



UNDEFEATED

PRODUCTION NOTES

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MPAA Rating:

PG-13 for some language

UNDEFEATED– PRODUCTION NOTES

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**CREDITS
FILMMAKERS**

Directed and Edited by	DAN LINDSAY AND T.J. MARTIN
Produced by	RICH MIDDLEMAS
Produced by	DAN LINDSAY
Produced by	SETH GORDON ED CUNNINGHAM GLEN ZIPPER
Executive Producer	RALPH ZIPPER
Executive Producers	NIGEL SINCLAIR GUY EAST CHRIS MILLER SEAN COMBS
Executive Producers	NEERAJ KOHLI AND PAOLO COPPOLA
Executive Producers	JILLIAN LONGNECKER MICHELE FARINOLA
Music by	MICHAEL BROOK
Directors of Photography	DAN LINDSAY AND TJ MARTIN
Music Supervisor	SANDY WILSON

FEATURING

COACH BILL COURTNEY
MONTRAIL "MONEY"
CHAVIS
O.C.
COACH MIKE RAY

SYNOPSIS

Set against the backdrop of a high school football season, Dan Lindsay and T.J. Martin's documentary UNDEFEATED, an Academy Award® nominee for Best Documentary Feature, is an intimate chronicle of three underprivileged student-athletes from inner-city Memphis and the volunteer coach trying to help them beat the odds on and off the field.

Founded in 1899, Manassas High School in North Memphis has never seen its football team, the Tigers, win a playoff game. In recent decades, the last-place Tigers had gone so far as to sell its regular season games to rival schools looking to chalk up an easy win.

That began to change in 2004, when Bill Courtney, former high school football coach turned businessman, volunteered to lend a hand. When Courtney arrived, the Tigers were accustomed to timeworn equipment and a sorry patch of lawn as a practice field. Focusing on nurturing emotional as well as physical strength, Courtney has helped the Tigers find their footing and their confidence.

The 2009 Summer/Fall football season promises to be the Tigers' best ever – perhaps the season that finally breaks the 110 year-old playoff jinx. It's the senior year for the team's star player, O.C., a left tackle blessed with power, size and speed. With football scholarships hanging in the balance, O.C. will have to juggle practice with the study sessions he needs to pass crucial exams. Also playing his last season is undersized offensive lineman Montrail – known to all as “Money”-- an earnest honors student hoping to score an academic scholarship. For Chavis, a talented linebacker in his junior year, the challenge of 2009 lies in keeping his explosive temper in check – something the willful teenager isn't always interested in doing.

For players and coaches alike, the season will be not only about winning games – it will be about how they grapple with the unforeseeable events that are part of football and part of life.

ABOUT THE PRODUCTION

Producer Rich Middlemas wasn't looking for professional inspiration when he pulled up the online edition of the *Memphis Commercial Appeal*, the largest newspaper in Memphis. It was early February 2009, and Middlemas -- a self-described "crazed college football fan" -- was catching up on the news out of his alma mater, the University of Tennessee, and its football team, the Volunteers. "I was following the recruiting, as I am wont to do, year after year," he laughs. "The new coach at UT, Lane Kiffin, was making a scouting trip and his first stop was in Memphis to visit with a couple of kids. I didn't recognize their names, and there was a link to another story at the end of the page. I clicked over to that, never in a million years thinking that it would spawn a movie idea. But that's what happened."

Written by Jason Smith, "Raising O.C.: Three Families Have Arms Around This Top Prospect" was about a 16-year-old named O.C., a big, powerful and stunningly fast left tackle on the Manassas High Tigers in North Memphis. In an effort to raise his grades and take advantage of college athletic scholarships, the African-American teenager from hardscrabble North Memphis was living part-time in affluent East Memphis, where he received regular tutoring at the home of Tigers volunteer coach Mike Ray. He spent his weekends back home with his siblings and his grandmother, Ethel Hayes, who had raised him since age 2.

