

JAIME KING

ACADEMY AWARD NOMINEE
JOHN HAWKES

T.J. THYNE

MURDER. SINCE 1935 ONLY ONE WOMAN HAS BEEN EXECUTED IN THE STATE OF LOUISIANA.



The
PARDON

BASED ON A TRUE STORY



"A very thought provoking, true crime drama that examines the muddy-grey areas, where victims, justice and love, reside."

- AMY & HANDED, FILM INTERNATIONAL

monterey media, HALLELUJAH DISTRIBUTION, LLC and SHORELINE ENTERTAINMENT presents THE PARDON GROUP, LLC produced by TOM ANTON and THE PARDON
starring JAIME KING, JASON LEWIS, JOHN HAWKES, T.J. THYNE, M.C. CAINEY, TIM GUNNEE, LEIGH WHANNELL, ED BRUCE, BRANDON SMITH, LARRY BLACK,
VINNIE ERNESTO MARTINEZ, and ASHLEY IRWIN with BLAIR DAILY, ANNE STUBLER, and MATTHEW IRVING. Screenplay by SANDY RUSSELL and TOM ANTON
Directed by TOM ANTON. SANDY RUSSELL, BLAIR DAILY, JACQUELINE GEORGE, and TOM ANTON
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PG-13
Some Material May Be Inappropriate for Children Under 13

The Pardon

A MONTEREY MEDIA PRESENTATION

STARRING:

JAIME KING, JOHN HAWKES (Academy Award & Golden Globe nominee, Independent Spirit Award winner), **T.J. THYNE**

WRITTEN BY: SANDI RUSSELL & TOM ANTON

DIRECTED BY: TOM ANTON

PRODUCED BY

TOM ANTON ... PRODUCER

SANDI RUSSELL ... PRODUCER

BLAIR DAILY ... PRODUCER

JACQUELINE GEORGE PRODUCER

MUSIC BY ASHLEY IRWIN

CINEMATOGRAPHY BY MATTHEW IRVING

FILM EDITING BY BLAIR DAILY

CASTING BY LISA MAE FINCANNON

PRODUCTION DESIGN BY ANNE STUHLER

ART DIRECTION BY ROSWELL HAMRICK

SET DECORATION BY HANNAH BEACHLER

COSTUME DESIGN BY ERNESTO MARTINEZ

Drama

Runtime: 114 Minutes

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MPAA: PG-13

-Based on a true story-

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The Pardon

Quotes:

“Compelling true-life story... a formidable cast... Oscar nominee John Hawkes is riveting.”
– *The Hollywood Reporter*

“Jaime King lights up the screen as an empathetic femme fatale in a compelling costume drama painstakingly recreating events surrounding a real-life murder trial unfolding in Louisiana back in 1940.”
– *Kam Williams, Baret News Syndicate*

“A very thought provoking, true crime drama that examines the muddy-grey areas, where victims, justice and love, reside.”
– *Amy R. Handler, Film International*

“A story of hope, a story of love and a story of redemption.”
– *Christian Film Database*

“The Pardon” is an engaging crime drama that keeps you glued to the screen the entire time.”
– *Video Views*



The Pardon



STORY SYNOPSIS

The Pardon exemplifies our universal need to be loved and to be forgiven, portrayed in the unlikely but true story of Toni Jo Henry, a woman tried for the crime of murder in 1942 in the state of Louisiana. Toni Jo's early childhood is one of survival, full of abuse and neglect in an era where the Great Depression ravaged so many families and individuals. To survive, Toni Jo escaped from her broken home and turned to a life of drugs and prostitution. While working in a brothel in Shreveport, Louisiana, Toni Jo met the love of her life, Claude 'Cowboy' Henry, a handsome boxer who was the first person to ever truly love and care for Toni Jo. With the help of Cowboy, Toni Jo kicked her drug addiction and escaped from the world of prostitution. Soon after they married, and just as Cowboy's boxing career started to take off, he was arrested in Texas for the killing of a Texas police officer years earlier and sentenced to life in prison. Desperate to raise money for his appeal and driven by a passionate love for Cowboy, a devastated Toni Jo hatch an ill-conceived plan to rob a bank with accomplice, Finnon 'Arkie' Burks. On Valentine's Day, 1940, J.P. Calloway, a Houston car dealer on his way to deliver a car to a customer, was abducted outside Lake Charles by Toni Jo and Arkie, shot and killed. Who actually pulled the trigger has been the subject of controversy even to this day. The sensational trial of Toni Jo Henry, who was only 24 years old, created national headlines. Because she was a beautiful, sultry brunette, she instantly became a notorious celebrity, drawing unparalleled media attention as a result of the heinous crime. People fought to get a glimpse of the 'petite bois' murderess, and only the Japanese attack on Pearl Harbor and America's entry into World War II grabbed more headlines.



The trials of Toni Jo Henry created a media frenzy. Her court appointed attorneys, Clement Moss and Norman Anderson, were tax lawyers who had never before tried a criminal case. Facing a judge and prosecutor bent on a conviction at all costs, an all-white, male jury, blood-thirsty crowds with a vengeance for the killing of J.P. Calloway, Toni Jo never really had a chance. But for those who came to know Toni Jo, understood her past and recognized her need for love and acceptance, the penalty seemed harsh and cruel.



