

# UNITED WE STAND

WRITTEN & DIRECTED  
BY  
RICK FLOYD

PRODUCED BY  
SUNDRI NE LIMA

DIRECTOR OF PHOTOGRAPHY  
GIORGIO SCALI

PRODUCTION DESIGNER  
MELANIE PAIZIS JONES

COSTUME DESIGNER  
RHONA MYERS

EDITOR  
SANDRI NE C. ORABONA

VISUAL EFFECTS  
PATRICK POULATI ON

ORIGINAL SCORE  
DAVE HODGE  
SPOOKEY RUBI N FOR FINGER MUSI C

POST SUPERVI SOR  
ALESSANDRA PASQUI NO

CASTING  
JENNIFER LEVY  
LEILANI MUSIC

EXECUTIVE PRODUCERS  
SUNDRI NE LIMA  
DEBBI E MARTONE

THE CAST  
KYLE YASKIN  
MARK STERN  
KADO LENNOX  
ERIK MEINERTH  
VALERIE LONG

TODD ANDREWS  
LIAM BRENNAN  
KATHY BURRUS  
URSULA CHRISTIAN  
FLOYD CORDER  
DRAKE DUENAS  
TALLY DUKE FLOYD  
STEVE GARRETT  
TONY GILBERT  
IAN HOPPER  
DICK LANDINO  
ELSA LOPEZ  
EMNMA LOPEZ  
RICKY LOPEZ  
JAMES MEEHAN  
WILLIAM MILLES  
HUGH MUN

FI ACRE NI YI TE GE KA  
JORDAN PADDOCK  
NICK STEIN  
ANDAR SAWYERS  
ANDY SMITH  
ANTHONY VALDES  
WAYNE WAKINO  
TAMARA WALTIERE  
RYAN WELTZEIN

LINE PRODUCER  
SUNDRI NE LI MA

PRODUCTI ON MANAGER  
MI CHAEL W. GARCI A

PRODUCTI ON COORDI NATORS  
CARY GILLESPI E  
VI RGI NI E DROVOT

PRODUCTI ON ASSI STANTS  
ROBERTO RAMI REZ  
BRENDAN VAUGHAN  
FRANK CHI NCHI A  
KHI LMONY DOWNS  
HOLLY WI NSOR  
KYLE CORDOVA  
JUSTI N HART

