overturn their expectations, and plunge them into a territory of unpredictability where anything could happen to anyone, at any time. You had to be fun, daring, and, more importantly, subversive.

Indeed, subversion was the key ingredient that made me fall in love with Pet the moment I read it. On one hand, you had this tense, character-driven thriller with edgy characters and great dialogue, and on the other, there was a perverse, cynical satire lying underneath, an exercise in point-of-view where audiences got first-row seating to a brutal battle of the sexes.

The same way American Psycho was a critique on the shallowness of capitalism, I saw Pet as an ironic look at the ruthlessness of today's dating scene among young men and women, like a cross between Silence of the Lambs and 500 Days of Summer. A meeting with Jeremy Slater, the writer, further confirmed this thought.

But let's backtrack for a second. Pet first came to me through my agent, not as a project for me to direct, but as one of many samples to see what kind of stuff I was into. As soon as I turned the last page, however, there was no doubt in my mind I had to be the one making it and yet, my options to reach the director's chair were slim to none; I didn't own the

rights to the script, for one, nor was I an option in anyone's mind to helm it.

As it turns out, the project had been in turn-around at MGM for several years, so convincing the studio to jump-start it and letting a guy like me direct (I only had one feature and a few short films to my credit), seemed like sheer madness. Hence, I went for an option that was only slightly less mad by comparison; buying *Pet* myself and making it as a low-budget indie.

Luckily, I was able to find some money in Spain to purchase the script, and, once with the project under my arm, found a strong ally in Revolver Picture Company, led by Nick Phillips and Kelly Martin Wagner, who believed in my ability to helm it, and came on board to produce and finance.

Yet, the adventure was far from over, as two new challenges arose. One was shooting what had previously been a "studio movie" with a fifth of their budget and in merely 22 days, and the other, finding the right actors to portray Seth and Holly, two extremely complex characters who needed to come off as dangerous and unpredictable, as they did sympathetic.

Enter Dominic Monaghan and Ksenia Solo.

Dom had actually been attached to play Seth back in 2008, so he knew the character well, and was happy to finally fill his shoes. Ksenia, on the other hand, simply blew us away with her audition; she seemed to know Holly better than Holly herself.

Once we got to work, both actors immediately got what I was going for, and gifted the film with two amazing performances that perfectly captured the essence of what Jeremy Slater so skillfully wrote.

Pet deals with the dominance and possession of another human being, not just physically, but also mentally, as it explores issues like co-

dependence, abuse, and, most importantly, how prey will always be prey even if they manage to trap the predator in a cage.

Ours is a film devoid of a moral stance, ruthless and unapologetic, which nonetheless aims to deliver a fun rollercoaster ride full of thrills, chills, and even a few chuckles.

-Carles Torrens

Q&A WITH DIRECTOR CARLES TORRENS

Q) How did you come to this story?

I read the script a few years back, but I was told it was in turn-around at MGM, so my chances of making it were slim to none. However, I was able to find financing in Spain to buy the script, and got it set up at Revolver Picture Company, an independent, L.A.-based production company.

The challenge became shooting what had once been a studio movie, in very little time and on a shoestring budget.

Q) What were some techniques you used to create the disturbing vibe of the film?

The film was shot in four weeks, so I knew I wasn't gonna have time to concoct a complex visual style. Instead, I set myself one rule- every choice I made had to be at the service of bringing Seth and Holly's relationship to life. If the relationship worked, the film would work, even if I had to make sacrifices along the way.

The first 30 minutes of *Pet* play out like an indie film from the 90's, so the style employed is hand-held and very naturalistic, with the music being mostly diegetic. Then, as the film grows progressively darker, the lighting becomes more and more stylized, and by the time we reach the midpoint, I'm shooting it like a full-blown horror film. The score mirrors this gradation as well.

Halfway through, however, a major plot twist propels the central relationship in a completely different direction, and from that point on, you never know what's going to happen next. Though the lighting and mood remain in the horror realm, the music takes on a playful, ironic stance, accompanying the two main characters as they stop behaving like classic genre archetypes, and form a very unique, disturbing bond.

Q) Can you explain the dynamic between the two central characters and what methods you used to highlight the tension between them?

