

TIM SCHUBERT

OTO BREZINA



R o b e r t R o l l i n s P i c t u r e s
p r e s e n t s

KNIGHTFALL

Robert Rollins Pictures presents A Robert Rollins Picture "KINGHTFALL" Tim Schubert Oto Brezina
Joanne Batshon SCREENPLAY BY Robert Rollins & Edward Fik MUSIC COMPOSED BY Jeremy Borum
COSTUMES AND PROPS BY Christian Eric & Kathleen Eric PRODUCTION DESIGN BY Tom Zamora
DIRECTOR OF PHOTOGRAPHY Phil Martin EXECUTIVE PRODUCERS Robert Rollins & Joseph Gulmond
PRODUCED BY Christopher Dominguez DIRECTED BY Robert Rollins



Knightfall

PRESS KIT

A Short Film By Robert Rollins

USA _ 2008 _ Digital Video _ Color _ 25 Minutes

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Knightfall

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Knightfall

STATEMENT FROM THE DIRECTOR

Knightfall is a movie of actions. The actions start slowly and escalate. A romantic evening turns into a kidnapping. Very quickly we see we are not in the world of James Bond. The Saville Row suit has given way to underwear. The clever quip is replaced by screams of pain. Information is needed and the means to gather it are not questioned. Would one human being really use these sharp, cold, pointed, metal instruments on another? We search in vain for the hero inside the sterile, white interrogation room.

Knightfall is movie of ideas. It is an examination of the dark side of the soul. Echoing today's headlines, it questions an individual's right to transcend humanity's norms for a hypothetical greater good. If we must torture to protect liberty and democracy, have we already lost it?

Where is the line that we must not cross? We lock some people away and restrict their access to family or friends. They are denied their own clothing. Some we decide are too evil to be allowed to live. The process may take years, but these actions are permitted because the accused has "due process." At times due process seems "undue" to some people. Thomas Jefferson tried to overthrow Freedom of the Press. Abraham Lincoln wished to suspend Habeas Corpus. George W. Bush has argued for the right to nearly drown terror suspects to coerce information. Perhaps one's opinion will depend on which side of the locked door one sits.

Robert Rollins



Photography by Adam Bouska

**"You haven't
tried to disguise
the cameras.
You want me to
know someone
is watching.
You kidnapped
me for some
reason. Come
out. Come out.
Wherever you
are."**

SYNOPSIS – ONE LINE

The Catholic Church is locked in a high-stakes game of intrigue to prevent the Knight Sepulcher from laying waste to the Middle East.

SYNOPSIS – THREE LINES

The Catholic Church has been notified that the Knights Sepulcher is readying to sow death and destruction in the Middle East. To divert this potential disaster, the Catholic Church has preemptively captured a Knight Sepulcher agent and has dumped him into an empty room. Now the Church will get the truth out of him by any means necessary.

SYNOPSIS – SHORT

Knightfall is a look at the cat-and-mouse game between two men locked in a showdown over their contrary beliefs. One is a businessman who awakens to a nightmare. He has been stripped and dumped in an empty room. His nemesis believes he has information and appears ready to use any means to get it. Can he convince them of their mistake before he is crippled or killed? Or has there been a mistake? The interrogator believes he has captured a terrorist, who is plotting mass murder of those whose religious views are different from his. He will do what is necessary to extract the information to save lives and then seek expiation of his own sins.



"What are the
Knights
Sepulcher
planning?"

PRODUCTION NOTES

Ever have an idea that just picks at the back of your mind for years on end? *Knightfall* is just such a project.

In his senior year at California Institute of the Arts, Robert Rollins had written the short subject screenplay *The Empty House* – a taunt thriller in the Hitchcock vein about an innocent man who is wrongly captured and interrogated because it is believed he is a master spy – with the story in place, it was Robert's hope to produce the screenplay as his senior thesis project. Unfortunately as production commenced on the film, it wasn't long until things went pear-shaped due to poor planning and Robert soon lost control of the project. Once all filming ceased, he quickly moved into post-production, where he immediately realized that he had a mediocre film on his hands. Ultimately *The Empty House* was scrapped simply for Robert's lack of confidence in the final product.

