

REZ BOMB
Press kit



REZ

roaring fire films presents a steven lewis simpson film
TAMARA FELDMAN - TRENT FORD - RUSSELL MEANS & CHRIS ROBINSON as Jaws

living is easy with eyes closed

BOMB



ROARING FIRE FILMS

PRESENTS

in association with
THE INTERNATIONAL FILM COLLECTIVE

A FILM BY

STEVEN LEWIS SIMPSON

REZ BOMB

Running time: 95 minutes

"a film production like no other bridging two different worlds, Oglala Lakota and white America"

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Downloadable images for press available from

<http://picasaweb.google.com/roaringfirefilms/REZBOMBPRESSPHOTOS>

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Cast List

Tamara Feldman..... Harmony
Trent Ford..... Scott
Russell Means Dodds
Arlette Loud Hawk..... Harmony's Mother
& Chris Robinson..... as Jaws
Moses Brings Plenty..... Johnny
Tokala Clifford..... Chilik
M. E. Loree..... Scott's Mother
John Colton..... Scott's Father
Joseph McKelheer..... Michael
Ken Hart..... Harmony's Father
Tracy Miller..... Store Manager
Toi Lyn Flick..... Counselor
Angel Mills..... Claudia
Steven Lewis Simpson..... Kyle
Timothy B. Puchner..... Doctor
Bradley Gates..... Prison Guard
Travis Funcher..... Scratch
Patrick Killer..... Bill
Robert Watters..... Jack
Jesse Black Bear..... Rob
Shawn Keith..... Joe
Harmony Blacksmith..... Harmony's Little Sister
Star Lite..... Harmony's Sister
Rex Beguin..... Gambler
Jeffrey L. Whalen..... Gambler
Tony Garnette..... Gambler
Ryan R. Lovell..... Violent Husband
Michael G. Massey..... Jaws's Muscle
Leah Beguin..... Store Clerk
Emory Rundle..... Store Security Guard
Janet Moran..... Casino Gambler
Heather Tuma, Valle Hendren
Mandy Whalen..... Safe House Women
Roman Leftwich, Brandon Fast Horse
Bruce Jacobs Jr..... Chasing Guys
Tyson Blacksmith..... Loitering Guy
Daryl Pipe on Head..... Loitering Guy
Bridgette Mills, Zaniyan Little
Ira Mills, Benjamin Mills
DeAndrea Mills, Summer Mills..... Hitch-hikers

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The Filmmakers

A Film BySteven Lewis Simpson
(Writer, Director, Producer, Cinematographer, Editor)
Produced in association with.....The international Film Collective
Executive Producers..... Keith Hayley
Robert Bevan
Sound Design & Original MusicSteven Lewis Simpson
Additional Music.....The Audio Network
© & (p) Audio Network PLC
Production Coordinator.....Rosemawaty Lawah
Production Assistants.....Angel Mills
Bridgette Mills
Casting Director.....Shauna Tocchet
Tocchet/Davis Casting
Casting Assistants.....Elizabeth Bond
DaJuan Johnson
Mitchell Fink
Sound Mixer.....Brandi Rice
Boom Operator..... Nick Gonzalez
Additional Sound Mixer.....Lee Ascher
Additional Boom Operator.....Ted Hamer

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Filmed entirely on location on
Pine Ridge Indian Reservation, Rapid City – South Dakota
Rushville & Gordon – Nebraska & Los Angeles

Plot Summary: Set on and around the poorest place in the USA, Pine Ridge Indian Reservation Rez Bomb is a love story/thriller about a Lakota girl and a white guy who are very much in love but get themselves into trouble with a brutal money lender and it is against the clock for them to bail themselves out.

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Synopsis

Set on and around the poorest place in the USA, Pine Ridge Indian Reservation, Rez Bomb is a love story/thriller about a Lakota girl and a white guy who are very much in love but get into trouble with a brutal money lender and it's against the clock for them to bail themselves out. To do so they have to confront their pasts and their families who oppose their relationship.

What a bad way to start the day. Getting out after six weeks in a South Dakotan jail for petty theft, Scott a white guy in his twenties, thought the day would be a rosy one only to be confronted by a loan shark who he owes a hefty debt to.