I can't reveal much without spoiling the film, but Seth and Holly's relationship consists on an ever-changing shift in power. At this point, it's no secret that Holly spends a good portion of Pet locked in a cage, and yet, she grows more powerful as the film progresses. To indicate that, her early cage scenes are shot from outside the bars looking in, depicting her as a prisoner, but as she gains more inner strength, it moves inside with her, shooting her from low angles to make her appear empowered.

With Seth, it's the opposite approach. At first, he's shot in clean, center-frame close-ups, but as he becomes more and more powerless, we start shooting him from inside the cage looking out, making it appear like he's the one who's trapped.

That isn't to say there's just one shift in power in the film- there are indeed many, and these are just two of many tricks employed.

Q) How did you go about casting and finding the right people to play the roles?

Apparently, Dominic Monaghan had been attached to the project long before I came on board, but I wasn't aware of that when I started casting. One day, out of the blue, I got a call from him- he had learned Pet had been reactivated, and wanted to convince me he was the best candidate to play Seth. We went out for breakfast, and he told me he had partially developed the character alongside Jeremy Slater. Dom knew Seth inside and out, so it was pretty clear 5 minutes into the conversation, that he was the man for the job.

I was barely acquainted with Ksenia's work prior to Pet, save for her role in Black Swan. I had been seeing a lot of actresses for Holly, some of them with very interesting approaches, but after Ksenia's audition, it was a slam dunk- she truly understood how to have fun with the character.

Q) Are there any films or directors that influenced your work on PET?

BITTER MOON, by Roman Polanski, was a big influence, as well as SILENCE OF THE LAMBS, by Jonathan Demme. Both films are great examples of how to tell a story through the interweavings of a relationship that's both horrific and fascinating. I also paid attention to the tone of GONE GIRL's second half- aside from being a thriller, Pet is, most of all, a dark comedy.

FEATURING

DOMINIC MONAGHAN as Seth



Dominic Monaghan has demonstrated incredible versatility in his acting career with roles including Meriadoc ‘Merry’ Brandybuck in “The Lord of the Rings” trilogy, Charlie Pace in ABC’s “Lost,” Dr. Simon Campos in ABC’s “FlashForward” and Bolt in *X-Men Origins: Wolverine*. In 2011, Monaghan produced and starred in “The Day,” where he played the leader of a post-apocalyptic group being hunted by zombies. Other recent credits include: “The Hundred Code,” a drama series created by Bobby Moresco, where Monaghan stars opposite Michael Nyqvist;

“Goodnight Burbank,” which was the first half-hour scripted comedy made for the web; Microsoft Studios’ digital live-action series “Quantum Break” and Crackle’s web series, “The Unknown.” Monaghan is currently in production for the indie horror thriller, *Pet*. Written by Jeremy Slater, the story centers on an introverted man who imprisons a woman, only to find the tables turned on him.

In 2012, Monaghan created “Wild Things with Dominic Monaghan.” The travel-adventure series follows the wildlife enthusiast as he treks through the remote corners of the globe in search of some of the most exotic, bizarre and dangerous animals in the world. Monaghan, who also serves as an executive producer for the show, takes viewers on an intimate journey through such marvelous locales as the rainforests of Brazil, the oceans of Mozambique and rich ecosystems of Madagascar – to get up close and personal with some of the most elusive and extraordinary creatures known to man. Along the way, he encounters vibrant locals, quirky experts and a host of species that inhabit the strange and wonderfully wild places on our planet.

Commissioned by Channel 5 and BBC America, “Wild Things with Dominic Monaghan” first premiered in 2012 in the United Kingdom; and in 2013 in the United States and Canada. While on the hunt for the Giant Huntsman Spider in the caves of Laos in season one, Monaghan discovered an entirely new species of spider, which was named after him – the Monaghan spider (or *Ctenus monaghani*). After season two wrapped on BBC America, Travel Channel acquired the series and is producing a third season – with plans to air in 2016. The series was nominated for ‘Best Reality Series’ at the 3rd Annual Critics' Choice Television Awards and nominated for ‘Outstanding Unstructured Reality Program’ at the 66th Primetime Creative Arts Emmy Awards.

Monaghan attended Aquinas College in the United Kingdom, where he studied English literature, drama and geography. He currently resides in Los Angeles, Calif.