Based on true events, *The Pardon* is the incredible story of Toni Jo Henry and the sensational case that resulted in the crime. Her story is a story of love, a story of redemption and a story of hope, as Toni Jo discovers the true strength within herself and, with the help of a priest, is able to face her fate with a calm and peace that defies explanation.

**“YOU ARE UNIQUE AND YOU HAVE
VALUE” -FATHER RICHARD**

The Pardon

The religious aspect of the film is paramount to its value. *The Pardon* does what few films do; it tells the truth about crime without romanticizing the criminal, yet shows the power of human compassion to soften the heart of a hardened criminal with God's redemptive grace. It is neither propaganda for or against capital punishment, does not lay the source of heinous crime at the feet of society and environment, and does not excuse the criminal. It simply tells the story of capital crime and civil punishment, and of the mercy of God demonstrated through the power of love and persistence of a Priest. The twin themes of justice rightly administered in this life, and redemption in the life to come through the justice God administered by the death of Christ for sinners are the heart of the story. In this regard, it is the story of all of us.

Amnesty International

"God said: An eye for an eye. Not two eyes for an eye" -Toni Jo
(referring to the death penalty for both her and Arkie)



During the filming of *The Pardon*, unknown to the filmmakers, the German chapter of Amnesty International created a project against the death penalty with Toni Jo Henry as its subject. Amnesty International called into life a project called "Make some Noise". The project utilized material from 'TONI JO HENRYS' life as the thread for the main theme and was created four years ago with the musician Tobias Fricke (Berlin) and the musical-writer Paul Graham Brown (Munich). Supported by many other dedicated artists in Munich, 'TONI JO HENRY' CD was a musical statement against the death penalty. The 18 songs encompass Toni Jo thoughts and everyday life as the listener reflects on her environment in the social structure of the time. The story that is told is not full of easy answers, such as the pursuit of the death penalty but instead, one of hard choices.

On the subject of capital punishment, there are of course more on the Amnesty website. To view more information on Amnesty International's project the website link is:

<http://translate.google.com/translate?hl=en&sl=de&tl=en&u=http%3A%2F%2Fwww.toni-jo.com%2F>.

Amnesty International has a base of 2.2 million members. Anton and Russell believe this organization can be of help developing a Foreign Distribution strategy to inform their members of the movie, *The Pardon*.



THE BIRTH OF THE PARDON

"Our second child is a bit wilder"

Tom Anton & Sandi Russell

Co-Writer, Producer, Director

Writer/Director Tom Anton and his wife, Co-Writer/Producer Sandi Russell, realized that their personal experience of being reunited after 25 years apart was as miraculous a concept as their dream to make films. Neither one had any experience in the film business, nor any industry contacts, but they did have perseverance, faith, and a little help from their friends...

The Pardon

Anton's first film, *At Last* served to fan the flame of desire for a career in movie making. "I've always loved films. I remember taking my little brother to the movies with his friends when I was ten and seeing *Shane*. That did it. I was hooked. I wanted to become a filmmaker. It only took me forty years to actually do it."

It's been a long and winding road for Anton, a graduate of LSU who spent the next twenty years of his life as an environmental consultant in the oil and gas industry. Anton's wife and co-writer, Sandi Russell believed that Tom's enthusiasm and tenacity would continue to open doors to future projects. "The story of Toni Jo Henry pretty much fell into our laps", states Anton.

Actual transcripts from Toni Jo's trial along with newspaper articles from that time period were the basis for the story as Tom and Sandi streamlined the information into *The Pardon* script. Much of the courtroom drama comes directly from the transcripts with some needed legal advice to help decipher proper courtroom etiquette. "For the sake of the length of the film, I had to condense three trials into two", Anton explains.

Matthew Irving
Cinematographer
(on the set with director
Tom Anton)



As with his first film, Anton felt it imperative to be able to collaborate with a cinematographer who could bring a unique visual style to his film. Anton found that person in Matt Irving (*Waitress*). "Matt was truly amazing acting as my right-hand man. We spent five weeks talking over the shots. What a pleasure to work with such a talented guy".

"Persistence is the key to development and pre-production. It separates the doers from those who are undone. It turns the perpetually red light green. And it is the only common ingredient all successful moviemakers possess. And we're not talking about ordinary, run-of-the-mill persistence. Not the kind required simply to finish marathons or run for elected office. No, we're talking about a dogged, extraordinary, near-superhuman type of persistence. One that deflects a thousand "no's," converts negative bank accounts into cash-rich production funds and finds a way to constantly tap passion out of ideas that are years old and seemingly unwanted. That's how movies get made. One person with one idea who never, ever gives up." –Doug Atchison (MovieMaker magazine July 2005)

Assembling a crew is an essential element to the success of any film. Jackie George acted as Line Producer/Producer on *The Pardon* while Sandi Russell Anton acted as the onset Producer. Both Jackie and Sandi oversaw the daily operations, contending with the many ongoing challenges of movie-making. Each put their heart and soul into producing the finished product. "The film is an exceptionally beautiful film in every way; cinematically, spiritually, emotionally" Jackie shares. Juggling finances with personalities of the crew, Jackie was always professional while Sandi was the calming spirit on set. Russell adds, "Jackie was my right hand on this film production. I counted on her every step of the way. Foremost for me was always to stay focused and true to the message of this inspiring film". Russell and George's level of dedication permeated through to the entire cast and crew.

