

pig

Written & Directed by
Henry Barrial

PRESS KIT

USA • 90 minutes



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Festival Summary

WINNER:

Best Feature Film - Sci-Fi-London
Best Sci-Fi Feature - Phoenix Film Festival
Best Sci-Fi Feature - Shriekfest
Best Feature Film - Thriller! Chiller! Film Festival
Best Sci-Fi Feature - Shockerfest
Best Feature Film - Athens International Sci-Fi & Fantasy Film Festival
Best Director - Athens International Sci-Fi & Fantasy Film Festival
Best Screenplay - Athens International Sci-Fi & Fantasy Film Festival
Best Editing - Boston Science Fiction Film Festival

OFFICIAL SELECTION:

Palm Springs International Film Festival
Nashville International Film Festival
Sci-Fi-London
Oldenburg International Film Festival
Brussels International Fantastic Film Festival
Cleveland International Film Festival
Atlanta Film Festival
Fantastic Planet Film Festival (Sydney, Australia)
The International Horror & Sci-Fi Film Festival
Athens International Sci-Fi & Fantasy Film Festival (Greece)
St. Louis International Film Festival
Sonoma International Film Festival
Boston Science Fiction Film Festival
BendFest
Shriekfest
Soho International Film Festival
Chesapeake Film Festival
B Movie, Underground & Trash Film Festival (Breda, Netherlands)
Shockerfest
Spooky Movie International Horror Film Festival
Thriller! Chiller! Film Festival
Orlando Film Festival
Modern Film Festival
B-Movie Celebration
Charlotte Film Festival
Palm Beach International Film Festival
Sacramento International Film Festival
ChiCon - World Science Fiction Convention
RadCon
Tri-Cities International Fantastic Film Festival
Frederick Film Festival
Ithaca International Fantastic Film Festival
Trinidad Independent Film Festival

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A Note To Critics, Journalists & Those Writing About Pig

As you will see when you watch *Pig*, the film is a mystery, with a number of reveals throughout and one big reveal at the end. It has been tricky for us to market the film without giving away these particular reveals and spoiling the surprises for our audience, but we have taken great care to keep these elements--even the very nature of the film--under wraps. Please be sensitive to these plot revelations when writing about the film in preview stories, reviews, catalog entries, and other writings. We would hate to ruin the experience for our audience. And if it is absolutely necessary to reveal certain plot details, please qualify your remarks beforehand with a Spoiler Alert Warning. Thank you!

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Logline

A man wakes up in the desert with a black hood on his head and his hands tied behind his back, and realizes he has no idea who he is or how he got there.

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Synopsis - Short

A man wakes up alone in the middle of the desert with a black hood on his head and his hands tied behind his back. He has no idea who he is or how he got there. The only clue to his identity--a piece of paper in his pocket with the name "Manny Elder" written on it--sends him to Los Angeles where things are not what they seem and clues lead to something bigger and more unusual than he could have ever imagined.

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Synopsis - Long

A man wakes up alone in the middle of the desert with a black hood on his head and his hands plastic-tied behind his back. At death's door, he is discovered by a woman, Isabel, living alone "off the grid" with her three-year-old son, and is nursed back to health. Upon regaining consciousness, the man realizes he has no idea who he is or how he got in the desert--the only clue to his identity is a piece of paper in his pocket with the name "Manny Elder" written on it. After researching online, Isabel discovers there's a Manny Elder in Los Angeles. The man soon falls in love with Isabel and becomes quite content living in the desert. But a mysterious wind chime hanging in Isabel's bedroom ignites something deep in his psyche. Despite the fact that someone may be trying to kill him, he is compelled to travel to Los Angeles to discover his past. Once there, however, things and people are not what they seem and clues lead to something bigger and more unusual than the man could have ever imagined.

