

DARRYL BOOKER BRIDGETTE Y. WHITE VICTOR ARNEZ DEBBIE IVANRIE-KING THOM MCKINNEY
NICOLE BLACKBERRI JOHNSON BARRY BUZOGANY LEONARD BRUCE BERT PUCKETT OLIVER RIERA

NOTHING IS EVER WHAT IT SEEMS

A FILM BY DEBBIE IVANRIE-KING

WALK THROUGH
THE VALLEY

EIRNAVIE ENTERTAINMENT PRESENTS A DEBBIE IVANRIE-KING FILM DARRYL BOOKER BRIDGETTE Y. WHITE
VICTOR ARNEZ DEBBIE IVANRIE-KING NICOLE BLACKBERRI JOHNSON THOM MCKINNEY
LEONARD BRUCE BERT PUCKETT OLIVER RIERA BARRY BUZOGANY RICA MARCELLE
EXECUTIVE PRODUCER DEBBIE IVANRIE-KING CASTING DIRECTOR HEATHER SNOW-CLARK
EDITED BY DEBBIE IVANRIE-KING DIRECTOR OF PHOTOGRAPHY SUZIN DALY
WRITTEN, PRODUCED AND DIRECTED BY DEBBIE IVANRIE-KING

PRESS KIT

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1 hour 42 minutes / Not yet rated by MPAA
Cameras Canon / Nikon 3 DSLR's:

WALK THROUGH THE VALLEY

SHORT SYNOPSIS

One woman is faced with the fight of her life as she struggles to regain her liberty, while another woman's integrity is in question. Both are in love with the same man, but only one is his wife.

MEDIUM SYNOPSIS

A story about love, infidelity, duplicity and lies! A man's double life with the two women he loves. One woman is of high respectability, his wife, suddenly faced with the fight of her life; the struggle of trying to save her name, reputation and her liberty. The other, his lady friend, a woman of great strength and weakness; living a life of ill repute according to the critics. Both are suffering from emotional grief that may haunt them for the rest of their lives. The one man who can get to the truth is faced with deceptions, diversions and confusion, while his lover, his opposition, risks losing him.

LONG SYNOPSIS

A courtroom drama about love and crime of passion. This film starts off with a dramatic beginning setting the pace for what is to become a series of investigations, testimonies and perjury. Who committed this crime is clear, according to the critics. Cara Lacy, one of the wealthiest fashion designers in the country. As the trial progresses, her defense attorney Mitchell Collins becomes confused by the compelling evidence that strongly implies her guilt. He is also developing feelings for her, and his relationship with the prosecutor (Ashley Walker) has become strained by her conviction that his client is guilty. Dr. Sheena Dryson, not yet considered a prime suspect, is devastated by all of this, and remains in solitude until she is subpoenaed.

PRODUCTION NOTES

" Pre and Post production Experience"

With very limited funds, Debbie Ivanrie-King set out to make a movie. Not having the resources to hire people to help in preproduction, she embarked on the journey. The cast was huge; larger than most indie films of that budget. She didn't do this entirely without help. She relied strongly on her virtual filmmaking coaches like Dov Simens and Rush Hamden. Her background as an actress, theatre director and experience in the corporate arena was definitely a plus. Since the original script had more locations and characters, she first streamlined the script to focus more on courtroom scenes and offices, then started working in Movie Magic Scheduling for a period of two months before coming up with a 9 day shooting schedule. Her objective was to keep the work schedule as short as possible. The plan was for the first two days to be the longest, then regulate the work schedule on all subsequent days. Not only was the film completed on schedule, but for 7 out of the 9 days, the daily wrap was before nightfall.

She was responsible for doing all of post-production as well, including the score. She did not compose the background score, she used instead, stock music to edit into the film. For original music with lyrics, she found music she wrote, co-wrote and recorded earlier, then digitized it to drop into the timeline.