The Pardon - The Cast



Toni Jo Henry (in the courtroom at her trial)

Selecting the cast was another challenge and of monumental importance as the actors brought themselves to this incredible story. Jaime King was absolutely stunning in this role. “I can’t even imagine anyone else as Toni Jo. Jaime knocked this role out of the ballpark. She is a shining star”, Anton proudly states. After securing Jaime King as Toni Jo, Tom and Sandi auditioned for the other roles. Anton explains, “The process of finding the right

people for these parts was critical to me”. “What a delight to hear your words come to life with so much passion. Every day a surprise as the cast brought a part of themselves to roles”, Russell adds. Each cast member was equally excited about this project, bringing a sense of responsibility to honor the true story of Toni Jo Henry.

“My friends call me Arkie. That don’t mean ya’ll can” - Arkie (John Hawkes)

Anton commented on working with Academy Award Nominee, John Hawkes, “It was fantastic having the opportunity to work with John Hawkes. I was a fan of his role in *The Perfect Storm* and the television series *Deadwood* and was pulling for him to win the award for best supporting actor in *Winter’s Bone*. The pairing of Jaime King and John Hawkes created the chemistry needed to highlight the angst and duality in the two character’s interaction.



The costume designer, Ernesto Martinez loved working in this time period. “I had a fantastic actress to work with who understood the period, the clothes and the undergarment... everything she wore looked fantastic on her and very organic”, beams Ernesto. It all starts with the script and then is supported with a lot of research. “Tom and Sandi wanted red to be Toni Jo’s signature color and that translated very well onto the screen”, Ernesto says, “I love the way Tom and Sandi work together... one defers to the other. They’re great together and I wish them much success. The task of doing a movie like this is huge and I think they’ve done a great job”.

Producing, directing, and writing *The Pardon* was a deeply moving experience for Anton and Russell. “The crime itself feels less like a crime of passion and more like a crime of circumstance”, Russell further explains, “... but two wrongs don’t make a right”. Russell sums up the film experience with, “This is the birth of our second baby... but she’s a bit wilder than the first”.

“I smiled at that fellow, twice. I’d say a lot of talent’s going to waste.” -Toni Jo (referring to a newspaper reporter’s interview)



The Pardon - The Cast (Cont.)

For his second feature film, *The Pardon* writer/director Anton was able to attract a strong cast of acclaimed actors including Jaime King, Jason Lewis, MC Gainey, Tim Guinee, John Hawkes, TJ Thyne, Leigh Whannell, Brandon Smith, Ed Bruce and Larry Black. The actors were unanimously drawn to the project by Russell and Anton's script, crediting the director's infectious dedication to his vision and the unique opportunity each actor was given to create a character different from any they had ever played. Mark Finn Cannon, the casting director put enormously talented actors in front of the director from which to choose.

Jaime King (*Fan Boys, Cheaper by the Dozen 2, Pearl Harbor*) portrays Toni Jo, a woman convicted and eventually electrocuted in the state of Louisiana in 1942. Anton was impressed by Jaime's performance in *Sin City* as Goldie. "Jaime looked like a natural holding that gun as Goldie and since this was a story about a murderer... ", Anton states. However, the thing that cinched the role for King was her tenacity. "After an hour long conversation with Jaime, I was fully convinced that I had found my Toni Jo", Anton reflects. "Jaime brought such professionalism to the set every day as she always came so prepared," Russell says. "Jaime carried this film. She was literally in every scene of the movie and given the subject matter, that was no small task".

"*The Pardon* is a story about love and forgiveness and compassion... about a woman who's never loved or been loved until she is loved and does love and how that changes her life", says Jaime when asked why this role. "This woman's life actually became better after she had committed a crime. God works in strange ways. I loved the arc and range in this character".

Jaime knew when she read the script that she was the one that was supposed to do the part of Toni Jo Henry. "I really connected to Toni Jo in a lot of ways and thought it was important for her story to be told by a person who really loved her and had compassion for her and who understood how her life worked", King explains. Jaime stated that the screenplay was very tight, that there were such wonderful characters in the story and that she knew a fantastic cast could be put together.

When asked about the experience of working with a husband and wife team, King replies, "Tom and Sandi are fantastic. There is so much love between them. I love seeing people collaborate together. And the love they have for one another really translates into their work. They're both very down to earth. Probably some of the best I've worked with".

Jason Lewis

"I guess you're looking for someone a little more polished" - Cowboy Henry (Jason Lewis)



Cowboy Henry, Toni Jo's husband was played by Jason Lewis (*Mr. Brooks, The Jacket, Brothers and Sisters, Sex and the City*) who was also a natural. The boxing scenes were so realistic and Jason tackled the role with such enthusiasm. Training was intense for Lewis but it definitely came across on the screen. The real life Cowboy was a good lookin' cowboy dude and Jason fills his shoes well.