But Robert was far from done with *The Empty House*.



Time pasted and after several years of writing and working at UBS Financial Services, Robert was encouraged by his manager and his friends to return to the director's chair to direct the short subjects *Long After Midnight* and *Pumpkin Hollow*.

Buoyed by his achievement of successfully completing those films, Robert felt it was time again to tackle a remake of *The Empty House*. To write the new screenplay Robert brought in his longtime collaborator Edward Fik. The writers set about constructing their story. Almost immediately Robert wanted to deliberately to take the story in a very different direction than its predecessor. Instead of focusing on the violence of the interrogation, it was felt that a psychological approach with emphasis on characters confined in a locked and claustrophobic room, while juxtaposing a religious context over a spy thriller was the best way to proceed. Thus they successful turned the story on its head and creating a story that eventually would become known as *Knightfall*.

With the script in hand, Robert brought together his stock company, Joe Guimond, Chris Dominguez, Mark Reid, Phil Martin, Jeremy Borum and Christian and Kathleen Eric, all of whom worked on *Long After Midnight*

**"Confession can
cleanse your
soul, lighten it,
set it back on
the path to
Heaven."**

and *Pumpkin Hollow*, to work on the production of *Knightfall*. There was an air of optimism amongst the team members based on the strength of the screenplay and the accompanying storyboards that Robert had put together.

New team member Tom Zamora made an immediate impact in preproduction with his marvelous designs and integrated into our team seamlessly. For *Knightfall* Tom and Robert discussed at length what the director's vision was. His direction was simple: no standing location, the set was to be built from scratch, it was to be circular, and was to have an absence of color. Tom set about his work. The design he came back with knocked everyone's socks off.

Building the interrogation room set was a lot of work, but was a fantastic experience for all involved. It felt like a bunch of kids getting together on some summer afternoon to build a tree house. Instead of raiding your father's wood pile for materials, Tom, Mark, Joe, Chris, and Robert descended upon Home Depot to get the needed supplies. It took the production team five back-to-back weekends in the Rollins family's back yard to construct the set before it was transported in sections over to the



Reid family's three car garage where it was finally all put together. The result was a beautifully stark, octagonal interrogation room with lighted pilasters.

As construction of the interrogation room commenced, two other important areas were coming together: props and costuming, and casting of the lead and supporting actors.

Credit should be given to the incredible work performed by Christian and Kathleen Eric of Antique Music Box Restoration, who busily readied the many props and costuming needed for the production. Their most beautiful creation was that of the Knights Sepulcher's lapel pin. The pin was crafted in the shape of a shield, with gold trim and has a white silhouette of a swan emblazoned upon the crimson background.

Meanwhile many long days were taken up in the selection process of finding the proper cast. Finally the producer and director settled upon their casting choices. Despite having a background mostly in theater, Tim Schubert convinced them through his natural enthusiasm and understanding the subtle performance needed to play the role of Abraham Elliott. Coming

**"You again
intend to sow
death and
destruction in
the Holy Land.
Your actions
will be laid on
the Pope's
doorstep.
Anything I
learn that can
prevent this will
help the
Church."**

into audition for the meticulous and manipulative Bishop Franco Vidal was Emmy Award winner Oto Brezina. He immediately took command of the character, stunning everyone present. There was very little doubt in anyone's mind: Oto was Bishop Vidal.

Production for *Knightfall* began on July 13, 2007 and was shot over a six day period on two back-to-back weekends. The bulk of the shoot took place on the interrogation room set built in the Reid family's three car garage in Placentia, and the final part of the production taking place at the Mission Inn in San Juan Capistrano.