PRODUCTION NOTES cont'd

“Production Without Monitors“

She brought two monitors to the set with the appropriate cables, but it turned out that since the cameras were all DSLR's, the monitors would not work with them. Special monitors were required. So, she stayed in the room with the actors and took a laser approach to directing. The problem that arose was that she could not pay close attention to each camera shot. She needed to completely trust and rely on her camera operators. She would look in the LCD, but after that, she had no way of knowing how the scene was being filmed. Her advice to everyone is test the monitors on the cameras first, just to be sure everything works.

DIRECTOR'S STATEMENT

When I first wrote the melodrama, *Walk Through The Valley* in 2009, it was a fun project with no particular objective other than to entertain, because my first script was emotionally draining. What I wanted to highlight was that when we relate to each other in real life, there is a subtlety in expressing our thoughts. Usually, we never show what we really feel or mean unless we really want someone to know it. We go through life pretending to be, to do and to feel. This movie reflects this. I was unemployed at the time, and at night I would watch movie after movie. When I decided to write, I first wrote a drama titled *Don't Cry In The Dark*; a straight drama with autobiographical overtones. My objective was to write scripts where I can cast mature actors. Also I wanted to cast mature Black actors in roles they are not usually seen in on the big screen.

WALK THROUGH THE VALLEY

Q&A WITH WRITER/PRODUCER/DIRECTOR DEBBIE IVANRIE-KING

What was your inspiration for the film? I had just completed a screenplay *Don't Cry In The Dark*; a tragic drama, and wanted to write something emotionally lighter. I was unemployed and was literally immersed in watching video after video of my favorite movies. One day I opened my laptop with no plan of what the story was going to be and just started writing. I finished the first draft in seven days. My previous script was completed in four days. I didn't know about screenwriting software, so all of my scripts were typed in Microsoft Word. It took longer to reformat the scripts than it did to write it. *Walk Through The Valley* had only two rewrites and was previously titled *Love of Lacy* then changed to *George Lacy*.

How did the film get off the ground? I streamlined my script, because it was much longer and had more locations and characters. My thought was if I minimized the locations I could schedule a shorter shooting schedule, especially if the locations were near each other. Also, if I cut the amount of characters, it would save in cost. Then I labored in *Movie Magic Budgeting and Scheduling* software for months before deciding to press forward on the project. This was while I worked on the storyboarding. About ninety-five percent of the film was storyboarded.

How long was the shoot? Where did you shoot? The shoot was scheduled for 9 days and we completed production on schedule. We shot in neighboring counties in North Carolina for convenience; Raleigh, Durham, Cary and Smithfield.

Q&A WITH WRITER/PRODUCER/DIRECTOR DEBBIE IVANRIE-KING

How did you manage to do all of pre-production and post-production by yourself on this film and why did you take this approach?

I knew from the beginning that I was going to need to do this; not all of it, but most. I was using my personal finances to get this project off the ground. I purchased what I thought was required; that is, equipment and software for the complete production as well as props. My first plan was to not stress out on deadline issues. So, I took my time to get things done. If I were rushed, I would have had to look outside of myself to get things done professionally. Since I had decided not to do that, I quietly started putting the pieces together. No one in my immediate circle knew what I was about to do. This kept me thoroughly focused. Despite all of my diverse experiences from music, to law, to corporate, my learning curve was filmmaking. Dov Simens and Rush Hamden were my distant mentors who taught me everything there was to know to get my project started and finished. I was inspired by Robert Rodriguez who did everything himself also. By the time I arrived at the post-production stages, my funds had really depleted. This particular learning curve was the most challenging for me, because of the tremendous amount of details required in editing, not to mention the challenges of not being able to find footage and audio that would piece the story together. I needed lots of help with this, but had no direct help available that wouldn't charge for their services. So I relied on Youtube, Creative Cow and other Internet Forums to give me the information I needed to complete my film for free. I was in post-production for 16 months.