Lewis was excited about the time period as well. Anton recalls spending hours on the phone with Lewis before shooting, talking about the character of Cowboy. Jason image of Cowboy is... "he's the kind of guy who has been kicked most of his life... a guy who doesn't expect much out of life. I liked the idea of playing a character who's looking for that last glimmer of hope".

The Pardon - The Cast (Cont.)

M.C. Gainey



Some fatherly advice from Jailer Gibbs

"Gibbs does not judge Toni Jo Henry. He only wants to care of her", states MC Gainey who plays Gibbs. M.C. Gainey is a veteran character actor who has appeared in more than 200 television shows and movies over the last thirty years. A native of the deep south, Gainey's imposing size, trademark handlebar mustache, and "honest" face have allowed him to portray a wide variety of convicts, cowboys, and killers. Gainey's long television career, from "Happy Days" and "Dynasty" to "Justified" and "Enlightened," encompasses every genre. His recurring roles on shows like "Designing Women" (T.Tommy Reed), "Briscoe County" (Big Smith), "LOST" (Tom Friendly), and "Justified" (Bo Crowder), have stamped him as a "career criminal" of every stripe.

Gainey's film career runs from lighthearted kid pics ("The Mighty Ducks," "Country Bears," "Tangled," "Are We There Yet?") to adult comedies ("Wild Hogs," "Beerfest," "The Dukes of Hazzard") and on through blood-splattered thrillers ("Breakdown," "Geronimo," "Wonderland," "Con Air"). He has also appeared in indie hits ("Happy Texas," "Love Ranch," "Sideways"). Gainey was recently seen in Quentin Tarentino's "Django Unchained."

John Hawkes is an award-winning actor known for crafting memorable performances across a wide range of styles and genres. He will next be seen in Universal Pictures' "Everest," alongside Jake Gyllenhaal, Josh Brolin and Jason Clarke. Also due for release are the indie ensemble "Driftless Area" and the modern noir "Too Late." Previously Hawkes delivered tour de force performances in a succession of films. For his outstanding portrayal of real life poet, Mark O'Brien in "The Sessions," Hawkes won Best Actor from the Independent Spirit Awards and was nominated for a Golden Globe and Screen Actors Guild Award. In addition the film won the Audience Award and a Special Jury Prize for the Ensemble Cast at Sundance.



He received rave reviews for his portrayal of pianist Joe Albany in the gritty indie drama, "Low Down." His critically acclaimed performance as 'Teardrop' in "Winter's Bone" earned him an Independent Spirit Award win and an Academy Award nomination for Best Supporting Actor, along with nominations from the Screen Actors Guild and several film critics groups. Other recent film credits include Elmore Leonard's "Life of Crime," Steven Spielberg's "Lincoln," "Arcadia," "The Playroom," "Higher Ground," Steven Soderbergh's "Contagion" and the Sundance hit "Martha Marcy May Marlene," for which Hawkes received an Independent Spirit Award nomination for Best Supporting Actor.

Hawkes starred in "Me and You and Everyone We Know" which won a Special Jury Prize at the 2005 Sundance Film Festival as well as starring in and co-producing the independent film, "Buttleman" for which he received a Breakout Performance Award at the 2004 Sedona Film Festival. Additional movie credits include

The Pardon - The Cast (Cont.)

“American Gangster,” “Miami Vice,” “Identity,” “The Perfect Storm,” “Small Town Saturday Night,” “Hardball,” “Wristcutters: A Love Story,” “The Amateurs,” “From Dusk Till Dawn,” and “A Slipping-Down Life.” On television, Hawkes has starred in two acclaimed series for HBO. He portrayed ‘Sol Star’ in the critically lauded drama “Deadwood” and Danny McBride’s brother ‘Dustin’ in the comedy “Eastbound and Down.”

Born and raised in rural Minnesota, Hawkes moved to Austin, Texas where he began his career as an actor and musician. He co-founded the Big State Productions theater company and appeared in the group’s original play, “In the West” at the Kennedy Center in Washington, D.C. He also starred in the national touring company production of the play “Greater Tuna” including extended engagements in Los Angeles, Chicago and San Francisco. Hawkes wrote and performed the solo play “Nimrod Soul” at the Theatre at the Improv and appeared on Broadway in the “24 Hour Plays” alongside Sam Rockwell. Most recently, he co-starred with Tracie Thoms in the Manhattan Theater Club’s off-Broadway play, “Lost Lake.”

Hawkes has written and recorded several songs featured in films and television shows. His song ‘Bred and Buttered’ appears on the “Winter’s Bone” soundtrack. With his former band, King Straggler, he performed at the Sundance Film Festival, SXSW Music Festival and numerous clubs across the U.S. He is currently writing and recording a new full length CD due for release.