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Director's Statement

In early 2008 I read a newspaper article about a German citizen of Lebanese descent named Khaled El-Masri who some four years earlier had endured an abduction and imprisonment for six months in a CIA "black site" prison. After lengthy interrogations and a 37 day hunger strike in protest for having no access to an attorney, the CIA finally let El-Masri go. He was blindfolded and hooded, put on a plane and chained to the seat. When the plane landed, he was placed in a car, still blindfolded, and driven up and down mountains for hours. Finally, he was taken from the car and had the blindfold removed. His CIA handlers had deposited him in Albania. They gave him his passport and belongings, sliced off his handcuffs, and told him to walk down a dark, deserted road and not to look back. I had actually remembered the story incorrectly. I thought that El-Masri had made his way to the Albanian border and when he told the border guards his story they all laughed at him. This crazy moment really excited me, but turned out to be either misreported or I simply made it up in my head. Still, this elaborate mistake and cover-up by the CIA really captured my imagination and became the basis of *Pig*. The whole situation struck me as very Hitchcockian. Very twisted and cruel. For example, by the time El-Masri made it back to Germany, his family was gone, his wife and children believing he had abandoned them.

During that same period I picked up a book by Ray Kurzweil entitled *The Singularity is Near*. An inventor and futurist, Kurzweil's argument is that the ever-accelerating pace of technology has already begun to radically augment every aspect of human life--essentially the dawning of a new age that will see humans merging with computers and the reversal of death and illness. Live long enough and you just might get to the fountain of youth, a non-biological version anyway. But this trade-off to having our intelligence become increasingly non-biological is worrisome in the sense of "who are we?" What makes you, you? For this I turned to Eckhart Tolle.

I was vaguely aware of Eckhart Tolle and thought him to be a self-help guru. But when I read *A New Earth* I realized how radically but truthfully his ideas struck me. And the main idea I took away was that who we are is simply our consciousness. We are our moment-to-moment awareness of our inner/outer environment and the flow of life. That's it. We are not our color, gender, ethnicity, family. More importantly, we are not our memories. This was the final piece of the *Pig* puzzle and led to the idea of an uber conscious man unaware he is inside a scientific experiment because the experiment is about memory.

In any case, the amnesia element of the story was just my way into a Tollean hero; a man supremely in the moment. So when Rudolf Martin auditioned for the hero I felt very lucky. Here was an actor who really captured the tabula rasa element of the character. With Martin we could witness a truly unusual character interact with his world. He doesn't miss his mother. She never existed as far as he knows. He doesn't miss his memories. A man with no prejudices and no baggage, trying to solve the mystery of who he is.

Lastly, because *Pig* was self-financed and independently produced, I truly made the film I wanted to make and I never felt artistically compromised during the process except by my own talent level. Obviously as a low budget independent film you make initial compromises about time and the ability to purchase/rent production items, locations etc. But we were still able to get key consultation from a highly regarded Neuroscientist like Robert A. Freitas Jr., who coined the term “Neuroid” for us after reading an early draft of the screenplay. Another low budget obstacle is not having enough “firepower” to excite a modern movie-going audience. Mark Stolaroff (producer) and I tackled the lack of “firepower” issue early at the script level. We figured our “firepower” would be intellectual (ideas are free after all). And this is where the deceptive story structure idea arose. An attempt to put the audience in the same state of slippery disorientation that our hero is in. Ultimately, my point is, I just love the ability to make a film with a small circle of people. And I envision a day where this model can grow slightly but retain its independence.

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Cast

(in order of appearance)

The Man	RUDOLF MARTIN
Papo	JAYDEN BARRIAL
Isabel	HEATHER ANKENY
Doctor (Desert)	STEVE TOM
Manny Elder	KEITH DIAMOND
Natalie	LEYNA WEBER
Anouk	INES DALI
Matriarch	MARIJKE FISHER
Doctor (Los Angeles)	PATRICK FABIAN
Motel Clerk	BRIAN LALLY
Freak Show Guy	TODD RAY
Johnny	GLENN POWELL
Ray Boyden	HENRY BARRIAL
Margaret Pettigrew	PAMELA SALEM
CEO	MATT MILLER
Isabel #2	SARAH MADISON
Isabel #3	DEBORAH DIR