KSENIA SOLO as Holly



Ksenia Solo landed her first television role at age ten in the popular Canadian kids series “I Was A Sixth Grade Alien,” alongside Michael Cera. By the age of eighteen, she became the youngest recipient to ever receive two consecutive Gemini Awards in 2005 and 2006 for her portrayal of the young journalist ‘Zoey Jones’ in the edgy teen drama “RenegadePress.com.” She later won her third Gemini award for Best Performance in a Featured Supporting

Role for her portrayal of ‘Kenzi’ in the fantasy-noir television drama “Lost Girl.” Solo was also nominated for the first-ever Canadian Screen Awards for Best Performance by an Actress in a Featured Supporting Role in a Dramatic Series for her work in “Lost Girl.”

In 2010 after an international search, Solo was handpicked by Darren Aronofsky to play Veronica in the five-time Oscar® nominated film *Black Swan*. That same year she was named one of the 55 faces of The Future of Hollywood by Nylon Magazine. In 2011, Solo played Dodge in the highly anticipated FOX/DreamWorks comic book adaptation *Locke & Key* which was directed by Mark Romanek and executive produced by Steven Spielberg. In 2014, Solo landed the coveted series regular role of Peggy Shippen in AMC's revolutionary drama “TURN: Washington's Spies.” This past year Solo recurred as Shay in the cult hit series “Orphan Black,” beat out the entire town for the highly coveted lead role in the feature film *In Search of Fellini* (slated for release next year and currently in contention for pick up at multiple festivals); which also stars Maria Bello and Marylyn Rajs kub and co-starred with Dominic Monaghan in the psychological thriller *PET* which had it's U.S. premiere at the SXSW Film Festival.

JENNETTE MCCURDY as Claire



Best known for her comedic portrayal of Sam Puckett on the mega-hit Nickelodeon series "iCarly" and "Sam & Cat," McCurdy was most recently seen on the second season of the popular Netflix/Rogers Media drama series "Between." In addition, McCurdy has lead roles in two upcoming films, the psychological thriller *Pet*, in which she stars opposite

Dominic Monaghan and the comedy *Little Bitches*, opposite Kiersey Clemons. She will also lend her voice to an upcoming episode of "Robot Chicken." Other recent work includes guest-star roles on the popular IFC series "The Birthday Boys" and "Comedy Bang Bang."

Always a fan favorite, McCurdy received her first Teen Choice nomination for Choice TV Sidekick in 2009 and was nominated again in 2011. In 2011 she took home her first of three Kids' Choice Award blimps for her work on "iCarly."

McCurdy is devoted to St. Jude Children's Research Hospital and in 2011 performed on a nationwide tour to raise money for the organization, exceeding her fundraising goal by bringing in nearly \$140,000 for the charity. St. Jude has made Jennette a partner and official ambassador of their hospital. She also supports the work of The Thirst Project.

ABOUT THE FILMMAKERS

CARLES TORRENS (Director & Producer)

Carles Torrens was born in Barcelona, Spain, in 1984, where he lived until the age of 18. After moving to the United States to pursue a film degree, he graduated from Chapman University with two award-winning shorts: *Coming to Town* (2006) and *Delaney* (2007).

After directing *Apartment 143 (Emergo)*, his first feature, he once again returned to the short-length format with *Sequence*, one of the most awarded short films of 2014, which screened and won top prizes at Clermont-Ferrand, LA Shorts, Tribeca, Malaga, or Sitges, among many others.

Pet, starring Dominic Monaghan, Ksenia Solo, and Jenette McCurdy, is his latest movie, based on a script by Jeremy Slater. Carles' other credits include two tv-movies, and a handful of other shorts and music videos.

JEREMY SLATER (Screenwriter)

Jeremy Slater is the creator and executive producer of *THE EXORCIST*, premiering on Fox this fall. His feature film credits include *THE LAZARUS EFFECT*, *FANTASTIC FOUR*, and upcoming projects *PET* and *DEATH*

NICK PHILLIPS (Producer)

Nick Phillips has been a producer in the film business for 20 years, in particular the world of genre films. His career started in New York in 1996 as a receptionist, when he began a nine year stint under Bob & Harvey Weinstein, working for Bob's Dimension Films label. While there, he was involved in such franchises as *Scream*, *Halloween*, *Hellraiser*, *Mimic*, *The Crow*, and *Highlander*. He moved to the Dimension LA office in 2003, during which time he appeared on Season 3 of *Project Greenlight*, which aired on Bravo, helping shepherd the film *Feast* through production and launching a new franchise in the process.