The lender, Jaws, runs a car over his hand as a warning and instructs Scott that if his debt including interest isn't paid off by midnight, its curtains. Now Scott thinks he can pay it courtesy of a stash of pills he acquired and has hidden inside a guitar back in his home, which he shares with his Lakota girlfriend, Harmony, which is on Pine Ridge Indian Reservation (the poorest place in the USA). In his eyes all he is required to do is off-load the stash onto a dealer friend giving him enough cash to pay Jaws.

Scott arrives back on the reservation, which is a world apart from the more affluent upbringing he had in Rapid City, South Dakota. There he discovers both Harmony and the guitar are missing. So he goes searching for them both.

We inter-cut his quest with Harmony's previous six weeks as she is also being hunted down by the loan shark and someone they scammed. After she takes a beating she finds out she's pregnant and gets offered a place in protective housing (they think the beating was from her man) allowing her to disappear from those chasing her. In the process she pawns all their valuables, including the guitar.

As Scott searches for her he is forced to confront his past and deal with both their families who are hostile to their relationship and while exploring this we also snap back in time and see their early days together dealing with their families and see the magic they created together that gives them solace from the rest of the world.

Audience

We see the film having a broader appeal than the "indie" film market as the central characters and their dilemma's appeal directly to the core audience of a film like Juno; A late teen early 20's crowd. Very much the same audience as Trent Ford built up a following from his film How To Deal (Co-starring Mandy Moore) but hitting them four years older and looking for a more mature film like this to relate to. The themes of being disenfranchised from their parents generation and mainstream society around them and the generational differences with prejudice is something they greatly relate to.

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Production Notes

Rez Bomb is one of the first universal (not culturally specific) stories ever to be told on an American Indian reservation and in this case it was Pine Ridge Indian Reservation, the poorest and most oppressed/controversial/troubled of any in the USA.

Accompanied by no more than a documentary sized crew filmmaker Steven Lewis Simpson entered this world with just his two lead actors and a script and in 18 shooting days walked away with a feature that gets at the root of the fabric of the reservation without it being a narrative feature. For once we hear the real distinct accents, from the exact reservation rather than a broad mix of various actors from tribes throughout the USA and Canada.

By Steven Lewis Simpson

“In 1996 an investor in Edinburgh who was an admirer of my first feature film was interested in backing me to make another feature and kicked me some money to shoot a promo of it. I knocked around a few story ideas and a couple of weeks later I’d handed in a first draft of a project called Pulse that was set in Edinburgh. About 2 months later I’d finished shooting the opening nine minutes as a promo to secure the financing. Things were moving well. The promise of finance for the full feature failed to materialize however so I took the project out to market and got a lot of interest in the industry. Top-notch sales companies and gap finance companies were interested in footing half the cost but the soft money didn’t bite and without any suitable names to provide the sales estimates required to unlock the finance things soon stagnated. So I put the project on the shelf and went and produced and directed a couple of other features as well as getting involved in some other projects.

Now twelve years on I’m completing post-production on that very project (now called Rez Bomb). Nothing new in that since our business is littered with films that did the rounds for years, but in my case the project went from being located in the seamier side of Edinburgh to Pine Ridge Indian Reservation in South Dakota the poorest place in the USA. When I look at the project now it would have been strange for it to have been made anywhere else.

Bear in mind that the American Indian has suffered extreme racism and violence fueled directly by the racist manner that have been depicted in the movies. Still to this day they are the most prejudiced against group in Hollywood.

I produced and financed the film through my Aberdeen (Scotland) registered company Roaring Fire Film Production Limited. Our leads were flown out from LA and were all established but the rest of the cast were all from the reservation and the outlying communities and lent so much authenticity to the film.”

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Production Notes (Continued)

Casting:

"What should have been the hardest role on the film to cast turned out to be the easiest. Finding an actress with experience, on screen presence, beauty and acting chops that also had American Indian heritage isn't the easiest of tasks since it's a smallish community population wise and Hollywood has never been receptive when it comes to casting American Indian actors except in culturally stereotypical roles."

Then I saw Tamara Feldman in her first ever performance playing an American Indian character in Smallville. She totally lit up the screen and had more than enough screen presence to grab an audience's attention. From then on she was top of my list. Upon meeting and auditioning her I could see she had a depth to her performance greater than in any I'd seen of her on screen before. When her commitment to the project was added it was clear we had our Harmony. No one else was even auditioned for the role.