When the lights came up on the interrogation room, the atmosphere to *Knightfall* was instantaneously set – stark, imposing, uncomfortable and claustrophobic – made even more trying due to the intense summer heat. It definitely wasn't a place where people wanted to stay long. The cast and crew, both sweating bullets, not only with the weight of this production, but the high North Orange County heat, one cast member remained calm and cool in his BVD's being doused with water over and over...

Emmy Award winning Director of Photography and Post Production Editor, Phil Martin wonderfully captured the room's austere beauty. Phil often kidded Robert that he particularly loved the locked and enclosed interrogation room because it kept the director off the set! Robert would grumble something under his breath, return his attention to the director's monitor and bark out, "Action!"



On set during filming, the screenplay came to life. Tim and Oto became the characters they were chosen to play, their on screen chemistry becoming obvious. Oto's passion for the part was clearly apparent during the knife scene. His cries for mercy surely caused neighbors to question. The two actors played off each other very well and when in close proximity to each other, the intensity is electrifying. Once the tables are finally turned Tim seizes the moment and brings out the cool controlling side of his character. On location in San Juan Capistrano the cast worked hard on an action sequence that tied the story together nicely.

Directly after production wrapped on July 22, 2008, Phil Martin took the raw footage and Robert's notes, and set about putting together the short. Within a month's time, Phil had a completed first cut of *Knightfall*. To Robert's great relief, history did not repeat itself and give him another *The*

**"You no longer
wish to drive
the Muslims
and Jews from
the Holy Land.
You have
become
Brothers of
Charity raising
money for the
poor."**

Empty House. Instead he found a very viable, well-constructed and watchable short subject film on his hands.

To say that Robert was thrilled was an understatement.

While editing continued, *Knightfall* marked the return of the incredibly talented composer Jeremy Borum. Jeremy was approached by Robert to compose the music for his directorial debut, *Pumpkin Hollow*. The director had been impressed with Jeremy's score, and was convinced the composer



could provide the sound he desired for *Knightfall*. The two spoke heavily about the score and how it would relate to the story, finally they settled on developing an orchestral and electronic hybrid music. When the score was laid into the final cut, it set tone in a very distinctive fashion and Robert instantly knew that he had the film he had long desired.

The whole production team came together extremely well for this project, working through any problems that arose. Our labors were ultimately rewarded as the film *Knightfall* came together in marvelous fashion.

For the cast and crew's efforts on the production of *Knightfall*, the short film was awarded the 2008 Telly Award for direction.

ABOUT THE CAST



Tim Schubert
Abraham Elliott

A Northern California native, Tim Schubert calls San Diego his home with Los Angeles in close competition for that title. Currently serving as a Navy Reserve Lieutenant, he's a USNA grad and prior Submarine Officer with fifteen years of naval service. However, his passion for the Art won him over from an almost inevitable career in the military. Tim studies acting from Carey Scott and owes him many thanks. Tim had a small role in the MyNetworkTV series, *Watch Over Me*. He has had lead roles in several short films including *Road To Ramadi*, which received five nominations at the 2006 Project 168 Film Festival. *Road To Ramadi* was also accepted into the 2006 Liberty Film Festival in Beverly Hills, CA. Tim's first play, *Push*, lead off the 2006 Fritz Blitz which won in all categories. His last performance was a lead role for a 26 member ensemble cast in Ion Theatre's *The Grapes Of Wrath* in which the director received the KPBS Patte Award for Theatre Excellence in the Outstanding Direction Category. Tim is extremely grateful to add *Knightfall* to his resume and to have worked with such talented and charming people.