In its broad outlines O.C.'s situation was reminiscent of that of pro football player Michael Oher, as chronicled in Michael Lewis' 2006 nonfiction bestseller *The Blind Side*. The book was in fact discussed in Smith's article (the film hadn't yet been made), and Middlemas had read it several months before. "I remember thinking when I read *The Blind Side* that it would have been such an interesting world to chronicle on film. So I was somewhat gob-smacked when I read the article about this kid, O.C., shuttling between these two disparate worlds in order to improve his grades," says Middlemas. "But whereas Michael Oher had been on his own and was plucked from the inner city, moved to the suburbs and put in a private school, O.C. had a family and was living at home part-time. He was still going to the same school, and he was still able to be around his friends. I thought it was a really compelling story."

Middlemas brought the article to the attention of his friends and fellow filmmakers, Dan Lindsay and T.J. Martin, who shared co-writing credit on the documentary *LAST CUP: ROAD TO THE WORLD SERIES OF BEER PONG*, which Lindsay directed and Martin edited. Middlemas, Lindsay and Martin had previously talked about finding a project to make together. Lindsay and Martin agreed on the potential inherent in the story of the young athlete and the people who had come together across racial and socioeconomic lines to help him pursue his dreams. “This wasn’t only a sports story,” says Martin. “We definitely thought it was worth looking into.”

The filmmakers managed to get in touch with Coach Mike Ray, who in turn put them in contact with another volunteer coach mentioned in the newspaper story, Bill Courtney. The two coaches were a little perplexed by the filmmakers’ interest, but were agreeable to meeting them. “I think Mike and Bill thought that we were kind of crazy to think that there could be a movie there. But they welcomed us to come out and visit,” remembers Middlemas.

Lindsay and Middlemas travelled to Memphis in late March and began to learn more about the Tigers and met Bill Courtney, who in 2001 bought a lumber business in North Memphis, an area that had gone downhill with the closing of a Firestone tire factory. In the spring of 2004, Courtney began volunteering as an offensive coordinator to the Tigers. Prior to Courtney’s arrival, the Tigers regularly went entire seasons without winning a game. The underfunded football program raised by money through “pay games”: matches with rival teams who paid for the opportunity to sharpen their skills while pummeling the Tigers. Now pay games were a thing of the past, and the Tigers had improved enough to attract the kind of talented players who would have shunned the team before. And the upcoming 2009/2010 season was shaping up to be the Tigers’ best yet. Coach Courtney strongly believed the team had a real shot at winning its first playoff game in the school’s 110-year history.

Along with an unexpectedly dramatic story, the filmmakers found a compelling mix of personalities at Manassas High School. To begin with, there was O.C., a formidable force on the field and, in Lindsay’s description “a lovable giant” off the field. There was Coach Courtney, a perceptive, charismatic and compassionate man whose commitment to the student athletes had deep personal roots. And there was the Tigers’ offensive tackle, Montrail, nicknamed “Money,” a personable, hard-working honors student with his sights set on an academic scholarship; when

Middlemas and Lindsay first met Money, he was helping Coach Courtney open the weight room one morning.

By the time Lindsay and Middlemas returned to Memphis for a second visit at the end of May, UNDEFEATED had evolved from the story of an individual player to the story of the team and the volunteer coaches who concerned themselves with the personal welfare of their students as well as their athletic performance. They began filming interviews with Money, starting with a visit at the house in North Memphis where he lived with his grandmother. Remembers Lindsay, “Money took us into the backyard and showed us his pet turtle. He picked up the turtle and starting telling us about it, and how it protects itself with its hard shell. It was an incredible moment, and said so much about who Money is. To have that happen on our first day with him affirmed to us that he belonged in this film.”