When it came to casting the role of Scott I had a great volume of actors in LA that fit the bill on paper and many were auditioned but none quite fit. I then remembered a friend in London had told me about Trent some time before and I told my casting director to send the project to him. Funnily enough before she even made the call Trent's agent rang her to put him forward for the role. The first thing I remember from the moment I met him was how courteous and well mannered he was. All through the production he became a great ambassador for the film with the local community."

The money lender Jaws is played by veteran actor Chris Robinson. "The thing that sprung to mind when auditioning Chris is this guy is a pro. He so stood out to me and my casting director. There was none of that fumbling around with the material that you can often find with actors in auditions. He just had it down. I was a pleasure to work with someone with that degree of experience with the craft.

I have known Russell Means since 1999. The funny thing is his role was written for a white guy in his forties but I couldn't find anyone charismatic enough. Then Russell came to mind and was perfect. It was a great success. The irony is this is the first film Russell has shot on Pine Ridge where he was born and yet it is to my knowledge the first role he has played that was not written for an American Indian. Someday casting in LA will hopefully move beyond the point where most American Indian actors only audition for Indian roles and rarely ever generic ones.

From casting the Oglala characters locally we got that resonant sound in their accents that some people find flat but is authentic to the area. One of our leads who had never acted before, Arlette Loud Hawk's family is described by the FBI as being one of the two most hostile families in the most hostile area in the USA. She's been a good friend of mine for a number of years since I started filming a feature documentary A Thunder-Being Nation about the reservation in 1999. The epic documentary is also in post. It certainly was a character filled set.

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Production Notes (Continued)

The combination of experience and inexperience in the cast made for an interesting mix. The best thing was that the leads were committed to the task and patient with the non actors. We shot everything. When working with the untrained there is no distinction between rehearsals and the shoot. Sometimes the first thing you were given was the most honest and best and sometimes we had to run the scene again and again until they settled. The key thing I'd figured was non actors didn't understand the role of the director so I'd let them build as direct a relationship with the actors as possible and the trained actors would guide them through the scenes. It helped make it a personal experience between them and feel less self conscious. Though it is fair to say the actors' patience and humor became a huge resource too.

The best moment for me was filming on Arlette Loud Hawk's birthday. We were shooting the scene with her, the character of her husband and Jaws and were using her real home as the location. Now Arlette became a bit star struck initially working with Chris Robinson as she revealed that when she was in college she'd run home early to watch General Hospital when it was in its heyday and Chris was one of its stars. She was so excited to be working with him. Then Trent and Tamara turned up with a cake, flowers and a brick of cigarettes for her and we all had a party for her. It must have been one of the most memorable birthdays of her life and considering Arlette has had an extremely hard life it was great to open the door to that experience.

The shoot

The production spanned both the Lakota Indian community on the reservation and the white community in nearby Nebraska and we were embraced by both and provided a small bridge between these two divided communities. Things work differently on reservations so the production had to adapt quickly to changing situations. Changing weather also was a key factor. Day one was in the low eighties and less than a week later was in the low thirties and snow. By our last day it was in the seventies again.

You can't go into a reservation like Pine Ridge with a full film production machine and make it work. It's totally the wrong energy. A well known producer I know had warned me before going there that I should shoot it anywhere else as Pine Ridge was too remote and under resourced. But I know Pine Ridge well enough to know that it would work if we made it from the inside out on the Rez. The key was to have a production of the scale of a documentary. No art department or sets, nothing artificial. Shoot it exactly as it is. So we'd rent peoples homes and other than adding in the odd action prop the homes were exactly as we found them. That way we don't have to write in to the narrative any description of the world its set in as the image does it all for us. Also it gives our lead actors the real space for their characters to respond to.

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Production Notes (Continued)

The tribal government was really helpful but on the reservation things happen at their own pace so we had to become flexible to that and the schedule floated around to accommodate that. Indeed I walked away from the Tribal President Alex White Plum’s office with a letter from him saying I had full approval to film throughout the reservation and in any facilities they controlled; Fantastic!