TJ Thyne



**“Typical has never really been a goal of mine”
Father Richard (TJ Thyne)**

Anton believed the casting of Toni Jo and the priest, Father Richard was critical in keeping the story relatable and real. “It takes a combination of the character written on the page and what the actor brings to the role in order to make the story believable”, Anton states. T J Thyne’s (*Bones*, *24*, *The O.C.*) interpretation of Father Richard strikes a religious yet very likeable chord. TJ expresses the reason he was drawn to the role of Father Richard as being, “his deep faith... there’s something really powerful and beautiful about a human being that is so completely confident about his faith”. Thyne felt an instant connection to the character of Toni Jo as they were relatively the same age going through this incredibly horrific experience together, facing death.

Anton relies on his actors to connect to each other in the story. “I think everybody feels right organically”. Father Richard brings a lot of spirit, a lot of energy, a lot of joy and youthfulness as he finds himself trying to comfort and care for someone in such great need. “Part of the magic of Father Richard is in that even believing midway through the story that Toni Jo did commit the crime, it doesn’t matter to him. She did something awful and terrible and cruel but Father Richard doesn’t believe she should die for it”, says TJ. Thyne expresses his gratefulness for being a part of this story. “This film has been so fun. Tom and Sandi are such kind and genuine people. I love seeing Tom behind the camera with a giant smile on his face... it’s so comforting.”

“Well, I wasn’t actually planning on filing a tax return this year so I guess I won’t be needing your services”. -Toni Jo

The Pardon - The Cast (Cont.)

Tim Guinee



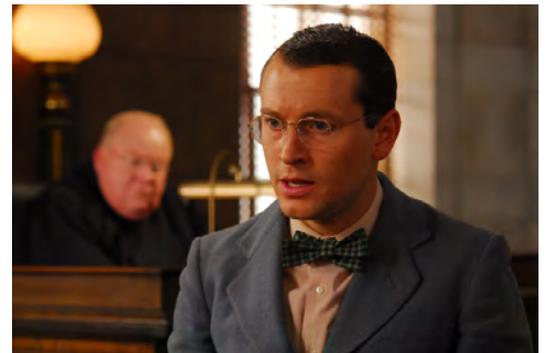
Norman Anderson (Tim Guinee) (one of Toni Jo's attorney's - in the courtroom at her trial)

Norman Anderson is half of a two-man team with Clement Moss who are tax accountants, played by Tim Guinee (*Broken English, Sweet Land, Ladder 49*). The schtick the pair created is much of the comic relief in an otherwise tragic story. Playing off each other, finishing each other's sentences, being ill at ease in a frightening situation, Anderson and Moss draw strength from one another and laughs from the audience. "What drew me to the script more than anything is I love movies that take you to another place and time. I'm interested in southern Louisiana politics where there's a little corruption in the judicial system from time to time", Guinee reflects. Not a fan of capital punishment, Tim Guinee doesn't believe people should be executed... that it doesn't seem like a good deterrent.

"One thing that's lovely about working on this movie is that we got to work on location. We got to soak up the atmosphere and culture of the area" states Tim. The character arc of the Anderson character is palpable on the screen as Norman changes from a bumbling tax attorney to an effective and often time vicious, competent opponent to the prosecution.

Clement Moss (Leigh Whannell) (attorney/partner –in the courtroom at Toni Jo's trial)

Clement Moss played by Leigh Whannell, (*Saw –Saw IV, Death Sentence*) is the other half of the two-man schikt. The relationship between Moss and Anderson is warm and cohesive as they work symbiotically, finishing each other's sentences. "Leigh has a way of acting serious while saying outlandish things which is his great charm", Russell giggles. "If I weren't already married..."



"There is so much at stake for these guys and so much pressure. I think they put all they have into her defense and do their very best". Toni Jo is steamrolled in the court case and never really given a fair shake. Whannell concurs, "Certainly a person's past needs to be taken into consideration when on trial."

Leigh, drawn to this role for its challenge says it was very different from any role he's thus far played. "Moss and Anderson are the real underdogs... and because the film is based on real people that lived and breathed... that made it even more exciting to play". And play is what Whannell and Guinee do best.

Director Anton brings Anderson and Moss, the inexperienced tax attorneys to such a level of competency that the audience has to hold back from cheering as we watch the metamorphosis that transpires. Anton grins as he recalls, "Tim Guinee and Leigh Whannell brought a lot of life to their roles... and a whole lot of laughter to the set".

***The Pardon* – The Making of**

Toni Jo receives the ultimate pardon

Being a story about the death penalty, the cast and crew had definite feelings about the practice. Almost unanimously, the people who worked on the film believed that Toni Jo committed the crime but did not deserve to die for it. In creating a beautiful and empathetic character in Toni Jo, it's heart wrenching to see her electrocuted. However, being surrounded by the people who placed a high value on her life, gives the film a quality of love that transcends.

Made in Louisiana

Shreveport, Louisiana was the shooting location for *The Pardon*. Many of its historical buildings were still intact and created a beautiful backdrop for the 1940 period film. Period cars lined the streets along with period establishment visited by period-clothed people. The film has a sense of the time and of an old-timey black and white film even though it is filmed in color.