Oto Brezina
Franco Vidal

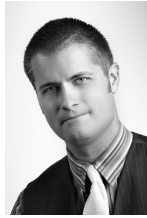
Oto Brezina's entry of his acting presence dates back ten years ago. Initially, his first baby steps to feel out the waters lead him to working as a background extra in several major studio features. After a couple of years of test run, he felt his ambition still not fulfilled, he stepped up to insignificant speaking roles with few lines and gradually to a speaking ones in leading or supporting roles. Films of different genre, variety of characters – he performs them at best – especially those where a natural accent is part of the role that he uses to his advantage. He tries to find a challenging role, and, then, he studies at depth using props and tape recorder. He molds his character to the director's specifications and suggestions. One of his 'right on target' roles is in Robert Rollins' drama *Knightfall* as Bishop Franco Vidal, where Oto is consumed by the in-depth inquisitive nature of the character. In a relatively short span of eight years, he has landed over 130 projects, including feature length films, shorts, commercials, music videos and still photo shoots. But his triumph came recently by winning an Emmy Award in the Public Service Announcement category by Academy for Television Arts and Sciences for *Do You Know CPR?*. Oto has more projects lined up for upcoming year, more daring and challenging, but he is poised to take them by the horns. A selection of Oto's includes: *Albert Fish*, *The Rainy Season*, *The Frankensteins: Rock n' Roll Dreams*, *Jesus is Coming*, *Crazy Jones*, *Bettie Page – The Dark Angel*, *Siegfried and Roy: The Magic Box*, *The Black Water*, and *My Hero Rachmaninoff*.



Joanne Batshon
Tylyn Marksbury

Joanne Batshon was born in Michigan and moved to California at the age of four. Early on in her childhood, she displayed an affinity for the arts. During school she was actively involved in plays, cheerleading, as well as the dance team. On the dance team she honed her dance skills over the course of 4 years to eventually be admitted to the advanced team. After high school Joanne signed on with the Morgan Agency and went on to model as well as act. She modeled for various designers and companies. Some of these included John Paul Mitchell Systems, various designers in the Fashion District in Los Angeles. Joanne also had exposure to international modeling in 1998, when she lived and modeled in Japan for several months. While in Japan, she participated in European Fashion Week. Her highlight of the trip was modeling for Anna Sui. Once back from Japan, she enrolled in the Howard Fine Acting Studio. It was here that Joanne realized that acting is her passion. Along with participating in her local Playhouse, Joanne booked various local commercials for John Robert Powers and Mum's Restaurant, as well as a national print and commercial campaign for Fantastic Sams. After studying Communications at CSU Long Beach, Joanne is proud to have received her B.A. in Communication Studies on her list of accomplishments. Following this, Joanne worked behind the scenes for Avery Pictures on *Cellular* when the director decided to include her as a waitress in the film. Since this, she can also add *Dodgeball*, *Rob and Big*, *Million Dollar Matchmaker* and of course *Knightfall* to her credits. Joanne continues to take acting classes and audition, with the hopes of adding more experiences to her acting and broadcasting aspirations.

ABOUT THE CREW



Robert Rollins

Director, Executive Producer and Writer

Born and raised in Newport Beach, Robert Rollins enjoyed a competitive life of sailing and other aquatic sports this beach city had to offer. While attending Newport Harbor High School, Robert's ability for being an animator and watercolor artist was recognized with the Bank of America Achievement Award and the Lido Marina Village Newport Art Commission. Being an achiever in his academic years, Robert not only accelerated his graduation from high school, but was accepted to California Institute of the Arts based solely on the merits of his portfolio while visiting the then Dean of Character Animation, Robert Winquist. It wasn't long after starting at CalArts that Robert began exploring other avenues of his artistic talent by specializing in directing, writing and producing under the tutelage of his mentor Rudi Fehr (editor of *Key Largo*, *Dial M for Murder* and Academy Award Nominee for the editing of *Prizzi's Honor*).