WALK THROUGH THE VALLEY

Q&A WITH WRITER/PRODUCER/DIRECTOR DEBBIE IVANRIE-KING

What is your favorite scene in the film? Wow. There are quite a few favorite scenes. I can't choose because so many were fun to do. Well, I think the crime scene might be my favorite.

What was the most difficult scene to shoot? I would think that the courtroom scenes were the most challenging, because of the amount of space and limited lighting. We had mostly all of the cast there; about 50 of us, so it was a kind of quiet, very organized chaos.

I would definitely say it was challenging for the crew. For me, I had gone over it so much in my head, that I stayed on top of things pretty well. What challenged me the most was when we discovered that the monitors I brought with me, did not work on the DSLR's. I had to direct without monitors. The challenge I faced with that, was that I could not monitor the shots well, because I could not see anything after looking into the LCD to approve the shot. I discussed my vision with my DP before production, and had to rely on that trust. My advice is always use a monitor, especially if you are using multiple cameras. Yes, definitely! I would say this was when I met my first challenge, and I had to make an executive decision to focus on the acting mostly. I took a very laser approach to directing the actors, to compensate for not having monitors.

Q&A WITH WRITER/PRODUCER/DIRECTOR DEBBIE IVANRIE-KING

What challenges did you face in post-production, since you started with a huge learning curve? Let me first say that post-production can be dreadfully expensive if you don't do it yourself. Sound editing, color correction, visual effects, dialogue cleaning, etc, with me alone, was costly because I needed software. I can't imagine the cost of having to delegate this. It would cost a fortune if you want a professional to do it for you. I had a timeline in mind when I started, and at some point, I had to disregard it and work within my ability to get things done when they got done without the stress. This is why the film was still in post a year after production was completed. I will be honest. I had no experience as an editor, aside from a 6 week non-linear Avid class I took 10 years ago in Public Access television network. I relied on my friends at Creative Cow to guide me. They were really amazing. Creative Cow really saved my film.

Describe the casting process and why location played such an important role in the film? I started out casting on Craigslist and Backstage as a preliminary process before hiring a casting director. I wanted the word to spread locally and early, so that by the time I start casting, I would have a roster of actors to call for casting call. Two months later, when I hired a casting director, we had even more people to call on.

WALK THROUGH THE VALLEY

Q&A WITH WRITER/PRODUCER/DIRECTOR DEBBIE IVANRIE-KING

It was difficult to cast some roles locally, so I found that the casting director was accepting reels from people who were not local. The budget didn't change in this regard, and the actors didn't care. They wanted to be in the film. It was such an honor.

What format did you shoot the film on? We shot on three DSLR cameras. 1920x1080. We used two Canon DSLR's, the Canon T4i, Canon 60D and Nikon 5000

As the film's screenwriter, what do you think the essence of the film and its characters are about?
Masked intentions in human relationships, definitely.

WALK THROUGH THE VALLEY ABOUT THE CAST

DARRYL BOOKER / GEORGE



Darryl got his start acting in a supporting role in an indie film, and caught the bug from there. He decided to get formal training and enrolled in acting classes from the Alliance Theatre. He went on to study with Greg Alan Williams in Atlanta, GA. Since his debut, Darryl has performed in several commercials, feature films and network television shows. His first film was “Lawless” with Shia LaBeouf, Tom Hardy, and Gary Oldman, and most recently, network television shows such as “Necessary Roughness” and “Under The Dome”. After completing Walk Through The Valley, Darryl was cast in “What Love Will Make You Do”, to play the husband of Victoria Rowell (Eve’s Bayou, Young and the Restless, Diagnosis Murder, Law and Order Special Crime Unit) along side Darrin Dewitt Henson (TV drama Soul Food) and Carl Anthony Payne II (TV comedy Martin. Martin’s friend Cole). “What Love Will Make You Do is now in post-production

BRIDGETTE Y. WHITE / CARA



Bridgette has been a resident of Cary, North Carolina for the past 15 years, and is known to be a motivational speaker and woman’s empowerment advocate. Having survived being a victim of abuse, she has channeled the once tragedies to spring forth into her triumphal destinies. When White became a student at the Heather Snow Clark Acting School in Raleigh, she was noticed right away, and was asked to come to her first audition; landing her first leading role in the film “Walk Through The Valley.