By the time he left Dimension, he had risen to the post of Vice President of Production.

In 2005, Nick went to work for Sony Pictures Entertainment in Culver City. He helped create the micro budget genre division Stage 6 Films, under Peter Schlesell. While there he worked on successful sequels to 30 Days of Night and Vacancy, among others. He soon after moved into a position at Sony Screen Gems, working under Clint Culpepper, where he oversaw a diverse slate of films including Straw Dogs, The Roommate, This Christmas and Country Strong, as well as being involved in franchises such as Underworld and Resident Evil.

Nick is currently serving as Executive Vice President of Revolver Picture Company, a fully financed independent genre label he co-founded in 2012 with veteran casting director Kelly Wagner (The Grudge, Hostel). During that time they have produced four films - Haunt with Jacki Weaver and Ione Skye; the award winning Beneath with Jeff Fahey (both released by IFC in 2014) and Devil's Backbone Texas, which Fox Digital Studios released in March 2015. They just wrapped their latest feature, entitled Pet, which stars Dominic Monaghan, Ksenia Solo, and Jennette McCurdy. They also co--financed and co-produced the horror reality TV pilot Fight of the Living Dead with Alpine Labs and Blackbox TV. The show is currently airing on the new YouTube Red subscription service.

KELLY MARTIN WAGNER (Producer)

Growing up in Los Angeles, KELLY MARTIN WAGNER, always had a passion for filmmaking. In 1994 she began her professional career as a voice over actress before realizing how much she enjoyed working with filmmakers, to bring to life their on page characters, through the casting process. “I have always loved the feeling of giving someone something they have worked hard for. To me giving someone the part is the best gift ever.” She established herself as a well respected casting director specializing in the thriller and horror genre. Some of her films include the highly successful “Hostel” and “Grudge” series as well as “The

exorcism of Emily Rose” and last years “The Devil Inside”. Kelly’s keen eye for spotting talent has garnered her recognition in being named one of the “Top 20 casting directors of 2007” by Hollywood Ross Reports.

In 2012 Wagner co founded the genre label REVOLVER PICTURE COMPANY with long time friend and veteran genre producer Nick Phillips. The company is dedicated to making concept driven, elevated horror films and thrillers in the under 5M range. “Haunt” was the first film to bear the Revolver Picture Company logo. In 2014, the Company's second film “Beneath” took home 6 awards as the opening night film of the Scremfest LA Film Festival, including Best Director and Best Picture; it was the closing night film at The Telluride Horror Show; and was awarded Best Horror Film at La Samain du Cinema Fantastique in Nice, France. Haunt & Beneath were both sold for domestic distribution to IFC Midnight. Revolver also produced the horror documentary Devil's Backbone Texas for Fox Digital Studios, and they recently completed their fourth feature, entitled Pet.

SEAN GOWRIE (Executive Producer)

Sean Gowrie has been working in feature films for over fifteen years. Sean grew up in Rockaway, NJ and went to college at the University of North Carolina at Chapel Hill. In his career, Sean has worked on various films including “Night at the Museum”, “Balls of Fury”, “The Collector” and “Oz: The Great and Powerful”. Sean was the Executive Producer on the independent feature titled “Beneath”, starring Jeff Fahey, Kelly Noonan, and Joey Kern. “Beneath” garnered six awards including Best Picture at Scremfest Los Angeles and the Telluride Horror Festival. Sean’s most recent films in include the psychological thriller “Eloise” directed by Academy Award winner Rob Legato, and genre-busting feature “The Hive” directed by Dave Yarovesky. “The Hive” recently released in theaters for Legendary/Nerdist this past September.

TIMOTHY A. BURTON (Cinematographer)

After starting in Commercials and Music Videos Timothy A. Burton made an explosive transition into narrative projects including television shows Chosen and Sequestered for Sony, and Quantum Break for Microsoft. His feature film resume includes Beneath, for which he won Best Cinematography at Screamfest, and Joe Dirt 2: Beautiful Loser a Sony film. These, including the upcoming thriller Pet, garnered him the attention of Variety Magazines 2015 “Up Next” Cinematographers to watch. Tim rounded out 2015 with the independent film Big Bear starring Pablo Schreiber and Adam Brody and has just returned from New York where he completed principal photography for Drunk Parents starring Alec Baldwin, Salma Hayek and Will Ferrell and was directed by Fred Wolf.