Behind every cloud is a silver lining

The Pardon was produced on a tight 25-day schedule in and around Shreveport, Louisiana. The time constraints tend to force a collaborative work. Pre-production was a well-oiled machine in the dedication of the crew to the project and thanks to Anton and Russell's attention to detail. "Everyone has a voice on my films. I let the crew do what they do best... work in their areas of expertise using their creative energy", comments Anton, "Film is collaborative... that's what makes creating them so much fun". Keeping on time was made easy because Tom knew and got what he wanted in very few takes, coining him 'Two-take Tom'. Anton confides, "I told my actors: One rehearsal then a couple of takes so I like to believe that contributed to their preparedness before shooting their scenes".

Painkillers help

A potentially disastrous situation ended filming for Tim Guinee who played the character of Norman Anderson. Tim was hospitalized for kidney stones before his shooting schedule was complete. Being that the director Anton had experienced kidney stones years earlier, made him sensitive to Tim's plight. "I never thought Tim would be able to finish his performance of Anderson knowing his pain but being the professional he is and the thought of Leigh Whannell taking any of his lines, got him back up on his feet and into the courtroom", Anton jokes. Leigh Whannel played the character of Moss, Anderson's sidekick and law partner.

Credibility is everything

Toni Jo's death sentence did in fact change from a hanging to an electrocution. The electric chair used in the film was a replica of the original chair used to take the life of both Toni Jo Henry and Horace Finnon Burks aka Arkie. One of the most unsettling and eerie scenes to be shot was the electrocution scene. Anton stood next to Jaime King lending his support the entire time Jaime was in the chair unless the camera was shooting her. Originally Jaime did not have the bald cap for this shot but the director and the editor, Blair Daily felt it was missing from leaving the audience with the feeling of betrayal and dehumanization so shot it at a later date for the scene.

The Pardon – The Making of (Cont.)

Less is more

It's the job of the editor to streamline the story making it cohesive and logical. Blair assembled the film as it was shot calling the director and/or script supervisor daily with glowing reports. "I loved the script and that's why I took the job but when the footage started coming in, I was blown away by the look of the film and the performances", Daily shares.

"Have a little faith" (Father Richard comforts Toni Jo)



Anton and Russell believe this is a story of hope even though the film portrays a woman who is executed. The magic of the film is leaving the audience with a message of redemption and love and hope. Without being preachy, Father Richard declares his faith loud and clear as he loves Toni Jo to God. The inherent message of love for our fellow human being and of a higher power and a better place that exists underscores the film.



"And justice for all" (a view of the courtroom at Toni Jo's trials)

Anne Stuhler, the production designer had the impossible job of finding locations and/or converting existing locations into our sets. After many weeks dedicated to finding a non-working courthouse was exhausted, Stuhler finally found "our" courthouse. The building was actually the Shreveport

Chamber of Commerce. Stuhler was able to dress the set as a courtroom by renting pews from a local church and building a wall at the back of the courtroom to reduce the size and scope of the original room.

Crème de la creme

The brothel house used in the film had at one time been a brothel. The brothel was one set that needed very little dressing. "It was the perfect set... a real treasure", Anne comments. The hair and make-up department along with the costume designer, all felt equally blessed to be filming at this great location... made even more special by it being the last night of shooting. Anton was pure energy even though the clock read five in the morning. "It doesn't get any better than this, now does it".

The Pardon – The Making of (Cont.)

Looking for the pot at the end of the Rainbow

As with any Independent film, financing is always a challenge. “The beauty of making an independent film is the control over the finished product... the challenge is in finding the funds to produce it”, Anton concedes. Producer George adds, “We had to get creative with our financing and aggressive. ***The Pardon*** was collaborative in every sense and every step of the way”. Love for this project and the tenacity expended for it to be completed was shared by everyone associated with this poignant film.

Finally, the devil’s in the details

The sound mixing for ***The Pardon*** was accomplished at the Skywalker Ranch in Northern California with some of the best sound editors in the business. The complicated task of interweaving the voices, music and sound effects to complete the picture can be daunting. Anton states “I was fortunate to be able to work with this caliber of professionals only because of their love for the story and the craft of the film.”

The Final Analysis

Now that the movie is in the can, Anton and Russell continue to nurture the family they are creating: their films. Time will tell what the future holds for Anton’s second film, but his hopes run high. “I hope that audiences will see this movie and have compassion for those less fortunate in their upbringing... not so quick to judge what they don’t understand”. Russell puts it in her words, “When it’s all said and done; life is really about treating people with love and respect. My dream for this movie is that the audience will leave a little more forgiving and grateful for a forgiving God. All that translates to spreading a message of understanding, forgiveness and love”.

MUSIC

Original Score “Inspired by the movie”. -Ashley Irving

Music is a key factor in experiencing the emotions of the film, ***The Pardon***. Being the film takes place in the 1940’s, Anton navigates his audience to that place in time. With Ashley Irwin at the helm using his creativity and talent, the film’s score exceeds Anton’s highest hopes. “There is a nostalgic sense of times past when the opening credits begin with its melody that carries the audience through a gamut of emotions right through to the end”. Ashley’s dedication to the project with his musical talent as well as his ear for creating the authenticity of the time elevated ***The Pardon*** to another level.