Meanwhile, Lindsay, Martin and Middlemas had begun making key creative and logistical determinations about how they would tackle the film. They opted for a classic cinéma vérité approach, which would enable them capture events in real time while delivering authentic, fully dimensional representations of the individuals featured in the film. They decided to limit the production crew to the three of them, with Lindsay and Martin assuming camera and sound duties as well as direction. And they agreed to relocate to Memphis for the entirety of the production, which would allow them to better understand their subjects and the community they lived in.

It was approach that found favor with the Tigers’ volunteer coaches, as well as the school’s principal, Dr. Gloria Williams, and the Memphis School Board. “Bill and Mike were understandably very protective of the kids on the team. All the adults were,” Lindsay comments. “A community like North Memphis doesn’t get its story told very often, and when it does happen it’s often sensationalized. That was the last thing any of us wanted to do. We wanted to make a movie that let the characters tell their own stories, and brought viewers into the experience.”

Adds Middlemas, “We felt like it was only appropriate to have a boots-on-ground team that was limited to Dan, T.J. and me. For the school board, one of their biggest concerns was that we not be a distracting presence in the school, because obviously their mandate is to educate these kids. At the same time, the type of film we wanted to make – intimate, fly-on-the-wall – lent itself to a small footprint.”

During both trips to Memphis, Lindsay had been forwarding footage back to Los Angeles, so Martin could begin preparing a reel to present to potential production partners. The clock was ticking as the team reassembled in Los Angeles in June: the Tigers football season would begin in August, and the filmmakers wanted to be settled in Memphis in July, when practice would begin.

They were able to get a meeting with director/producer Seth Gordon and his producing partner Ed Cunningham, whose joint credits include the acclaimed documentary *THE KING OF KONG: A FISTFUL OF QUARTERS*. Both Gordon and Cunningham -- a former pro football player and on-air sports commentator for ABC and ESPN -- were impressed by the footage and by the filmmakers. Said Gordon, "It was clear from the way the footage was assembled that Dan and T.J. were extremely talented filmmakers. All three of them had great passion for the story and a commitment to telling it honestly. Ed and I immediately knew we wanted to be involved."

UNDEFEATED also became the first non-music title for the documentary production company Spitfire Pictures, which came on as an executive producer alongside its parent company, Exclusive Media, and Zipper Bros. Films.

The story struck a chord with singer/record producer/actor/entrepreneur Sean Combs as well, who has since come on board as an Executive Producer. "My own personal experiences drew me to this project but I think it's important for audiences to know that this is not a football story; it's really about the human experience which connects us all. Hard work, dedication, courage, hope and fortitude are the overarching themes in *UNDEFEATED* and I am passionate that everyone who sees this film will be inspired," said Combs.

Lindsay, Martin and Middlemas moved to Memphis in mid-July, 2009. Team practice for the summer and fall had begun and the directors immediately set to work, filming practices, talking to the kids and filming some of students in their homes. Having determined that they would follow O.C. and Money through the coming season, the filmmakers then found their third student character in Chavis, a linebacker entering his junior year. An intelligent and gifted athlete with a hair-trigger temper, Chavis had only recently returned to Manassas after spending 15 months in a youth penitentiary. Comments Lindsay, "From his first day of practice, Chavis attracted attention. And for sure, he caused problems. It was clear he was going to play an important part in the team's story."

Martin and Lindsay were never without their cameras, and they made it a point to go to every Tigers practice. Said Lindsay, “Within two sessions, we realized practice would be ground zero for all the stories. It was oftentimes very difficult to find the players on the team; a lot of them don’t have cell phones and trying to lock down where they were actually staying was sometimes difficult. So practice was the place where we could always catch up with everybody. And, of course, things were happening in practice. This was where the day-to-day work of building a team was being done; this was where everyone, the kids and the coaches, was being challenged.”