As great as all sides were it is a shock that two communities who were phenomenally hospitable to us still can have great tensions between them. One white guy in Rushville announced to me in all seriousness when drunk that “if he had Russell Means in the cross hair of his rifle he’d pull the trigger”. The next day I was bringing Russell to town for the shoot.

But the people of Rushville could not have looked after us any better. The closest motel to Pine Ridge village was there and soon we built up a great rapport with folks all around town. The owners of the hotel, bars, restaurant and bowling alley were not all just fantastic they let us film there. Rushville at night became our back lot it was so quiet and the cops never batted an eyelid regardless of whatever rig we’d strapped onto the cars or lights we’d placed on the streets. My advice to indie film makers is film in small town America, the costs of travel get blown away by the free access to locations. It beats out filming in LA any day of the week. The word permit doesn’t exist in these places.

Spiritual stuff

One constantly hears clichéd stories about spiritual Indian stuff happening on the rez for good reason and the strange thing about working in “Indian time” is that although it would be considered the worst thing imaginable for a film shoot, sometimes it was problematic for us. I must admit I submitted to the rhythm of it and generally it worked out well. The classic example was the casino shoot. I’d cleared use of the casino with a PR guy for the tribal president’s office weeks before the shoot but as we made our way through the production a contact I had informed me it was the gaming commission not the president’s office that needed to give the green light. The problem was I was so swamped with the shoot and my tiny crew that I kept putting back dealing with it.

As we neared the last week I chased it and was told that I’d have to pitch my intent to the full commission at their meeting on the following Monday night, our last day of filming with the crew flying out the next afternoon. I was also informed the last two filming requests were turned down. Most filmmakers would be pulling their hair out but I didn’t panic but submitted to the fact it would all work out the way other things had. I pitched to them while our wrap party was kicking off and they liked what I had to say and gave the all clear to start shooting at 9am the next day.

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Production Notes (Continued)

We shot for a couple of hours and worked with great efficiency then the crew and cast headed to the airport at Rapid City. Our base in Rushville was two hours from the airport and the casino exactly half way in between and from leaving the casino the crew had the perfect, comfortable amount of time to get to the airport. In our entire schedule it was the most efficient time we could have shot it. The ways of the Rez had looked after us again.

On the shoot I had Rosy Law as my right hand person, two of a sound crew and two part time production support people on the Rez. Crazy but true. I have to admit I really needed a left hand person too. But we made it through. The thing I wonder when shooting in such a run and gun manner is that when experienced actors come into the midst of it do they not wonder what the hell they got themselves into? There are certainly leaps of faith in this business.

When Chris Robinson turned up in Rapid City he was driven a car park we were filming in and was confronted by our miniscule crew and the car park was full of cars. We had approval to film there but it was still a working day and we were told the car park wouldn't clear till knocking off time at 4pm. So we started shooting and taking breaks while people drove their cars out and by the time we were ready for the wide establishing shots the place was deserted and perfect. But god only knows what was going through Chris's mind but he was a very positive support on location. At the end of the day whatever went through our minds we were always humbled by the desperate plight of those on the reservation. Seeing that day in day out always kept us from getting too caught up in our own production woes.

From production into post

In post I like to get so immersed in the footage and organize it in a way that I can only use the best option. I didn't have an assistant so I didn't have the luxury of missing a thing. It was a long laborious process as I used a lot of technical processes within the image and played a lot with the color scheme throughout the cut till I settled on the right feel. I created lighting within shots and new points of focus within effects packages to give the film a greater texture. My regular sound designer was not available so I saw it as an opportunity to expand my knowledge of sound design so took on doing the sound design also. The music is a mix of prerecorded music mixed with my own edits and compositions.

Final thoughts

The experience was so rewarding that I'm developing a television drama series set on the reservation. The dollar is so low at the moment that it's so cheap to finance out of Europe and shoot in the US. Even though we shot entirely on location we still came in about 35% under budget. A low budget film could be made in the US for half the cost of that of the UK. Certainly the patience with the project has delivered a production experience more memorable than I could have ever imagined.

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PINE RIDGE INDIAN RESERVATION

The current geography of the Pine Ridge Reservation (South Dakota) of the Oglala Lakota (Sioux) sees it stretch from the Nebraska/South Dakota border, up to the Badlands on its north side and the Black Hills bordering its western side. In its current form it is larger than the sixteen smallest nations on earth.