ELENA RUIZ (Editor)

Elena Ruiz (Spain, 1977) graduated from ESCAC (Film and Audiovisual School of Catalonia) with a degree in editing in the year 2000.

Since then, her long list of credits include the Guillermo Del Toro-produced The Orphanage (J.A Bayona, 2007), The Impossible (J.A Bayona, 2012), starring Ewan McGregor and Naomi Watts, which earned the actress an Oscar nomination, Eva (Kike Maillo, 2011), starring Daniel Bruhl, or Nobody Wants the Night (Isabel Coixet, 2015), starring Juliette Binoche and Gabriel Byrne.

She has been nominated for a Spanish Academy Award three times, and finally won one in 2012 for her work on The Impossible.

Pet marks her first collaboration with director Carles Torrens.

CREDITS

Samuel Goldwyn Films

In Association with Revolver Picture Company, and Magic Lantern

Directed by
Carles Torrens

Written by
Jeremy Slater

Produced by
Nick Phillips
Kelly Martin Wagner

Executive Producer
Sean Gowrie

Executive Producers
Carles Torrens
Jesus Ulled Nadal
Salvador Torrens Iglesias

Associate Producer
Eva Baltes

Editor
Elena Ruiz

Cinematographer
Timothy A. Burton

Production Designer
Krystyna Loboda

Original Score by
Zacarías M. de la Riva

Casting By
Dominika Posserén
Janelle Scuderi

CAST

Dominic Monaghan, Ksenia Solo, Jennette McCurdy

Da'Vone McDonald
Nathan Parsons
Janet Song
Gary J. Tunnicliffe
Denise Garcia
John Ross Bowie
Sean Blakemore

EXTRAS

Irene Rosen
Alasdair Martin
Harmony McElligott
Rachel Robinson

PRODUCTION

First Assistant Director

Christopher S. Bryson

Second Assistant Director

Cristi Rickey

Supervising Stunt Coordinator
Stunt Coordinator
Stunts

Todd Bryant
Steve Schriver
Heidi Pascoe
Mark DeAllesandro
Eddie Perez
Alex Smith
Mark Chadwick

Art Director
Set Decorator
Leadman
On-Set Dresser

Brett Hatcher
Jennifer Giron
Josh Richmond
Dane Jensen

Construction Coordinator	James Obed
Construction Foremen	Kyle Frawley
Lead Scenic Painter	Fernando Diaz Barriga
Costume Supervisor	Jessica Peter
Key Costumer	Lisa Russey
Set Costumer	Alexa Newman
Makeup Department Head	Katie Middleton
Makeup Effects Designer	Gary Tunnicliffe
Hair Department Head	Danielle Schaefer
“A” Camera Operator	Jon-Michael Mooney
“A” Camera First Assistant	Caitlin Panis
“B” Camera Operator	Carter Coulombe
“B” Camera First Assistant	Ben Hardwicke
“B” Camera Second Assistant	Phil Newman
Steadicam Operator	Paulina Bryant
	Jacob Avignone
	Conner Vandeer
Data Wrangler	Jon Mendenhall
Script Supervisor	Emma Black
Consulting Coach	Tony Spiridakis
Sound Mixer Oscar	Grau Martin
Boom Operator	Scott Edelson
Production Coordinator	Leah Hobbs
Assistant Production Coordinator	Ryan Harvie
Office Production Assistants	Alex Giglio
Assistant to the Producers	Robert Taleghany
Gaffer	Ben Salvetti
Best Boy Electric	Daniel Chapman
Electric	Alex Dumas