The narrative particulars of UNDEFEATED intersect any number of complex issues, from race and poverty to education and the decline of manufacturing. But the directors were wary of pursuing any particular agenda beyond witnessing unfolding events. Rather, they let visuals speak to the reality of their characters’ lives: the streets of North Memphis and its shotgun houses - some tidy, others cratered or burned out; the spacious homes and lawns of East Memphis; the grass lot that serves as the Manassas practice field; and the plush football field where the Tigers play their first away game. They filmed Coach Courtney’s speeches to the team, and they filmed the team players’ reactions. The characters’ personal circumstances emerged through interviews, conversations and events, such as the school visit from former NFL football player Aaron Hayden.

Martin notes that from the beginning, the individual Tigers had been at ease in front of the camera and forthcoming with their thoughts and feelings. “They’re teenagers; they wanted to talk about their lives. They were just very sincere and straight-up. Even with Chavis, who physically can be kind of intimidating, there was an earnestness. Their fundamental natures helped shape the tone of the film, I think.”

Once the academic year began, the filmmakers added sessions at Manassas High to their schedule, generally filming three or four days a week, and always on game days. They went to classes with players at times; they went to assemblies. “We decided early on that we had to keep showing up and keep showing up. You never knew what you might capture on any given day,” Middlemas explains. “We wanted them to feel like it wasn’t a special occasion to see the three guys in the school with cameras. It was like, oh that’s what happens every day – those guys are always here.”

On game days, Lindsay and Martin brought in extra camera people in order to be assured of covering all the play. The two directors divided up to film the games: Lindsay would mic Coach Courtney and stay with him throughout for the duration; and Martin would be a free-roaming camera, moving from the field to the players on the sidelines to stands and so on. “We’d watched a lot of high school football footage, and it tended to be shot from the stands, looking down, observing. We wanted the game scenes to have movement, to convey the energy and suspense you feel when you’re there,” says Lindsay. While the sports sequences communicate the excitement of the games, other portions of are quietly attuned to the color and details of the setting, be it the school, private homes, a workplace, or the streets of North Memphis. Explains Lindsay, “If we were going to do some on-the-fly filming, we would try to find an optimal location at the right time of day, with the right light. All the choices we made in terms of shooting came down to a simple desire to make a *movie*, something that could be a theater-going experience.”

By time filming wrapped up on UNDEFEATED in December 2009, Lindsay and Martin had amassed over 500 hours of footage. They spent the next four months in Memphis viewing the footage, returning to Los Angeles in April 2010 to begin the actual cutting of the film. They finished editing in February 2011 – a month before UNDEFEATED made its world premiere at the SXSW Film Festival, and approximately two years after Rich Middlemas first read about a promising high school football player named O.C., who had the support of three families in North Memphis, Tennessee.

Lindsay notes sometime during filming, he, Martin and Middlemas began to realize that as much as they were documenting a historic football season for the Manassas High School Tigers, they were also capturing the passage of several young men towards adulthood. “I think UNDEFEATED is a film about resilience and character and becoming a man,” the director says. “There’s a moment in adolescence when the possibilities of a life ahead of you feel infinite, that magical things can happen. In UNDEFEATED, we were focusing on a community where a lot of times those possibilities feel remote. I feel like we captured a moment in time in that particular place, where some magical stuff actually *did* happen.”

ABOUT THE FILMMAKERS

DAN LINDSAY and T.J. MARTIN (Directors/Editors/Directors of Photography)

Dan Lindsay and T.J. Martin met while working on the feature-length documentary film *LAST CUP: ROAD TO THE WORLD SERIES OF BEER PONG*, which Lindsay directed and Martin edited. The film was distributed under the “Morgan Spurlock Presents” banner of Virgil Films and is currently awaiting its broadcast premiere on Spike TV. *UNDEFEATED* marks their first feature-length directorial collaboration.

Dan Lindsay was born in Rockford, IL and graduated from the University of Missouri in 2001. He began his career by directing *WHY US?*, a short documentary film exploring the roots of the 9/11 attack on America.

Born and raised in Seattle, Washington, T.J. Martin graduated from Western Washington University with a degree in American Cultural Studies. His first film, *A DAY OF HYPE IN AMERICA*, won the Best Documentary award at the Rhode Island International Film Festival.