US censuses over the decades have shown Shannon County (completely contained within Pine Ridge) listed as the poorest county in the US. The levels of poverty and unemployment within Pine Ridge exist at a third world with an annual per capita income a third of that of Namibia). They have 80-85% unemployment, the second lowest life expectancy in the western hemisphere after Haiti and in the mid seventies was the murder capital of the USA with as high a percentage of political murder and disappearance as that of Chile under General Pinochet through the same period.

In 36 weeks under the particularly brutal Tribal Government Regime of the infamous Richard (Dick) Wilson in the 70's, there were over sixty AIM (American Indian Movement) members and supporters killed in the Pine Ridge Reservation area, where the FBI held "pre-eminant jurisdiction", not one was solved through that period by the Bureau. In most instances no investigation was ever opened. Throughout this period it became the main focus of activities from AIM, recognising Pine Ridge to be the front line in their struggle. In 1975 the deaths of two FBI agents in the village of Oglala on Pine Ridge during a firefight where the FBI killed an AIM member lead to the dubious conviction of Leonard Peltier for their killings. Pressure from a large number of US senators and human rights activists are calling for the conviction to be overturned.

Within Pine Ridge lies Wounded Knee, the most symbolic place in the US, representing the struggle of the American Indians. In 1890 it was the site of the last act of the Indian wars when the 7th Cavalry massacred approx. 300 Lakota (mainly women and children).

In 1973 it was the location of a 71-day siege between the US authorities and members of AIM (American Indian Movement) who had taken over the massacre site as part of a protest over the continuing oppression of their people. One of the leaders was Russell Means who was born in the small town of Porcupine, only 10-15 miles North of Wounded Knee.

Other Indian Nations in America look to Pine Ridge, the land of Crazy Horse, Red Cloud, Wounded Knee (1890 & 1973) and the people who killed Custer to provoke change.

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STEVEN LEWIS SIMPSON BIOGRAPHY



At 18 Steven Lewis Simpson was the youngest fully qualified stockbroker and trader in Britain. Authorised to give financial advice by the three main regulatory organisations: IMRO (the banking regulator), LAUTRO and the Stock Exchange.

At 22 Steven moved to Los Angeles to work for the legendary Roger Corman's Concorde Pictures. He returned to the UK in May 1993 and shot *TIES*, his first feature film, which he wrote, produced, directed, edited and financed through his company Roaring Fire Films. *TIES* premiered at the Edinburgh Film Festival in 1994 and won best film at the Cherbourg Film Festival.

Steven then shot his first documentary *TIMOR TIMOR* in West Timor, Indonesia, which he co-produced with the production/sales company Pretty Pictures in Paris. He produced and co-edited the award winning surreal fairy tale, *FROG* from director Steven Morrison, which was broadcast on Canal + (France). He also associate produced the black comedy feature, *RESURRECTING BILL*.

Steven also dipped his toes into the music world with the release of two critically acclaimed albums featuring a track he collaborated on with composer/musician Future Pilot AKA. The collaboration continued with Steven directing two videos for him.

2003 saw him complete the feature, *THE TICKING MAN*, an action-thriller shot in Edinburgh and rural Scotland, which premiered at the Montreal World Film Festival in 2003 and received an amazing audience response. It has since sold to numerous territories around the world. In 2004 he started shooting a thriller, *RETRIBUTION*, in Edinburgh, which premiered at the Montreal World Film Festival in 2005. Some of the biggest producers in the business are pursuing the projects with a view to producing a big budget Hollywood remake based on these films.

Steven recently completed the love story/drama *REZ BOMB* shoot on location on Pine Ridge Indian Reservation and in Nebraska. The film is unique in that it is the first universal story to be set on an American Indian Reservation. It stars Tamara Feldman, Trent Ford, Russell Means and Chris Robinson. It received its World Premiere at the Montreal World Film Festival 2008.

He is also in post-production on a feature documentary about the Oglala Lakota called *A THUNDER-BEING NATION*, also shot on Pine Ridge Indian Reservation. It has been filmed over the last seven years. He has many other projects in development and fifteen completed feature film screenplays.