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Main Crew

Writer/Director	HENRY BARRIAL
Producer	MARK STOLAROFF
Co-Producer	ALEX CUTLER
Editor	ERIC STRAND
Director of Photography	COLLIN BRINK
Composers	ALEXANDER BURKE NICK FEVOLA
Production Designer	KATHERINE ABIAD
Costume Designer	ANNA BJÖRNSDOTTER
Casting Director	ALISON BUCK
Sound Designer	JEFF SHIFFMAN
Online Editor/Colorist	ADRIAN VALLIS

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About The Filmmakers

Henry Barrial (Writer/Director)

Originally from Miami, Barrial attended the University of Montana where he received a B.A. in Psychology. While in Missoula, Henry wrote and performed in several theatrical productions for the Montana Repertory Theatre and the Young Rep, including his original one-man show *A Night With-In Lenny Bruce*. Upon moving to Los Angeles, he directed his first film, a short entitled *The Lonelys*, which played at several festivals, winning top awards at the 1999 San Francisco International Film Festival, 1999 Cleveland International Film Festival, and 1999 Method Fest. In 2001 Barrial directed and co-wrote (with Stephanie Bennett) his first feature, the ultra low-budget *Some Body*. *Some Body* premiered at the 2001 Sundance Film Festival in Dramatic Competition, and was subsequently picked up for distribution by Lot 47 Films. It was released theatrically in 2002 in 15 cities across the U.S. including New York, Los Angeles and San Francisco. In 2003 Barrial's script for the feature *True Love* was selected by the prestigious Sundance Screenwriters Lab and was performed as part of the Sundance Reading Series. *True Love* was ultimately produced on a micro-budget and received accolades on the festival circuit. Henry's latest screenplay (co-written with Casey Ristaino & Elena Fabri), a slasher-mystery called *Final Girl*, was a Finalist in the 2011 Scriptapalooza International Screenwriting contest. Barrial looks to direct it with Sam Kitt (*Love & Basketball*) producing in 2013. This Summer Barrial will be directing *The House That Jack Built* written by Joe Vasquez (*Hanging With The Homeboys*) and produced by Kitt and Michael Lieber (*Flash of Genius*). Cast by legionary casting director Sig De Miguel, the all-Latino cast features Tony Award nominee John Herrera and up-and-comers E. J. Bonilla and Melissa Fumero.

FILMOGRAPHY:

The Lonely's	Short	1999
Some Body	Feature	2001
Heartland	Feature	2002
True Love	Feature	2007
Pig	Feature	2011
The House That Jack Built	Feature	2012
Final Girl	Feature	2013

Mark Stolaroff (Producer)

Stolaroff is an independent producer and a founding partner of Antic Pictures, an LA-based production company producing a slate of low budget, high quality digital features. With Academy Award winner Ron Judkins, Stolaroff produced Barrial's third

feature, *True Love*, which was developed in the 2003 Sundance Screenwriters Lab and recently played the festival circuit. Other credits include *The Trouble With Men And Women*, (2006, Associate Producer); *Paper Chasers*, (2005, Co-Producer), *Manic*, (2001, Associate Producer); *Some Body*, (2001, Associate Producer); *Keep The River On Your Right: A Modern Cannibal Tale*, (2000, Associate Producer); and others.

Stolaroff was formerly a principal of Next Wave Films, a company of The Independent Film Channel that provided finishing funds to exceptional, low budget films; and through its production arm Agenda 2000, financed and executive produced digital features. Included in Next Wave's 13 films are Christopher Nolan's first feature, *Following*; Joe Carnahan's first feature, *Blood, Guts, Bullets, & Octane*; Amir Bar Lev's first feature *Fighter*; the Academy Award-nominated documentary *Sound And Fury*; and the Sundance Grand Jury Prize winning documentary *Southern Comfort*. In all Next Wave took seven films to Sundance and five to Toronto; nine were released theatrically in the U.S. and two premiered on HBO.

Stolaroff is considered an expert in micro-budget filmmaking. He is the founder of No Budget Film School, a unique series of classes specifically designed for the no-budget filmmaker, and his website (www.NoBudgetFilmSchool.com) is regarded as one of the leading filmmaking resources devoted exclusively to the art and science of no-budget filmmaking. Stolaroff has lectured on low budget and digital filmmaking throughout the world and at many of the major film festivals. He has written for Scientific American, Filmmaker, Sight & Sound, Film Festival Reporter, Film Arts Magazine, and contributed to the recent books Be The Media and The Reel Truth.