RICH MIDDLEMAS (Producer)

Producer Rich Middlemas began his film career working for Michael Nathanson, the President and COO of Metro Goldwyn Mayer. In 2005, Middlemas launched Five Smooth Stones Productions to develop narrative and nonfiction projects. *UNDEFEATED* is the company's first theatrical release.

SETH GORDON (Producer)

With his candid approach and ability to find humor in life's everyday situations, Seth Gordon has become a favorite of many moviegoers with his compelling and true-to-life storytelling. A multi-hyphenate - writer, director, producer - Gordon creates intelligent and humorous fare that go far beyond the obvious.

Gordon recently directed *HORRIBLE BOSSES* for New Line Cinema. Starring Kevin Spacey, Jason Bateman, Jennifer Aniston, Charlie Day, Jason Sudeikis, and Jamie Foxx, *HORRIBLE BOSSES* has to date earned over \$157 million worldwide. Up next, Gordon is set to direct *THE ONLY LIVING BOY IN NEW YORK*, and the reboot of the 1983 thriller *WAR GAMES*.

In addition *UNDEFEATED*, Gordon recently executive produced J. Clay Tweel's documentary, *MAKE BELIEVE*, which premiered at the Los Angeles Film Festival and most recently on Showtime. The documentary follows six adolescent outsiders who all share an extraordinary passion for the art of magic.

In television, Gordon co-created and serves as executive producer on “Breaking In,” a half hour comedy starring Christian Slater, which premiered to great ratings and reviews on FOX this April. Other television credits include directing episodes of “The Office,” “Modern Family,” and “Parks and Recreation.” Gordon made his feature narrative film debut with the comedy *FOUR CHRISTMASSES*, starring Vince Vaughn and Oscar®-winner Reese Witherspoon.

Most notably, Gordon directed the critically acclaimed documentary feature **THE KING OF KONG: A FISTFUL OF QUARTERS**, which chronicled the intense rivalry between two Donkey Kong aficionados in the quest to obtain the highest-ever recorded score in the game. The film won Best Documentary awards at a number of festivals, including Online Film Critics Society Awards, Dallas-Fort Worth Film Critics Association Awards and Central Ohio Film Critics Association. Gordon is currently in development on the narrative remake of **THE KING OF KONG**.

Gordon was also one of the directors and executive producers on the documentary, **FREAKONOMICS**, and helmed the section of the film about the best selling book's authors, Stephen Levitt and Stephen Dubnar. Gordon directed several short films—**SQUIRT**, **FEARS OF A CLOWN** and **THE PROBLEM WITH PERCIVAL**—that have won awards at the Sundance and Slamdance Film Festivals. He produced and edited the acclaimed Sundance documentary **NEW YORK DOLL**, theatrically released in 2005. He was a contributing producer and cinematographer on the Oscar[®]-nominated documentary about the Dixie Chicks, **SHUT UP AND SING**, released in 2006.

Gordon is a graduate of Yale University, where he specialized in architecture and documentary film. As a director, Gordon is entirely self-taught, as his alma mater had no film program. Gordon spent his first years out of school as a public high school teacher, and first picked up the camera while living and teaching in Kenya, to capture the stories that unfolded in his village.

ED CUNNINGHAM (Producer)

Producer Ed Cunningham's credits include **NEW YORK DOLL**, a 2005 Sundance selection; **THE KING OF KONG: A FISTFUL OF QUARTERS**, Sports Illustrated's 2007 Sports Movie of the Year; and **MAKE BELIEVE**, winner of the LA Film Festival's Best Doc in 2010. He is currently producing the narrative remake of **KONG** at New Line Cinema and has several projects in development.

An Academic All-American on the University of Washington's '91 National Championship team, Cunningham went on to play five years in the NFL. Fall 2011 will mark his 15th season of covering college football as a color commentator, first with CBS, and now with ESPN/ABC.