	Jacque Shy Mariscela Mendez
Key Grip	Matthew Phroper
Best Boy Grip	Derek Dipippo
Dolly Grip	Ashley Layne
Grip	JP Bennett
Property Master	Steve Ochoa
Assistant Property Master	Catch Hensen
Animals Provided by Paws for Effect Lead	Debbie Pearl
Dog Wrangler	
Exotic Animal Wrangler	Jules Sylvester
2nd 2nd Assistant Director	Brian Sutherin
Key Set Production Assistant	Timothy McDuffee
Special Effects Coordinator	Sam Dean
Special Effects Technician	Sal Rose
Production Accountant	Peggy Yen
Assistant Accountant	Iris Yen
Still Photographer	Sye Williams
Location Manager	Carlos Aragon
Transportation Captain	Jim Martell
Driver	Paul White Robbie Dargenzio Blake Lengle Jon Gearhart
Casting Director	Dominika Posseren
Casting Director	Janelle Scuderi
Extras Casting Director	Vanessa Portillo
Catering Company	Chameau Restaurant & Catering
Caterer	Kelly Klemovich

Craft Service JR De Campos

Script Clearance Company Clearance Domain
Script Clearance Coordinator Stephanie Weier

Set Medic Patrick Kinkor
Matthew Barrett

Production Insurance Provided by Dewitt Stern
Production Insurance Jennifer Bond
Production insurance Christina Born

Production Attorney Elsa Ramo
Production Attorney Erika Canchola

Assistant Editor Ana Charle

Sound Supervisor Marc Orts
Sound Re-recording Mixer David Suárez

Sound Mix Assistant Marc Orts
Sound Editors & Designers Yasmina Pradera
Laura Tomás
Victor Tort

ADR Recording David Suárez
David Moreno
Jordi Juan del Rosal

Post-Production Coordinator Irma Areta

Sound Postproduction
DELUXE 103 BARCELONA

Foley Artists Kiku Vidal
Edgar Vidal

Foley Recording Yvonne Miralles
Foley Mixer Edgar Vidal

Foley Studio
SOUNDCRASH

Music composed and orchestrated by Zacarías M. de la Riva
Additional music by Sergio Jiménez Lacima
Additional orchestrations by Vicente Ortiz Gimeno
Music Performed by Orquesta Mad4strings
Music Conducted by Carlos Martín Jara

Orchestra Contractor
Orchestra Production Supervisor
Cello solos by

Carlos Martín Jara
Daniel Rodrigo
Dragos-Alexandru Balan

Viola solos by

Ewelina Bielarczyk

Digital Visual Effets by
CÚBICA

VFX Supervisors

Cesc Biéznobas
Joan Amer

VFX Lead Artists

Rubén Algarra
Carles Zamorano

VFX Artists

Gabriel Sitjas
Joan Azpeitia

Digital Intermediate by
DELUXE BARCELONA

Manager Ramón
Production Manager
Digital Cinema Manager
Senior Colourist
On Line Editor

Ramón Martos Calvo
David Cárceles
Nacho Melero
Enric Sebastià
Ricardo Juan

Graphic Designer
Colour Management
Service Engineer

Clara Calvet
Stephane Cattan
Jordi Gil

Post -Production Coordinator

Laura Sánchez

DoP / Camera Operator
Production Manager

Sergio de Uña
Luis Batalla

Production Assistant
Makeup

Ibon Diaz
Igor Losada

Still Photographer

Victor Sotomayor Torrens

Set

Tusetstudio

DoP / Camera Operator
Production Manager
Production Assistant

Sergio de Uña
Luis Batalla
Ibon Diaz

Makeup
Still Photographer
Camera Equipmen
Electric Equipment

Igor Losada
Victor Sotomayor Torrens
Sergio de Uña
Servicevision

SONGS

“All I Want“
(D M Ecks)

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“Cant Run Away“
(Loz Netto)

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“Water Reflection part 1“
(Julien Burel/Craig Walker)

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“See Me Through“

(Stuart Barry Maxfield/Aaron David Anderson)
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Landscape pictures, courtesy of Carles Zamorano Football images, courtesy of Chapman University

Getty Additional footage by Mitch Martinez TV footage donated by Harmony McElligott

AHA language – specific language provided by AHA if animals used on set

The Producers Wish To Thank
Steve Altman
Tractor Vision
Railroad Studios

The Director Wishes To Thank

Joaquín Padró

Mar Targarona

Brian Yuzna

Charles Ferraro

Trevor Engelson

Adrián Guerra

Luiso Berdejo

Rodrigo Cortés

Lauren Manes

Leslie Ranne

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Mercedes Soldevila Mestre

Mercedes Mestre Saucourt

With the participation of ORANGE

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