FIRST ASSI STANT DI RECTOR  
BRAD ARNOLD

SECOND ASSI STANT DI RECTOR

MIKEY DEWINTER

CONTROLLER

RONI HYLE

LOCATION MANAGER

CHAZ ALLAN

LOCATION REPRESENTATIVE

TOMMY LEE

FIRST ASSISTANT CAMERA

COLLIN DAVIS

RORY MUIR

SECOND ASSISTANT CAMERA

DEB PETERSON

STILL PHOTOGRAPHER

FRED JAQUENEAU

GAFFER

JOHN MOORE

BEST BOY ELECTRIC

HAL GROSHON

AMA MCDONALD

ELECTRICIAN

CORY FOSTER

KEY GRIP

EZRA MIGEL

GRIP  
SPOOK JAMES

DOLLY GRIP  
SEAN DEVINE  
DANNY STEPHENS

VIDEO ASSIST  
JERRY MARSHALL

PRODUCTION SOUND MIXER  
EVAN EDER

BOOM OPERATOR  
GERARD VERNICE

CHOREGRAPHER  
SHAUNA WALKER

COSTUMERS  
NIKOYA GONZALEZ  
ALLY BLANKLEY  
MEGAN STEINMAN

HAIR DESIGN  
JAMES WAGNER

KEY MAKE-UP ARTIST  
AUTUMN BUTLER

MAKE-UP ASSISTANTS  
MICHELE EASTER

SARA MCCALIP

SET DJ  
NICHOLAS STEIN

STORY BOARD ARTIST  
RICHARD POULAIN

SET DECORATOR  
TALLY DUKE FLOYD

SET DRESSERS  
JERROD LITTLEJOHN  
JON STONE  
FIACRE NIYI TEGEKA  
JONATHAN WALTIERE

ON SET DRESSER  
DAVE STERZING

CONSTRUCTION COORDINATOR  
ANDY SMITH

PROP MASTER  
EDGAR ANGELES

ARMOUR  
DAVID AARON

SCENIC ARTIST  
LEONARDO SMITH

SPECIAL EFFECTS COORDINATOR  
LORRAINE FADDEN  
PYROTECHNICS COORDINATOR  
ROBBIE KNOT

ON SET FIREARMS  
JONATHAN WALTIERE

SOUND DESIGN/MIXER  
DAVE HODGE

MUSIC PRODUCER  
JENNIFER WARREN

MIXED AT FINGER 2<sup>ND</sup> STREET STUDIOS

END TITLE SONG  
"WELL DID, J A"  
WRITTEN BY  
JACQUIE ROGERS BUTCHERT

TITLE DESIGN BY  
ALESSANDRA PASQUINO

DVD COVER ART  
IRATXE MUMFORD

CRAFT SERVICE  
CLARISE BARROS

CATERING  
HOT WHEELS

INSURANCE  
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ASSOCIATE EDITOR  
SHAWN MITCHELL

BEHIND THE SCENES  
BARRY WALKER

ADDITIONAL WRITERS  
PETER QUIGLEY  
ERIC PATTERSON

LIGHTING BY  
PASQUAL LIGHTING  
MONSTER LIGHTING

CAMERA CRANES & DOLLIES BY  
J.L. FISCHER

SECURITY BY  
EXECUTIVE ASSURANCE

PRODUCTION SERVICES BY  
LOCATIONS CREATIONS  
INDEPENDENT STUDIO SERVICES

POST PRODUCTION SERVICES BY  
HERZOG PRODUCTION SERVICES



LAB  
FOTOKEM

FILM STOCK  
EASTMAN KODAK

FILM STOCK  
EASTMAN KODAK

THE DIRECTOR WOULD LIKE TO THANK

SUNDRI NE LI MA

ALESSANDRA PASQUI NO

DEWEY & STEPHANIE NICKS

JOHN MARSHALL, VILLI ANS I NC.

BERNARD RAHI LL, VILLI ANS I NC.

BRI CKYARD

MARK & TERRY JACOBY

TIM YOUNG

PAUL GI LMORE

A SPECIAL THANKS TO:

RICK & KAY FLOYD  
ANNIE LEIBOVITZ  
TOMMY MARQUEZ  
CALEB DESCHANEL

THIS FILM WAS SHOT ON EASTER SUNDAY

## **Rick Floyd**

Writer/Director    'United We Stand'

"Sign of a genius filmmaker, made me want to watch it over and over again." Alexandra Kotur - Vogue

"Intense and raw, Rick Floyd has crafted an emotional kaleidoscope." Kristie Smith - Vanity Fair

Having established himself at the top of his profession as a production designer for some of the most acclaimed photographers and directors in the business, Rick Floyd has turned his attentions to a new field; filmmaking. His debut short, 'United We Stand', won Best Picture in the Short Corner Market in Cannes, and is the kind of calling card that can't be ignored.

Given the fact that Rick Floyd turned a suburban parking lot into a full-blown war zone that looks to be straight out of Iraq, it's not surprising that his 'vision' has been his trump card in everything he has done. With an eye to the details, the nuances that distinguish reality, Floyd translates the breadth of his imagination into tangible, visceral experience. The audience not only sees and hears, indeed they feel, smell and taste, thus making the immersion complete. It is to this stage that, as a writer/director, Floyd now brings his profound understanding of the human condition.