Since graduating, Robert has owned the start-up company Talent On-Line, an on-line casting service for actors and actresses, worked at UBS Financial Services, designed artwork for skateboard decks, and has written a half dozen screenplays, some of which, such as *Cygni 61* and *The Sons of Alexander* were read and considered for purchase by Imagine Entertainment. In 2007, Robert's short subject *Pumpkin Hollow* was shown in the LA Shorts Fest's LA Filmmakers Showcase Selection. Robert received notoriety in 2008 when his featurette *Knightfall* won the prestigious Telly Award and his screenplay *Interregnum* was a finalist at the Cinema City International Film Festival. Robert has participated in Keith Hartman's PSA, *The Defenders*, as a production assistant, extra, and modeled for Adam Bouska's *NO H8* photo series. His directing, writing and producing filmography includes: *An Evening of Broadway Music*, *The Butter Cookie Thief*, *The Empty House*, *Knightfall*, *Long After Midnight*, *Pumpkin Hollow*, and *The Ringing*. Robert is currently working on his feature film *Lanterns for the Dead*.



Joseph Guimond

Executive Producer

Joseph Guimond was born to an Idaho native and a Vietnamese immigrant in the summer of 1974. In his youth, Joseph was a shy child, and found solace in sports and academics. A hard work ethic awarded him praise from both coaches and educators alike, which assisted Joseph in his many management positions, starting with being an assistant manager for a local pizza place at 16, and later a bank manager with US Bank in Mission Viejo. Joseph has a long work history of acting in small independent films, being an extra (*Nip/Tuck*), bartender, waiter and delivery driver has given Joseph a wide variety of experience with many different types of people he calls friends, coworkers, and acquaintances. His filmography includes: *Knightfall*, *Long After Midnight*, and *Pumpkin Hollow*.



Christopher Dominguez
Producer

Christopher Dominguez graduated from California State University at San Marcos with a B.S. in Business Administration. Since graduation he has worked with UBS Financial Services, and recently completed course work at UCLA Extension to become a Certified Paralegal. Christopher is currently working for West Coast Tennis Services as the head of accounting and records. He has traveled the globe extensively, for pleasure as well as scouting locations for future films. He continues to pursue creative writing and photography. Several of Christopher's photographs have been included in the online music magazine, Play Music Magazine, and has modeled for Adam Bouska's *NO H8* photo series. His filmography includes: *An Evening of Broadway Music*, *The Defenders*, *Knightfall*, *Long After Midnight*, *Pumpkin Hollow* and *The Ringing*.



Edward Fik
Writer

Ed Fik, a graduate of Northwestern's Integrated Program in Medical Education, is a Board-Certified Psychiatrist. After five years in the Navy he joined the staff of the VA in Sepulveda, California in 1976. Ed has been married to Denise since 1969 and still can't believe how lucky he has been. They have two children and five grandchildren. Ed volunteers with Little League and AYSO. He plays softball and golf. He enjoys books, movies and a wide range of music. He and Robert Rollins have been writing screenplays together since 2001.



Phil Martin
Director of Photography and Post Production

Philip Martin has been working in video production for twenty-seven years, and is an accomplished Producer, Director, Videographer and Editor. He began his career in Montana directing *Big Sky Skywatch* for the Montana Television Network and producing season two of the Images series from Montana's PBS stations. He has worked on a wide range of project formats from Sports to Educational programming in Montana, Oregon and California. He is currently the Creative Services Supervisor for Time Warner Cable in Costa Mesa, California, focusing on the editing of commercials and long-form advertising. In 1996, Phil received a Los Angeles Emmy Award for producing *Lost Future*, a documentary investigating the life and death of Steve Woods, a victim of youth violence here in South Orange County. His work has garnered numerous other national awards, including ten Telly Awards and six Videographer Awards. His filmography includes: *An Evening of Broadway Music*, *Blood Syrup*, *The Butter Cookie Thief*, *Knightfall*, *Long After Midnight*, *Pumpkin Hollow*, and *The Ringing*.