***The Pardon* – The Crew**

BLAIR DAILY, PRODUCER/ EDITOR

Blair has been a very accomplished editor in the entertainment industry for the past thirty years and has collaborated with some of the biggest names in the business. Blair, first acting as assistant film editor then editor, worked on Barry Levinson's films; ***Good Morning Vietnam, Rain Man, Sleepers, Toys, Bugsy,*** and ***Avalon.*** He also worked on ***Quiz Show*** with Robert Redford and ***Adventures in Baby Sitting*** with Chris Columbus. Barry Levinson came to rely on Blair's editing and post production skills, employing him for his other films; ***Disclosure, Envy, Bandits, Liberty Heights, Sphere, Wag the Dog, An Everlasting Piece,*** and ***Man of the Year.***

Blair's work ethic, attention to detail and dedication for creating the best final product, makes him indispensable to producers. He quickly became the "go to guy" providing answers and solutions for many production problems. Although his foray into the business began as an assistant editor, Blair's responsibilities soon became those of editor, post production supervisor and finally producer.

Most recently, Blair completed editing Craig Sheffer's ***American Crude.*** On ***The Pardon*** Blair acted as post production supervisor as well as producer due to his understanding of the film process and his professional industry contacts.

JACQUELINE GEORGE, PRODUCER/LINE PRODUCER

The Line Producer is a key member of the production team. As Line Producer, Jackie will prepare and manage the budget of the film. In addition, she will oversee and coordinate the day to day physical aspects of the film production. Other responsibilities include the hiring of key crew members, negotiating deals with vendors and acting as head of the production on the set.

Jackie has been a Producer/Line Producer since 1991. She started her career as a Production Coordinator in 1984. She just finished the film ***Lonely Street,*** starring Robert Patrick and Jay Mohr. Her past films include ***Eye of the Beholder*** (1999) starring Ewan McGregor, Ashley Judd and Jason Priestly. ***A Room Without Doors*** (1998) that won the New York Independent Film Festival award. ***Batman & Robin*** (1997), starring George Clooney, Chris O'Donnell and Arnold Schwarzenegger.

In 1993 Jackie was the Executive of Production for 16 episodes of the TV series ***Tales from the Crypt.*** She went on to Produce several TV Movies from 2003 through 2006.

MATTHEW IRVING, DIRECTOR OF PHOTOGRAPHY

The Director of Photography or cinematographer plans and coordinates the motion picture filming with the Director regarding interpretation of the scenes and desired effects. Matthew will select the cameras, accessories, equipment and film stock. He instructs the camera operators regarding camera setup, angles, distances, movement and signals cues for starting and stopping filming. Finally, Matthew will view the film after processing and make adjustments, as necessary, to achieve the desired effects.

Matthew Irving has been the Director of Photography on numerous award-winning feature films and short

***The Pardon* – The Crew (Cont.)**

subjects. He began shooting Super-8mm movies with his brother at the age of nine. He earned his undergraduate degree at Stanford University and an MFA from the University of Southern California's School of Cinema. Matthew just finished *Still Waters* starring Jason Clarke and Frankie Ingrassia. The film *Waitress* starring Keri Russell and Jeremy Sisto won critical acclaim at this Sundance Film Festival and was picked up Fox for nine million dollars. Last year he shot *The Nines* starring Hope Davis and Ryan Reynolds.

DARRELL HENKE , SOUND MIXER

The production Sound Mixer is the member of the film crew responsible for recording all sound and sound effects on set during principle photography for later inclusion in the finished product. Darrell as head of his department hires the boom operator and sound technician. He plans the technical setup involving all the sound equipment and ancillary devices involved in syncing and time offsets, anticipating and discussing sound-related problems with the rest of the crew.

Darrell Henke has been a Sound Mixer since 1992. He has to his credits the following feature films; *Invincible*, starring Mark Wahlberg and Greg Kinnear, *My Boyfriend's Back*, *Harley*, starring Antonio Bandaras and Meg Ryan, and *Promised Land*.

CHAD ROSEN, FIRST ASSISTANT DIRECTOR

The First Assistant Director (AD) helps the film director in the making of the movie. As 1st AD, Chad prepares the shooting schedule, tracking daily progress against the filming production schedule, arranging logistics, preparing daily call sheets, checking the arrival of cast and crew, maintaining order on the set, rehearsing cast, and directing the extras.

Chad Rosen has been a First Assistant Director since 1998 and has completed an impressive 35 films during that time period. He began his career as a Second Assistant Director in 1992. He most recently was part of the crew for the Shreveport based film, *Homeland Security* starring Antonio Bandaras and Meg Ryan. Last year Chad was first AD for *If I Had Known I Was a Genius*, starring Whoopi Goldberg and Sharon Stone and *An American Crime*, starring James Franco and Catherine Keener.