White hopes that her success in this film will open up many other doors in her acting career; also to motivate others to chase their dreams and never stop believing.

UPDATE Hope for Life
- Paramount Pictures
2017 Release

VICTOR ARNEZ / MITCH



Victor , a Brooklyn-born Actor/Producer/Director, has just finished co-producing with Tony Torn, a one woman show for Mexican actress Maria Isabel Benet at the Pag 22 Center in Manhattan. Some of his stage credits are 3 On The Fringe, King Lear at Teatro La Tea and Hattie...What I Need You to Know! Other productions are, Chekhov’s The Cherry Orchard (Lopakhin), and The Seagull (Yakov); Pirandello’s The Vise (Antonio); Tennessee Williams’ Night of the Iguana (Shannon), and the role of Booker T. Washington with the SALT & PEPPER MIME. His TV credits include commercials for Jet Blue, Eldercare and the 2010 Census, parts in “The Good Wife,” “Pan Am”, “30 Rock” and “Ugly Betty.” His film credits include Arbitrage, the award winning film All of God’s Creatures. He has studied at New York University, HB Studios, and the Atlantic Theatre Company.

WALK THROUGH THE VALLEY ABOUT THE CAST

DEBBIE IVANRIE-KING / SHEENA



Debbie Ivanrie-King has trained extensively in the areas of character development and theatre since her college years. She was introduced to acting in college by way of avoiding a Political Science elective. She fell in love with it and continued her studies until graduation. After graduation, she resumed her studies in post study programs. During those years, she was very involved in the music industry and did not want to pursue acting as a profession. In theatre, she has played, Lady MacBeth from MacBeth, Portia from Julius Caesar, Blanche Duboise from Street Car Named Desire, Judge Heath in Night of January 16th, Aunt Martha in Arsenic and Old Lace, Sister Margaret from The Amen Corner and Nurse Evers from Miss Evers Boys.

Five years ago she decided to pursue the profession, and was picked up Claro Talent Agency then cast as a principal in a Quiznos commercial and a nurse in Monsters Inside Me on the Animal Planet network. A year later she was with AboutFace Talent Agency.

Debbie has taught acting to teens at the Jackie Robinson Center for Physical Culture and directed theatre in New York.

NICOLE BLACKBERRI JOHNSON / ASHLEY



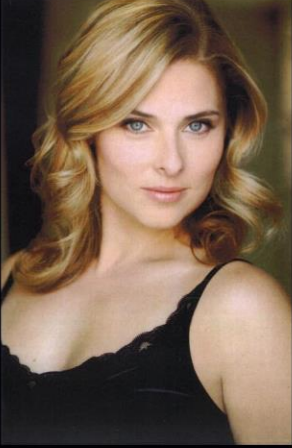
Nicole Kathleen Bowman (also known professionally as Blackberri) is the daughter of 1970's actor Charles A. Bowman who was host of the television show "Creature Feature". Following in her father's footsteps, she has been a stage actress since the early 90's.

After living in North Carolina, Washington DC, Los Angeles, CA and Myrtle Beach, SC., Nicole eventually moved to Atlanta, GA and connected with a group of talented actors and playwrights. They began touring the South in stage plays such as "When Loving You is Hurting Me" and "There's a Stranger in My House"

Returning to North Carolina after the death of her father, she has played in independent films such as the movie "30-35" and "Gospel Gangster". In 2011, Nicole founded Blackberri Entertainment and Urban Media, a company that focuses on videography services, entertainment project management and social media marketing. Through her company, Nicole co-starred in and was executive producer of "Behind Closed Doors" a short film about domestic violence that debuted at the Hayti Heritage Film Festival in 2012.