GLEN ZIPPER (Producer)

Glen Zipper is the Head of Documentary Features for Exclusive Media Group's Spitfire Pictures. In addition to serving as producer on **UNDEFEATED**, Zipper recently served as executive producer on **THE LAST PLAY AT SHEA** and **FOO FIGHTERS BACK AND FORTH**.

Prior to joining Spitfire Pictures in 2007, Zipper served as a prosecutor for the Hudson County Prosecutors Office in Jersey City, New Jersey and subsequently as the Project Director of the nationally recognized non-profit organization k9 connection in Santa Monica, California. He holds a B.A. in political science from The University of Wisconsin and a juris doctorate from Brooklyn Law School.

MICHAEL BROOK (Music)

In a career spanning over twenty-five years, Michael Brook has forged his own path, fueled in

equal parts by scientific curiosity, the thrill of playing guitar, technical prowess and a fervent interest in music from all over the world. He has won acclaim as a solo artist possessed of a unique sensibility; a record producer; a soundtrack composer; an inspired collaborator and player; and an instrument builder and creator of the “infinite guitar.”

Brook was born and raised in Toronto, Brook and studied electronic music at York University. In the early 1980s he worked as an engineer at Daniel Lanois' studio, where he met Brian Eno and pianist Harold Budd. His first solo album, *Hybrid*, with contributions from both Eno and Lanois, was released in 1985 on EG Records to great critical acclaim. *Cobalt Blue* and *Live at the Aquarium* followed shortly after. His most recent albums are *RockPaperScissors*, *Bell Curve*, and *Penumbra*.

Brook lived in the U.K. for ten years, where he produced many albums for Peter Gabriel's label, Real World. He began working in film music in 1992, when he composed and performed the score of the Academy Award nominated documentary, *THE FIRES OF KUWAIT*. His recent film scores include David O. Russell's *THE FIGHTER*; Shana Feste's *COUNTRY STRONG*; and Luis Estrada's *EL INFIERNO*. Other feature credits Sean Penn's *INTO THE WILD*, which garnered Brook a Golden Globe nomination for Best Score; Paul Schrader's *AFFLICTION*; Kevin Spacey's *ALBINO ALLIGATOR*; and Anna Boden and Ryan Fleck's *SUGAR*. His documentary credits include Davis Guggenheim's *AN INCONVENIENT TRUTH*; *WHO KILLED THE ELECTRIC CAR?* and *ECO-PIRATE*. As a guest artist, Brook's unique guitar sound can be heard in many films, including Ridley Scott's *BLACK HAWK DOWN*, John Woo's *MISSION IMPOSSIBLE 2*, Sean Penn's *THE PLEDGE* and Ben Affleck's *THE TOWN*.

Along with *UNDEFEATED*, Brook's recent scores are for Michael Sucsy's *THE VOW*, co-composed with Rachel Portman, and Davis Guggenheim's new U2 documentary, *FROM THE SKY DOWN*, which will be screened at the 2011 Toronto Film Festival.

Brook has collaborated as record producer and guest player with many influential and admired recording artists, including such international superstars as the late Nusrat Fateh Ali Kahn, the great Armenian duduk master Djivan Gasparyan, Youssou N'Dour, and U. Trinivas; as well as Mary Margaret O'Hara, The Pogues, Bryan Ferry, and Lisa Gerrard.

SANDY WILSON (Music Supervisor)

Seattle native Sandy Wilson is the head of licensing at the boutique reissue label Light In The Attic Records. He began music supervising in 2006 with the indie feature *TRUE ADOLESCENTS*, followed by the award-winning short *FUNKY PRAIRIE BOY* and the critically acclaimed music doc *WHEEDLE'S GROOVE*.

In addition to *UNDEFEATED*, his recent projects include Lynn Shelton's *YOUR SISTER'S SISTER* (Emily Blunt, Rosemarie DeWitt, Mark Duplass), Matthew Lillard's directorial debut *FAT KID RULES THE WORLD* (Jacob Wysocki, Matthew O'Leary).