ANNE STUHLER, PRODUCTION DESIGNER

The Production Designer is responsible for the overall look of the film. As Production Designer, Anne will collaborate with the director and cinematographer to establish the visual feel and specific aesthetic needs of the project. She will guide and collaborate with key personnel in the other departments of Costume Design, Hair and Make-up Stylists, the Special Effects department and the Location Manager to establish a unified visual appearance for the film.

Anne Stuhler began her career in 1990. She recently completed *Perfect Christmas* starring Queen Latifah and Terrance Howard. Last year Anne was the production designer for the TV series period piece, *The Revolution*. She was the production designer for the film *Made* starring Vince Vaughn and Jon Favreau that involved set design for several boxing scenes. Her work can be viewed on her website www.annestuhler.com.

The Pardon – The Crew (Cont.)

CHARLES RAPP, PRODUCTION SUPERVISOR

The Production Supervisor deals with all matters ranging from procurement of staff, materials and services, to freight, telecommunications, labor relations, logistics, information technology, government liaison, venue booking, scheduling, operations management and workplace safety. As Production Supervisor, Charles will coordinate the operations of various production departments (scenic, wardrobe, lighting, sound, projection, automation, video and stage management).

Charles Rapp most recently completed the Shreveport film, *Harold & Kumar 2* starring Kal Penn and John Cho. He also worked on *The Guardian* starring Kevin Costner and Ashton Kutchner here in Shreveport.

ERNESTO MARTINEZ, COSTUME DESIGNER

The Costume Designer is responsible for the design of the costumes for the film. This task includes the clothing as well as the footwear, hats or any unusual uniforms and masks. As Costume Designer, Ernesto will seek to enhance a character's persona, within the framework of the director's vision, through the character's dress. Ernesto must ensure that the designs allow the actor to move in a manner consistent with the historical period and enables the actor to execute the director's blocking of the production without damage to the garments.

Ernesto Martinez has been involved in designing costumes since 2000. He recently finished working on *Lonely Street*, starring Robert Patrick and Jay Mohr. He also did *Rocket Science*, starring Reece Thompson and Dionne Audain, and *The Amateurs*, starring Jeff Bridges and Tim Blake Nelson.

FILMED ON LOCATION IN SHREVEPORT

WHILE THIS MOTION PICTURE IS BASED UPON A TRUE STORY, CERTAIN CHARACTERS OR SITUATIONS MAY HAVE BEEN FICTIONALIZED FOR DRAMATIZATION PURPOSES.

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ABOUT THE COMPANY

monterey media inc., a uniquely independent studio



monterey media inc. is proud to feature a diverse film library which transcends genre typecasting and creates instead a palette of film experiences destined to be remembered. Incorporated in 1979, monterey is a privately owned entertainment company actively engaged in all areas of domestic media, including theatrical distribution, film festivals, and other distinctive venues, television, digital delivery and entertainment markets. The Company is known for creating unique and distinctive release strategies tailored to each project.

In the earliest days of online marketing, mmi established a joint venture for the creation of a special theatrical event in conjunction with AMC Theatres to launch the independent motion picture Indigo: A one day event, which Variety touted as a "603 North America only venue showing grossed over \$1,190,000 at the box office." In recent years, monterey media films have been nominated for the Golden Globe Award, Independent Spirit Award (two nominations in the last three years with one win), and NAACP Image Award. Many of our award-winning films have premiered at Sundance, TIFF, Tribeca, and SXSW Film Festivals, as well as on many year-end's 10 Best Independent Film lists.

The philosophy of doing good while doing well alive and well at monterey. mmi was awarded a 2013 California Excellence Award Recipient from the United States Trade and Commerce Institute. monterey is known for its creatively coordinated marketing strategies incorporating promotional alliances with such strategic partners as Wal-Mart, Fisher Price, Pepsi Cola, American Express, Amnesty International USA, Make-A-Wish Foundation of America, Children's Cancer Research Fund, Patagonia, Body Glove, The Creative Coalition for the Arts, KIDS FIRST!, Days Inns, Habitat for Humanity, Greenpeace, the International Motorcycle Shows, Healthy World Healthy Child, Air Pacific and the Alzheimer's Foundation of America.

monterey video & Emerging Technologies

The monterey home entertainment division is the 2nd oldest independent video manufacturer and distributor in the United States and incorporates distribution to all digital markets. monterey is well known for its broad marketing and its direct relationships with key retail, internet sites, educational and specialty markets. The versatile monterey library encompasses unique feature films and documentaries having been awarded numerous awards; prestigious Independent films starring such distinguished actors as James Franco, Kaley Cuoco, Susan Sarandon, Chiwetel Ejiofor, Dennis Hopper, Shirley Knight, Tom Skerritt, Thandie Newton, John Ritter, Tommy Lee Jones, William Hurt, Forest Whitaker, David Strathairn, Brian Dennehy, Robin Williams, Danny Glover, Nathan Lane, Jacqueline Bisset, among many others; celebrated sports programming including Bruce Brown Films' On Any Sunday and The Endless Summer; and the most prestigious educational, yet entertaining, library of films adapted from literature's renowned authors combined with acclaimed performances from many of Hollywood's greatest actors. In addition, monterey has the honor of being the first video market licensee of the American Film Institute.

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