WALK THROUGH THE VALLEY ABOUT THE CAST

HEATHER LYNCH / DIANA (DESIGNER)



At the age of 14 Heather was cast in her first professional lead role starting as Libby in the play 'I Ought to be in Pictures' by Neil Simon at The Barn Dinner Theater in Greensboro NC. One night the director of the play invited an agent to view Heather's performance. After the play was over, the agent offered to represent Heather for film and TV. A couple months later Heather booked a speaking role in the made for TV movie, Terror on HWY 91, starring Rickie Schroder. From there Heather went on to book several Leading and supporting roles in TV and Film such as Wild Flower, Mr. Destiny, Bandit goes Country and Dawson's Creek. She played opposite to some famous young stars at the time such as Reese Witherspoon, Michelle Williams, and Brian Bloom. She also had the privilege of being directed by Diane Keaton, Hale Needham, and David Semel. Heather was also accepted into the East Carolina University School of Acting and studied the Meisner Acting technique under the legendary Meisner teacher Don Bean. After taking a break from her acting to start a family, Heather recently decided to return to the TV and Film industry and has already booked several Industrials, including the commercial for Britax Car Seats,

LEONARD BRUCE / SCOTT



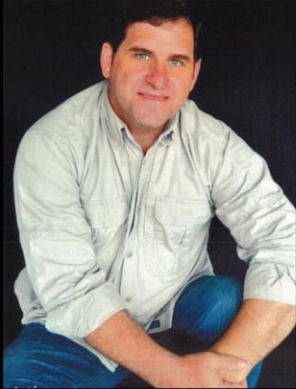
Leonard is originally from La Grange, IL. Leonard has recently retired from the U.S. Army after 22 years of service and currently resides in Fayetteville, N.C. He has a 12-year-old son (Lenny) who he loves dearly and they have found acting together.

During his tenure in the military he has traveled extensively and has lived in Germany, Japan, Afghanistan and Iraq. He served in several military fields to include Special Operations as a Green Beret. He is a driven and determined person who seeks out challenges and is looking forward to this experience.

Leonard has studied acting at the New York Film Academy in Los Angeles

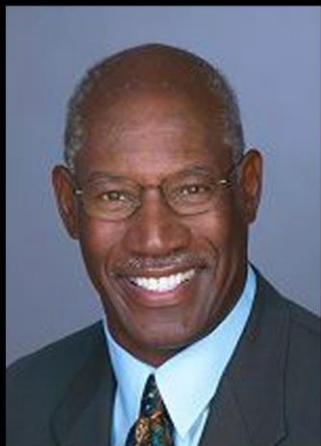
WALK THROUGH THE VALLEY ABOUT THE CAST

BERT PUCKETT / WITTS



Bert Puckett has worked on film projects off and on since he was eight years old, when he was cast in a local South Carolina ETV film. From that time, his interest in film grew into a passion. His career path diverted into the Military where he served for 25 years as an Infantry Airborne Ranger. During his Military career, he was able to work on film projects; most notably for the History Channel as an actor, and on the "The Patriot", as a technical advisor. Bert retired in 2011 from the United States Army, as a Command Sergeants Major, and began to explore his new found civilian life. After 2 years of looking for a new direction and passion to focus on, he re-discovered his love and fascination for acting."

THOM MCKINNEY / GOLDSTEIN



Thom first lead role was in college as Detective McLeod in the "Detective Story". After many years of starring in corporate America he returned to acting appearing in August Wilson's " The Piano Lesson", as Doker, and then went on to star in "I'm Not Rapport" as Midge Carter. He also played the characters of Marcel and Eddie in the play Edith Piaf'.

Thom has been acting consistently for over 15 years appearing in the movie "The Ultimate Gift", and has appeared in numerous television commercial, industrials and spokesperson playing husbands, grandfathers, businessmen and a host of other characters. He is also a voiceover actor.