Alex Cutler (Co-Producer)

Alex Cutler's career spans three decades of media administration, film production, and teaching. He began his media career at Republic Pictures while attending UCLA's MFA producer program and Southwestern University Law School, eventually leaving Republic to join his new wife in Australia. He quickly established himself in Sydney, where he worked for Australia's two largest production companies, Grundy Television and Hoyts Theatres, both with extensive ties to the U.S. and Europe. While there he was closely involved in many of the country's best known film and television productions, including Colleen McCullough's *An Indecent Obsession*, *Burke and Wills* directed by Graeme Clifford and starring Nigel Havers and Jack Thompson, and Simon Wincer's *The Lighthorsemen*. Cutler soon embarked on his own producing career, culminating with the production of one of the highest profile Australian films of all time, *The Delinquents*, starring international pop diva Kylie Minogue in her feature film debut. After returning stateside, Cutler temporarily turned away from media and became a distinguished schoolteacher, administrator, and charter school developer. His years in education were spent working in an urban public school in Long Beach, California, several of Los Angeles's most prestigious private and independent schools, as well as a stint as one of the founding members of a new charter high school. Eager to get back into film as a filmmaker and producer, Cutler is currently finishing a master in media studies at The

New School in New York, consulting to a youth media nonprofit in New York as a media educator and mentor to other teachers, and more than holding his own as a full creative partner and *Pig's* resident business manager.

Eric Strand (Editor)

Eric Strand grew up watching 16mm films in his living room. His mother Chick Strand was a critically acclaimed experimental and documentary filmmaker in the 1960's and 1970's, and until retiring ran the film department at Occidental College. Since Eric can remember there was always an editing room at home.

Eric has been in editing since 1979, starting out as a sound assistant on Saturday morning cartoons such as "Fangface" and "Plasticman," and then moving up to film apprentice and assistant editor at Paramount Pictures on features such as "Airplane 2," "Gremlins," "Staying Alive," "Firestarter," "To Live and Die in L.A.," "Eddie Murphy, RAW," "Hand That Rocks The Cradle," "I'll Do Anything," and "Cutthroat Island," to name a few. He also assisted on the hit TV show "Hill Street Blues" when it won the A.C.E. editing award for Best Editing. Eric got his first Additional Film Editor credit on the John Hughes comedy/drama "She's Having A Baby," supervising Academy Award winning editor Alan Heim. Another one of Eric's mentors was legionary editor Ralph Winters, ("Ben Hur"), with whom Eric co-edited the MOW "Troubleshooters." Additional early co-editor and editor credits include "The Hunted" for Universal, "Countdown" (starring Lori Petty), and several big action films, including "Lethal Weapon 4" and "Deep Blue Sea," co-editing with Frank Urioste ("Die Hard"), and "Mission Impossible 2" and "Lara Croft: Tombraider," co-editing with Stuart Baird.

In 2000 Eric co-edited the critically acclaimed and highly decorated cult classic "Donnie Darko," starring Jake Gyllenhaal, (which premiered at the 2001 Sundance Film Festival and was nominated for 3 Independent Spirit Awards). This has lead to some other very interesting independent films such as the award-winning "Briar Patch," "Deepwater," and "Shooting Gallery." Eric's other credits include the skateboard comedy "Grind," the teen witch horror movie "Tamara," the cable movie tear jerker based on the Amber alert system "Amber's Story," the crime thriller "Borderland" and the World Poker tour-based "Deal" starring Burt Reynolds. In 2006 Eric was one of the editors of the controversial Mini-Series "Path to 9/11" for ABC, which won numerous awards including an Emmy and A.C.E. award for Editing.

Eric's most recent credits include the epic "The Forbidden Kingdom," which was the first pairing of Kung-Fu legends Jackie Chan and Jet Li, and was the number film in the box office the weekend it opened in 2008, going on the gross over \$100 million worldwide; and "Shadow," an Italian Horror film in the spirit of those made by Dario Argento.