Jeremy Borum
Composer

Jeremy Borum is a film composer specifically because it is difficult. Every film presents new obstacles, and the challenging task of turning a director's vision into sound is never

routine. The music must suit the characters, the pacing, the subtext, must be rigidly in sync, and most of all it has to sound natural and organic to the scene. That process is Jeremy's love and his forte. In the past Jeremy has worked as a conductor, orchestrator, performer, and music copyist – all of these work together to make him an excellent composer and leader of the music team. After scoring two features and eleven shorts his films have been screened in five different countries. He has also been part of the music team for major motion pictures and TV shows, and is looking forward to many successful years in the film industry.



Mark Reid
Production Manager

Mark Reid was born and raised in Orange County, CA with his parents and six brothers and sisters. He attended Valencia High School and earned an AA in business from Fullerton College. He currently works as an Assistant Controller for Pacific Hotel Management. Mark's filmography includes: *Knightfall*, *Long After Midnight*, *Pumpkin Hollow*, *Surge of Power* and *Surge of Power II*.



Tom Zamora
Art Director

Southern California native Tom Zamora is a graduate of the USC School of Cinematic Arts. While there, he decided to combine his lifelong passions for film and the visual arts and pursue a career in production design. In addition to designing sets and props for numerous independent short films, videos and stage productions, he has worked in the Art Departments of various television series, including *Arrested Development*, the feature film *This Christmas* and has modeled for Adam Bouska's *NO H8* photo series. He is currently the Art Department Coordinator for the ABC Family series *Greek*. His credits include: *Dream Country*, *Fortune's Fools*, *The Dukes of Hazzard: The Beginning*, *The Gamers*, *Gateway Ben*, *Ice Cream*, *Induction*, *Knightfall*, *The Ringing* and *Shades of Crimson*.



Steve William Gonzalez
Audio and Sound Design

Steve William Gonzalez was born in Hollywood, California and raised in Orange County. During his childhood he was influenced heavily with the 80's era electronic music and the original Star Wars trilogy. This was the basis that began Steve's fascination with strange new sounds that came from both artistic genres. Having aspirations as a teen to become a film composer, he attended Golden West College in Huntington Beach, California during the early 1990's and majoring in Recording Arts. When opportunity "knocked," Steve was chosen to score music for a film. He then found himself taking on producer duties and has never stopped since. He produced dance music on the indie-label Signal Flow Music/ASCAP, and has worked as a co-producer, production consultant and sound designer on the films: *Seasons of Life*, *The Fergusons* and *3 Angel's Message*.

COMPLETE CAST AND CREW CREDITS

Directed by
ROBERT ROLLINS

Executive Producers
ROBERT ROLLINS AND JOSEPH GUIMOND

Producer
CHRISTOPHER DOMINGUEZ

Screenplay by
ROBERT ROLLINS & EDWARD FIK

Director of Photography
PHIL MARTIN

Music Composed by
JEREMY BORUM

CAST

Abraham Elliott.....TIM SCHUBERT
Franco Vidal.....OTO BREZINA
Tylyn Marksbury.....JOANNE BATSHON
Eugene De GraffKALETI WILLIAMS
Lee Evgeny.....TYSON CURTIS

Production Manager
MARK REID

Art Direction
TOM ZAMORA

Audio and Sound Design
STEVE WILLIAM GONZALEZ

Costuming and Props
ERIC AND KATHLEEN ERIC
ANTIQUE MUSIC BOX RESTORATION

Make-Up
ANDREA DOMINGUEZ
HARRY MEIER
MARISOL DUARTE

Post Production
PHIL MARTIN

Sound and Grip
O.A. YUVARNAVANDHANA
JUSTIN CREAMER

Script Supervisor
CHERISH CHEN

Equipment Provided by
CHARTER MEDIA COMMUNICATIONS, INC.

Special Thanks To
BOB AND DEANNA ROLLINS
CHRISTOPHER ROLLINS
THE REID FAMILY
MISSION INN

Filmed on Location in
PLACENTIA AND SAN JUAN CAPISTRANO, CA