BARRY BUZOGANY / HARRY



Having retired after a 30-year career as an accomplished corporate business and legal executive (CEO,COO,CLO), Barry Buzogany was encouraged to pursue an acting and modeling career by members of his family. He launched this newly-found career pursuit in the fall of 2012. He is a 2013 graduate of the John Casablancas Modeling and Acting. More recently, he completed an acting workshop taught by J. D. Lewis of The Actors Lab in Los Angeles, one of the most respected and recognized names in Hollywood. To date, he has been cast as a background character in the feature film "The Remaining," written and directed by Casey La Scala; as an extra in an industrial video for Avaya, a global communications company; and in a supporting role in "Walk Through the Valley," He is represented by Model and Talent Management of Cary, NC, an affiliate of the prestigious John Casablancas Modeling and Career Centers.

WALK THROUGH THE VALLEY ABOUT THE FILMMAKERS

WRITER, PRODUCER, DIRECTOR, EDITOR, SOUND EDITOR



While unemployed, she wrote her first script, "Don't Cry In The Dark" in four days, and then her second script a week later, titled Walk Through The Valley, in seven days. Not knowing what to do with the scripts, she tried to sell one with the intent of being cast in it. She connected with Paradigm Talent Agency, because she wanted Andy Garcia to produce and act in it, but after several rewrites and changes, the script took a different turn.



In 2011 she moved to Cary, North Carolina after selling her home in New York, and upon her arrival, she embarked on the pre-production of Don't Cry In The Dark. A securities attorney who was helping her create a Private Placement Memorandum for investors, told her that she would probably need a named actor to attract investors. She dropped the project for two years and studied filmmaking and producing while training to become a health coach. She returned to the industry in 2013 to produce, out of pocket, "Walk Through The Valley", after thorough consideration and planning. It took five months of pre-production, and for her to take the leap. The production began in August 2013, and was completed on schedule. No monitors were used (not in the plan). All edits of the film are currently finalized and color correction, sound editing, special effects and music are being worked on. She anticipates theatrical release to be in the Fall of 2014.



She is currently in preparation of producing Don't Cry In The Dark and has acquired the rights to produce a true story titled Betrayal and Forgiveness: A Child's Story.

WALK THROUGH THE VALLEY ABOUT THE FILMMAKERS

DIRECTOR OF PHOTOGRAPHY

Suzin studied traditional art in New York City at the School of Visual Arts in the late 1960's, a radical and exciting era. She was accepted into the D.I. Group Gallery on Third Avenue. A year later she left New York City to pursue her passion for horses. She used her artistic background to promote her equestrian endeavor for over thirty years as a trainer, instructor and competitor in Dressage.

She was attracted to the new technology in consumer camcorders and non-linear editing. In time she found herself using this technology to produce videos to promote her business. This eventually drew her to Goddard College Master of Arts program.

She watched and absorbed experimental films that included Menken, Deren and Friedrich, French New Wave with Agnès Varda and Godard, Hitchcock, Film Noir and a wide array of documentaries. As a woman she was especially drawn to the women filmmakers, finding validation from their trials and successes and inspiration from their work.











CREDITS

PRINCIPAL CAST IN ALPHABETICAL ORDER

Defense Mitchell Collins	Victor Arnez
Mr. Gray	Edwin Best
Timothy Foster	Alan Blanchard
George Lacy	Darryl Booker
Alex Pierre	Alfonzo Bristol
Private. Det. Scott Vellow	Leonard Bruce
Harry Lipson	Barry Buzogany
Doctor	Michael Fortune
Radio Reporter (V.O.)	Renee Grayson
FBI April	Colleen Ann Guest
Mr. Aaron Fields	Alan Harper
Judge Mays	Tia Healy
Sheena Dryson	Debbie Ivanrie-King
Prosecutor Ashley Walker	Nicole Johnson
Mrs. Petrie	Ayana Johnson
Diana Woodsworth	Heather Lynch
Dr. Robinson	Victor Mandrillo
Det. Katherine Shaw	Rica Marcelle
Bailiff	William McGregor
FBI Troy	David Mel Melvin
Mr. Bradley Witts	Bert Puckett
Herbert Mendez	Oliver Riera
Donald Singh	Mukesh Sharma
News Reporter (V.O.)	Geralin Thomas
Harry's Secretary (V.O.)	Geralin Thomas
911 Operator	Casanova Valentine
Lea Oval	Kimberly Van Deth
Madam Foreman	Saroya Webb
Adam Johnson	Will Williams
Cara Lacy	Bridgette Y. White