Collin Brink (Director of Photography)

Collin grew up primarily in Minnesota and attended the University of Chicago, where he studied Post-Soviet Economic Reform and International Relations. Following graduation, he moved to Las Vegas to cook in a restaurant, eventually becoming a saucier at Wolfgang Puck's Chinois (in Las Vegas), and then eventually moving to New York to explore other options and try to figure out what he wanted to do. After working a few white collar jobs (at a dot-com and in Investment Banking), he was inspired to explore filmmaking after seeing Wong Kar Wai's "In the Mood for Love," eventually applying to USC's MFA program. He quickly gravitated towards Cinematography, working his way up as an electrician and then gaffer on several films, and finally began shooting. He shot several thesis films for his peers at USC, and after graduating, began pursuing it professionally. Since then, he has shot five features, as well as numerous commercials and music videos. Feature work includes "The Presence," starring Mira Sorvino and Justin Kirk, which was released by Lionsgate in Fall 2011.

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About The Cast

Rudolf Martin (as The Man)

With exotic European looks, and a richly distinctive voice, Rudolf Martin has charmed television and film audiences for over 20 years, and used his exceptional acting skills to produce deep, unforgettable performances. A native of West-Berlin, Martin spent his early years studying English and Drama in Paris. In 1990, he moved to New York City, where he perfected his skills in Method Acting at the Lee Strasberg Theater Institute.

As a result of his dedication and hard work, Rudolf secured the starring role in Susan Seidelman's Oscar nominated short film, "The Dutch Master", a contract on "All My Children", and a leading role in the Off-Broadway hit comedy, "The Food Chain". It was during this time that Martin developed a penchant for independent films, starring in Lisa Cholodenko's 1998 Sundance film, "High Art", and Eric Shaeffer's "Fall".

After moving to Hollywood, Rudolf secured an impressive career, with a 22 episode run as Nickolai Krasnakov, on the critically acclaimed Showtime hit, "Beggars and Choosers", a starring role in the cult classic, "Dark Prince", and roles in "Swordfish", "Bedazzled", "Punks", "The Scoundrel's Wife," and as Dracula on TV's "Buffy: The Vampire Slayer". Martin was featured in the initial episodes of the ground breaking show, "24", which opened the doors to his international, multi-lingual career, and transported him back to Germany, where he has since been featured in "Lautlos", "Paparrazo", "Die Jagd nach der heiligen Lanze", "Bloodlines", and "Cry No More".

Rudolf has also been a guest star on the hit series, "CSI Miami", "Judging Amy", "Crossing Jordan", "Stargate SG-1", "Moonlight", "CSI", "Mad Men" and "Dexter", and starred in several independent shorts, including "Anomie", "Two Nights", "The Stand In", and the AFI award winning Peter Gornstein film, "Sunrise".

Martin's dark, seductive portrayal of renegade Mossad agent Ari Haswari, on the hit series "NCIS," captured the attention of fans worldwide, proving his ability to captivate an audience. Rudolf's two final episodes detailing the hunt for his character ("Kill Ari Part 1 & 2") are the most downloaded of the series on iTunes and Ari has spawned several fanclubs worldwide.

Most recently, Rudolf Martin has appeared in Germany as "Bela Kiss", guest starred in the controversial European production of "Borgia", as well as on the CW's, "Nikita", while continuing to explore cutting edge independent projects in Los Angeles and Europe.

Keith Diamond (as Manny Elder)

Veteran actor Keith Diamond's career began in the early 80's when he appeared as Fox in the Tom Cruise film "All The Right Moves." Since then Keith has appeared in numerous film and TV roles and is also a well-respected voice-over actor. Feature film roles include parts in the Robert De Niro/Robin Williams film "Awakenings," "Desperate Measures" with Michael Keaton, "Desert Saints" with Kiefer Sutherland, "Biker Boyz" with Laurence Fishburne, "The Civilization Of Maxwell Bright" with Patrick Warburton and Eric Roberts, and many other films. Keith is probably best known for his TV work, appearing in dozens of network shows and starring in several, including the hit comedy "The Drew Carey Show" as Greg Clemens; "The Cosby Show" as Danny; "Charmed" as Inspector Reece Davidson, and the animated series "Men In Black: The Series" as Jay.