Exploring the patterns of repeated suffering, 'United We Stand' weaves modern day wartime with past wars, child neglect, spousal abuse, racism, hate crimes, and echoes of Auschwitz. It is a dense tapestry that captures the smell, noise and confusion of war, and it is here that a single thread of humanity momentarily shines through. In the midst of the horror comes the need to make a connection, if just for a moment, with another human being. Weaving together the depths of human experience, 'United We Stand' is not only a film that's hard to shake, it also firmly establishes Rick Floyd's future as a director.

In his career as a production designer, Floyd has been sought out by such heavyweight directors as Caleb Deschanel, Joe Pytko and Patrick Demarchelier. He has worked with an impressive slew of icons in the photography world, including Peter Lindbergh, Terry Richardson, Bruce Weber, Steven Klein, Herb Ritts and the late, great Richard Avedon. For many years he collaborated with Annie Leibovitz as her creative director.

Floyd's production designs can be seen in some of the most well known advertising campaigns, and are also found in award-winning editorials in Vanity Fair, Vogue, W as well as numerous others.

'United We Stand' is currently traveling the festival circuit. Rick Floyd is in pre-production on his up-coming feature.

### Synopsis:

It's a pass through a battlefield, vignettes of past wars, repeated patterns. We follow the two soldiers to the basement of a bombed out building. The younger soldier is covered with blood and mentally detached. The older soldier, trying to calm him for fear of his own life, pins him to the basement floor and is forced to bite his mouth to muffle the yelling, despite that the men are heterosexual

The smell, the noise, the confusion, the desperation to feel something other than the guilt from rotting bodies at your feet. The idea of making a connection, if just for a moment, with another human being. Be it male or a female is uncontrollable. The bite turns to a kiss, the kiss to sex, the sex to a small window of serenity.

As a writer I don not think the movie is about homosexuality, heterosexuality, sex, or for that, even war. It's the impossible uphill battle to get through life. The repeated patterns, the cause and effect, the banging of the head against the same wall, alone. The you stumble upon another soul that gives you serenity, calmness, you feel safe and maybe even loved. And for a split second you feel as they say "at ease".

The reality sets in, reality... homophobia, hatred, fear, the things we are taught as a kid, then becomes the cause and effect, the repercussions, the bounce back. What do you do with the emotion now that you have done something that you have been trained not to do?

### Director's Notes:

My goal as a director was to take oil paintings and put them to motion. I used a 200 foot dolly track to roll through past wars to put in our face what we don't want to look at. It's a look at the way that humans treat each other based on fear and the way we do it over and over again.

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**BUSINESS** OF FILM

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CHRISTINA  
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NU IMAGE / MILLENNIUM FILMS  
PROUDLY PRESENTS  
AN EXCLUSIVE SCREENING  
45 MINUTES OF FILM FOOTAGE

A FILM BY IRWIN WINKLER

HOME  
OF THE  
BRAVE

OLYMPIA 7  
MONDAY, MAY 22<sup>ND</sup> 12 NOON

COMING HOME IS THE REAL BATTLE.