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STEVEN LEWIS SIMPSON FILMOGRAPHY

REZ BOMB (feature film)

(In post -production) Roaring Fire Films
(writer/director/producer/editor)

A THUNDER-BEING NATION (feature-length documentary)

(in post-production shot between 1999 to 2008) Roaring Fire Films
(writer/director/co-producer/editor/photography)

RETRIBUTION (feature film)

Roaring Fire Films/Guerilla Films/The International Film Collective/
The Film Development Partnership II LLP/Scottish Screen/First Scottish
(writer/director/producer/editor)

THE TICKING MAN (feature film)

Roaring Fire Films/Scottish Screen/First Scottish
(writer/director/producer/editor)

BEAT OF A DRUM & OM NAMAH SHIVAYA

Roaring Fire Films
Music videos for Future Pilot AKA (producer/director/editor/photography)

FROG (film)

Bureau of Strange Happenings (producer/co-editor) writer/director Steven Morrison
Winner Frank Coplestone first time directors award

RESURRECTING BILL (feature film)

St. Moritz Prods. (associate producer) writer/director Faye Jackson

TIMOR TIMOR 50min (documentary)

Roaring Fire Films/Pretty Pictures (Paris) (writer/director/producer/editor/photography)

PULSE 9min. (feature film promo)

Roaring Fire Films (writer/director/producer/editor)

TIES (feature film)

Roaring Fire Films (writer/director/producer/editor) Winner Best Film Cherbourg Film Festival

FEATURE SCREENPLAYS (in addition to those listed above)

THE GUV'NOR	Adapted from Lenny MacLean's bestseller
THEME PARK	Conspiracy Thriller
DOG EARED DEVILS	Character adventure
MACBETH	Adapted Screenplay
THRONE OF DESTINY	Adapted from "MacBeth the King" by Nigel Tranter
PROJECT "B"	Untitled drama
5 DAYS IN AUGUST	Gangland/action
ADEQUATE FORCE	Action/Thriller
DEATH IN A BLUE ROOM	Action/Thriller
WESTMINSTER UNZIPPED	Political comedy
3 PROPHETS	Drama

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Cast Biographies



Tamara Feldman as Harmony

Tamara is in the process of making her mark on both the large and small screen. Viewers have fallen in love with her "Dirty, Sexy, Money" character "Natalie Kimpton," the spoiled but sweet Manhattanite who is in love with the youngest son of the infamous Darling family and next she bursts into the cast of Gossip Girl. On the big screen, Feldman was with Bruce Willis in Perfect Stranger and opposite Joel David Moore in the cult favorite Hatchet. Up next she has a small role in the highly anticipated Harold and Kumar Escape from Guantanamo Bay and lead roles *The Gift*, for Joel Silver's Silver Pictures and the independent dram A Woman Called Job.

Born and raised in Kansas, Feldman moved to Chicago in her late teen's to work as a model. She soon found herself in San Francisco and at the suggestion of several people who thought she had the makings of a great actor, she began to study the craft. Soon after she was approached at the Haight Street Festival with an offer to star in a commercial, which she did. She then used her earnings to move to Los Angeles and start studying acting more seriously while still starring in national commercials for products like Levi's, Geico, Icebreakers, Nokia, and Canon just to name a few. She also began working on TV shows, with guest-starring roles on series like "Smallville," "Boston Public" "Monk" and "Supernatural". When not on a film or TV set, Feldman is continuously honing her craft. In addition to her acting career, she also sings and plays bass in a local Los Angeles band, The Supersonic Jets.



Trent Ford as Scott

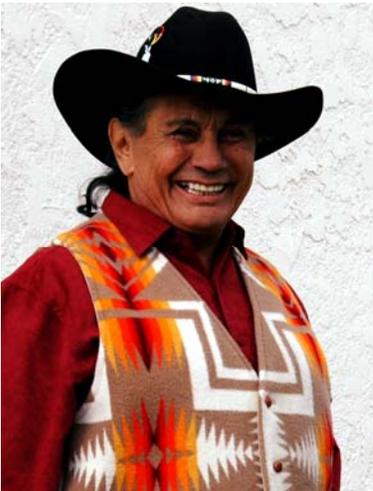
The son of a U.S. Navy test pilot and an English air stewardess, Trent Ford should have expected an interesting ride. Despite attending 13 schools up to the age of 18, Trent still attained the grades to attend Clare College, University of Cambridge, whilst setting several academic records on the way. Frustrated with the cronyism of the university drama, he decided to throw himself fully into his hitherto undisclosed passion-film and acting. Three starring roles in films were completed in sync with his studies- Deeply, with Kirsten Dunst; Slap Her She's French! with Piper Perabo and Robert Altman's Gosford Park, for which an ensemble BAFTA was awarded.