PRINCIPAL EXTRAS IN ALPHABETICAL ORDER

Scott Vellow's Assistant	Katie Creech
Assassin	William McGregor
Court Officer	Sandra Shelton
Ashley Walker's Assistant	Casanova Valentine

EXTRAS (JURORS) IN ALPHABETICAL ORDER

Juror	Heather Dahlberg
Juror	Amy Galimore
Juror	Renee Grayson
Juror	Jamie Guerrero
Juror	Patrick Hardy
Juror	Shorni Hardy
Juror	Craig James
Juror	Felitia Smith
Juror	Fran Wright
Juror	Kelly Yarborough
Madam Foreman	Saroya Webb

CREW

Assistant Director	James Di Gangi
2nd Assistant Director	Mason Lewis
Property Master	Sharon Knapp
Director of Photography	Suzin Daly
Second Camera	Seth Felder
Third Camera	Nicholas McLamb
Assistant Camera	Dominick Finelle
Production Sound Mixer	Brad Chaplin
Production Sound Director	Sean J. Dooley
Key Wardrobe/ Key Stylist	Kate Leser
Department Head Makeup	Carmen Devitt
Key Hair and Makeup	Brandice Farrar
Assistant Makeup	Katy Di Mondì
Assistant Hair Stylist	Sedric Bradsher
Lighting Design	Suzin Daly
Grip and Clapboard	Dominick Finelle
Key Script Supervisor	Pamela Smith
Location Manager/Scout	Debbie Ivanrie-King
Production Assistant	Casanova Valentine
Craft Services	Geralin Thomas
Casting Director	Heather Snow-Clark
Additional Casting	Debbie Ivanrie-King

POST-PRODUCTION

Debbie Ivanrie-King – Following tasks:
Editing, Sound Editing, Visual Effects, Sound effects,
Audio Mixing, Foley, ADR Editing

Music Score Editor	Debbie Ivanrie-King
Original Music Composer	Debbie Ivanrie-King
	Brian Dallam

CREDITS CONT'D

ADDITIONAL FOOTAGE CONTRIBUTORS

Mohvision
Motion_Poland
Six Finger Films
DELITOUYOUDDIRECT
The Scene Lab
Photon_Matt
Mount Airy Films
Tampa Bay News
WHStock
Berlin Pictures
Unlimited Stock Media
South City Camera
VideoPro2Go
Vnik
Videoroot
Corey Steib
TheGreatOutdoors
Anchor Network
TV Camera Man
VSVID7
Skyward Kick

ANI Media
Alister Chapman

ADDITIONAL MUSIC

Restrained Ominous Serenity
Written by Stephan Lindsjo

Alone in the Dark
Written by Vadim Kiselev

The Crime
Written by Marco Pesci

Beautiful
Written by Nancy Myers - Myers Media

SOUND EFFECTS CONTRIBUTORS

Fonogeno
J.R. Fountain
Sound Ideas
Hassan Khan Music Company
FX ProSound Audio Design
Catch 22 SFX
SFX Guru
Sound Chaser
Sound Rangers

THE PRODUCERS GRATEFULLY ACKNOWLEDGE THE FOLLOWING

Smithfield, NC Courthouse
Smithfield, NC Sheriff Department
Smithfield Airport
The Johnsons
Smithfield, NC Hospital
Schiller and Schiller Law Firm
Lawrence Realty
The King's Daughters Inn
Smithfield, NC Visitor's Bureau
Dr. Jon Nordby (Ballistic Specialist)
Scott McKaig, Esq.

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