WRITTEN BY MARK FRIEDMAN DIRECTED BY IRWIN WINKLER  
CREDITS ARE NOT CONTRACTUAL

HILTON CANNES - SUITE 302  
PHONE 33.4.99.70.00 FAX 33.4.92.99.70.11



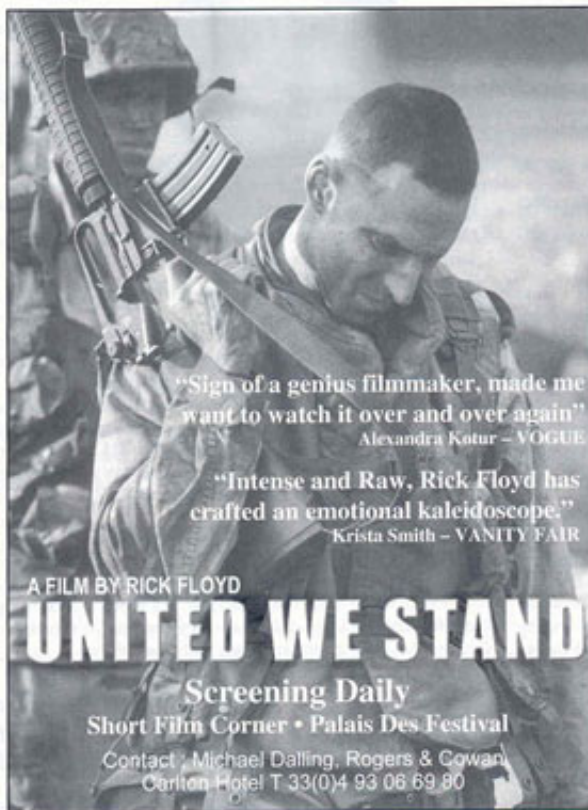
# MAKING IT OR MAKING IT HAPPEN WHAT DEFINES A PRODUCER PART ONE

## THE PRODUCER PROFILE CANNES 2006

films as well as TV movies for companies around the globe. However, when we address the Producer we are speaking of that band of entrepreneurs who are passionate about film or about the idea that if they have a project they believe in, they need to become a Producer to get it made.

**W**hen you speak to a Producer, just as it is common human nature in other enterprises, he is always aiming for the top draw, the theatrical release, the Oscar, but it takes many skills to attain that level, and it takes time. Milchan, like many of the producers mentioned or featured throughout this article, possesses that strong attribute necessary to be a Producer: commitment! That character trait defines the individual that he is. Character and strength of conviction are two of the many elements tangible and intangible that form the basis of what a Producer is. The producer's multifarious role is a labyrinthian endeavor and should not to be underestimated. Over the next daily issues we continue the ongoing discussion.

**TOMORROW PART TWO:**  
IN THE 80'S THE BUSINESS OF FILM  
DEDICATED AN ISSUE TO THE SUBJECT  
THE PRODUCER, THE DISTRIBUTOR,  
THE SALES AGENT. WE ARGUED THAT  
THEY WERE THREE DIFFERENT  
DISCIPLINES REQUIRING DIFFERENT  
SKILL SETS. IS THAT STILL TRUE TODAY?



"Sign of a genius filmmaker, made me want to watch it over and over again"  
Alexandra Kotur - VOGUE

"Intense and Raw, Rick Floyd has crafted an emotional kaleidoscope."  
Krista Smith - VANITY FAIR

A FILM BY RICK FLOYD  
**UNITED WE STAND**  
Screening Daily  
Short Film Corner • Palais Des Festival  
Contact : Michael Dalling, Rogers & Cowan  
Carlton Hotel T 33(0)4 93 06 69 80

### FILMOGRAPHY



DANNY DIMBORT

Finding Rin Tin Tin (executive producer)	2007
Til Death (executive producer)	2007
(producer)	
When Nietzsche Wept (executive producer)	2007
Home of the Brave (executive producer)	2007
The Contract (post-production) (producer)	2006
Deadly Water (TV) (post-production)	2006
(executive producer)	
The Death and Life of Bobby Z. (post-production)	2006
(executive producer)	
The Inquiry (post-production)	2006
(executive producer)	
The Wicker Man (post-production) (producer)	2006
88 Minutes (post-production) (producer)	2006
Attack of the Gryphon (TV) (post-production)	2006
(executive producer)	
The Black Dahlia (post-production)	2006
(executive producer)	
Zombies (post-production)	2006
(executive producer)	
The Tenants (producer)	2006
The Cutter (executive producer)	2005
The Mechanik (executive producer)	2005
Before It Had a Name (executive producer)	2005
Edison (executive producer)	2005
Today You Die (executive producer)	2005
Mozart and the Whale (executive producer)	2005

Throughout the Feature we have highlighted a subjective choice of a number of different Producers playing the game on many levels.