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Cast Biographies (Trent Ford - Continued)

Upon his MA graduation, Trent elected to test the depths of Los Angeles and saw quick success in both fashion and film; Starring alongside Mandy Moore in How to Deal made major inroads into the heart of teen America, landing him opportunities to represent Gap, Valentino and opposite Scarlett Johansson in a Calvin Klein campaign. At the same time, a run on the West Wing demonstrated he had lost no ability in dealing with more nuanced, mature roles.

Next followed roles that have moved him beyond being witty eye candy to becoming a matured, composed actor, capable of many modes of expression. There are comedies- the deadpan, surreal Park- winner of several film festivals and a turn as an absurd fop in the glossy 1/2 hour comedy, The Class directed by James Burrows. How about a turn as a racist sociopath? No problem, say the makers of Life. To date, the most comprehensive demonstration of Trent's abilities has to be the explosive and wrenching tragedy September Dawn, co starring Oscar winner Jon Voigt. In this piece we see a mature young man, capable of carrying a large budget film, displaying an understated gravity that only the churlish could miss. He most recently completed filming the comedy/drama Possessions co-starring Autumn Reeser and Jaime Murray.



Russell Means as Dodds

Russell was born an Oglala Lakota Indian on the Pine Ridge Indian Reservation. He was the first national director of the American Indian Movement (AIM) and is described as the most famous American Indian since Sitting Bull through civil rights actions greater in scope than those of Malcolm X or the Black Panthers. All that is today spoken about from that era is Marlon Brando turning down the Oscar for the Godfather in solidarity with the Wounded Knee occupation that Russell instigated and was taking place at the time on Pine Ridge (the US government fired 130,000 bullets in on a small community there over 71 days).

Through the rest of the seventies Means spent much of his time in court fighting the US governments attempts to incarcerate him for his role as a civil rights activist and he survived numerous attempts on his life. Russell's other achievements include being Larry Flynt's running mate for US president in 1984. In 1987, he joined the US Libertarian party and announced his candidacy for the party's presidential nomination. (He narrowly lost the nomination to Congressman Ron Paul.) He has championed the rights of indigenous peoples in other countries as well as the US. In a televised speech to the 2000 Libertarian Party National Convention, Means said that he prefers the label "Indian" to the more politically correct "Native American." "Everyone who is born in America is a native American" he said. His acting career started at the top as third lead in Last of the Mohicans after Daniel Day Lewis and Madeline Stowe. His credits also include Natural Born Killers, Pochahontas and Curb your Enthusiasm.

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Chris Robinson as Jaws

Chris is a veteran actor in the business for over fifty years and star of countless television series and films. Born in West Palm Beach, Florida Chris was a young adult actor and stunt man starting his career in such films of the 1950's as Diary of a High School Bride and The Beast from Haunted Cave. He is best know for playing the starring role of Doctor Rick Webber during the heyday of General Hospital but for a time he was also a director of major hit TV shows in the seventies like Canon, Beretta and Barnaby Jones. He lives in Arizona and has five sons.

The Production Company

Roaring Fire Films (RFF) was established in 1993 to produce TIES, the first independent Scottish film of the nineties, which premiered at the Edinburgh International Film Festival and winner of Best British film at Cherbourg Festival. RFF has produced a range of projects since then including the feature films, THE TICKING MAN, RETRIBUTION and the feature documentary A THUNDER-BEING NATION, which is currently in post-production.

The company's experience in low-budget production is unique within Scotland. Combining direct production experience blended with RFF's proprietor Steven Lewis Simpson's initial experience working for Roger Corman's highly efficient studio as well as the skills from his previous career as a stockbroker and financial advisor. The blend of financial experience, with a diverse film making talent and a broad knowledge film making process makes Simpson the perfect person to lead such an endeavour.