Heather Ankeny (as Isabel)

Heather began her career on the UPN sitcom, "Abby" alongside Sydney Tamiia Poitier, after the Executive Producer saw her comedic chops in an acting class. She appeared in 7 of the 9 episodes shot, as it was a midseason replacement. In 2004, she starred in the ABC Family Channel pilot, "This Time Around," in the role originally played by Carly Pope in the TV movie version. She was also nominated for a GLAAD award this summer for her portrayal of a lesbian rabbi on the hit show "Valentine." In addition to appearances in several other TV shows and features, Heather has appeared in numerous award-winning commercials, including a spot shot by Academy Award winning DP Robert Elswit.

Heather is probably best known to fans of fantasy football. In 2007 she was hired by ESPN to provide fantasy football analysis on a ground breaking show called "Fantasy Football Now." Heather and the show both won Sports Emmys in the category of "Best New Coverage." She parlayed that experience into covering the World Series of Poker Main Event in 2009, regularly appearing on ESPN News and Sportscenter. An avid player, she played in the E! Hollywood Hold 'Em Tournament, beating out Dave Navarro, Shannon Elizabeth, and actor Eric Balfour.

Ines Dali (as Anouk)

Born in Zwickau, East Germany, Ines Dali studied architecture at The Technical University of Berlin. While sitting in a cafe, she was approached by producer Madeleine Remy and asked to audition for a part in a TV drama for German television. On a whim, Dali auditioned and booked her first role. The experience drove Dali to whole-heartedly pursue an acting career. She studied acting at "The Method Studio" in London, the former UK branch of Lee Strasberg. Throughout her time in London & the U.K., Ms. Dali starred in a series of successful & critically acclaimed short films, independent films, music videos & commercials. She worked with such acclaimed and award-winning directors as Frank Budgen, Lindy Heyman & Scott Weintrob, to name a few. Frank

Budgen chose her to star in a nationwide Charity Campaign for the prestigious British Heart Foundation, a campaign that was broadcast on all major TV channels and in theaters across the country.

Dali moved from London to Los Angeles in 2007 and has established an impressive resume of acclaimed American projects, including *Portal* a Semi-Finalist of 2 prestigious British Film Festivals, and *Shadowheart*, a period piece that saw her starring opposite acclaimed Scottish actor Angus Macfadyen and William Sadler. She also had the lead role in the critically acclaimed short film *Verboten*, which has been accepted into 13 international festivals. More recently Ms. Dali starred opposite Tim DeKay and 3-time Emmy Award-winner Barbara Bain in *Political Disasters*, directed by Zach Horton. She just finished shooting the pilot for *The Genesis Files* and was cast for a tri-lingual supporting part on the *Bourne Identity 4 Video Game*.

Patrick Fabian (as The Doctor)

Patrick is a native of South Central Pennsylvania and a graduate of Penn State University, where he received a BA in Performance, before getting a Master's at Cal State University, Long Beach. He works steadily on both coasts and is a veteran of over 75 television shows, many feature films, as well as made-for-TV movies and commercials. He is currently a series regular on two TV shows: CMT's new sitcom "Working Class" and Nickelodeon's new family drama "Gigantic." Past recurring television roles include stints on "Big Love," "Veronica Mars," "Time of Your Life," "24," "Valentine," "Joan of Arcadia," "The Education of Max Bickford," and "Saved by the Bell, The College Years". He has made guest appearances on "The Mentalist," "Crash," "Drop Dead Diva," "Pushing Daisies," "CSI: Miami," "Ugly Betty," "Boston Legal," "Will & Grace," "Friends," "Xena" and many more primetime hit series. In New York he is known for his stage work, collaborating with top playwrights including John Guare, Eric Bogosian, and Nicky Silver; and leading directors like Jerry Zaks, Jo Bonney, like Robert Falls. Recent feature films include "Spring Breakdown" (with Amy Poehler); "Must Love Dogs"(with Diane Lane); and "Endgame"(with Cuba Gooding, Jr.); but he is probably best known for his recent starring role in the Eli Roth produced "The Last Exorcism," which was the number one film in the country when it opened in Summer 2010.