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# THE *Le Daily Supplement*™ BUSINESS OF FILM

Friday 19TH

DAY 3

SCREENING GUIDE  
INSIDE  
LE DAILY SUPPLEMENT

AT CANNES 2006 • EDITORIAL 04.93.06.41.49 ADVERTISING 06.18.62.78.45 • PUBLISHER ELPETH TAVARES

## Kessler Joins New Films



Craig A. Kessler

Continuing its expansion to further aggregate its production and acquisition slate, New Films International Executive Vice President Ron Gell announced just prior to Cannes that Craig A. Kessler has joined New Films International (NFI) as Vice President of Business and Legal Affairs. Kessler is responsible for negotiating productions and co-productions for NFI's expanding slate of titles. With the recent appointment of Luke G. Jones, Director of Co-Production finance, Nesim Hason, President of New Films, commented: "Luke and Craig's presence at the company brings us to the next level in our expansion plans, allowing us to pursue a higher number of acquisitions, productions, and co-productions." Kessler joins New Films International from Doug Liman's production company Hypnotic and reports to Gell.

## Cinemavault Teams On Van Gogh Remakes



Stanley Tucci & Sienna Miller

Nick Stiliadis, CEO of Cinemavault Releasing International, and producers Bruce Weiss of New York based Ironworks Productions and Dutch producer Gijs van de Westelaken of Column Productions have teamed to bring to international buyers at Cannes the remake of a trio of films from Dutch filmmaker Theo Van Gogh. Interview, directed by Steve Buscemi and starring Buscemi and

Sienna Miller, completed principal photography prior to the festival in late April. Blind Date, to be directed by actor/director Stanley Tucci, and I-900, to be directed by Bob Balaban, are set to go before the cameras during the summer in New York. Theo Van Gogh had planned to make the English language versions working with Weiss and Westelaken on the projects, before his murder in 2004. Producers Bruce Weiss and Gijs van de Westelaken brought Van Gogh's original camera crew to New York so that the films can be shot in the Dutch filmmaker's unique three-camera style. Some revenue from the films will set up a fund in Van Gogh's memory to support freedom of speech in filmmaking. Van Gogh is a direct descendent of Vincent Van Gogh's brother Theo. Nick Stiliadis is the executive producer on all three projects.



Rang De Bastanti headlines UTV's slate of product in Cannes. The film, which features superstar Aamir Khan of the Oscar-nominated Lagaan with soundtrack by A. R. Rahman, is the biggest Indian grosser of 2006. Based in Bombay, UTV is headed by Ronnie Screwala. UTV made its international debut at AFM. The company's integrated media business includes Motion Picture Production & Distribution, Television Production & Syndication, Post Production, Animation, Cartoons, Broadcasting, and Ad-Film Making.



## The Deadly Sins United We Stand

As short films increasingly become the prelude for upcoming film directors to launch their careers, Rick Floyd (pictured above), having established himself at the top of his chosen profession as a production designer for some of the most acclaimed and talented photographers and directors in the business, turned his attentions to a new field: movie-making. His film, *United We Stand*, makes its international debut at Cannes. It is both a short film (12 minutes) and a prelude to his first feature, a film dealing with the seven deadly sins, of which *United We Stand* will represent the sin of wrath. "For the last thousand years mankind has kept a list of seven vices alleged to be the root of all things dark in our world," says Floyd. "From each of these seven deadly sins, it was said, flow all other forms of human offense against one another. My concept for the film resurrects this largely forgotten catalog of vices, stitching together a series of short stories based on each of the sins - pride, envy, wrath, sloth, greed, gluttony and lust - as a way of exploring the larger social issues of our day."

COSTAS MANDYLOR ANGIE EVERHART CHRISTOPHER ATKINS

## PAYBACK

HE'S OUT FOR JUSTICE... PRISON STYLE.

SCREENING TODAY: 10:00 • Palais E

KATY JURADO IMANOL LANDETA ANA DE LA REGUERA

## a beautiful secret

by Leopoldo Laborda

"MAGNIFICENT"  
- VARIETY

SCREENING TODAY: 13:30 • Riviera 1  
SCREENING Wed. May 24: 16:00 • Palais C

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