ABOUT THE SUBJECTS

BILL COURTNEY– Coach

A successful entrepreneur and former high school teacher and football coach, Bill began volunteering at Manassas High School in 2004 after founding his company, Classic American Hardwoods, Inc. which is less than a mile from the school.

CHAVIS – Player

An intimidating presence on and off the field, Chavis returned to Manassas for his junior year after spending 15 months in a youth penitentiary. Raised by a single mother and blessed with incredible athletic ability, Chavis also wrestles with personal demons that threaten to undermine both the team and his prospects for a brighter future.

MONTRAIL “MONEY” – Player

An undersized offensive lineman and classic overachiever, Money excels between the chalk lines and in the classroom through sheer determination. He lives with his grandmother in N. Memphis and knows his lone hope for escaping the neighborhood is to receive an academic scholarship to college.

O.C. - Player

The star player on the Manassas Tigers, left tackle O.C. skipped a grade in middle school because of his size. He’s struggled to keep up academically and enters his senior year under great pressure to raise his test scores in order to qualify for the college athletic scholarships that have begun pouring in.

END CREDITS

Additional Music by	DANIEL McMAHON & MILES NIELSEN
Field Producer	LEE GORDON
Assistant Editor	CAMERON RUMFORD
Supervising Sound Editor & Re-recording Mixer	ELMO WEBER
Post-Production Supervisor	CLAIRE O'BRIEN
Additional Camera	GARY BLANKENSHIP MATT FREMSTAD RYAN GOBLE LEE GORDON RON GUIDRY ERIC SWARTZ
Production Sound	DAN LINDSAY & TJ MARTIN
Additional Production Sound	WILLIAM LINEBERRY SHANNON PICKETT
Motion Graphics	JUAN CARDARELLI ERIC M. LEVY
Additional Editing and Motion Graphics	J. CLAY TWEEL
Sound Editors	JOE IEMOLA CAMERON STEENHAGEN ELIJAH WEBER
Music Production for Michael Brook	CRAIG CONRAD
Assistant to Spitfire Pictures	ANGUS SUTHERLAND
Production Assistant	GABRIEL BUCSKO

Production Accounting THE ACCOUNTING GROUP, LLC
TERRY JAMES
OLGA BATCHELOR

Archival Photography JIMMY WAGNER

Music Clearances MELISSA TREJO

Video Post Services FANCY FILM POST PRODUCTION

Fancy Film Post-Production

HD Finishing Consultant BILL MACOMBER

Colorist MIKE SMOLLIN

Online Assistant Editor MATT HOPKINS

Additional Post Production Facility HEADQUARTERS LLC

Headquarters LLC

Final Colorist RICHARD GARIBALDI

Online Editor KELLY SANDEFUR

Editorial Assistant TOBIAS ROGERS

DI Negative by FOTOKEM

"Seven Light Years"
Performed by RJD2
Written by R. Krohn (R J Electrical Connections
ASCAP)
Courtesy of R J Electrical Connections (p) (c)
2009

"Come On Kid"
Written and performed by Miles Spence Nielsen
& Daniel James McMahon
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“Hot Pocket”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“Heartbroken, In Disrepair”
Performed by Dan Auerbach
Courtesy of Nonesuch Records
By arrangement with Warner Music Group Film
& TV Licensing

“The Game”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“The Turtle’s Waltz”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“With God’s Help”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“Hello Tigers”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“Helmets Strapped”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“Soul Bash”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“The Arch”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

“Bubbles”
Written and performed by Miles Spence Nielsen
& Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart
(ASCAP)

"Making It Better"
Written by M Adams, W Quezergue, & A. Savoy
Published by Peermusic III LTD, Alotta Music
Co., and Malaco Music Co. (BMI)
Performed by The Barons
From the album Society Don't Let Us Down
Courtesy of Malaco

"It's Me Oh Lord"
Written by Thomas L. Barrett Jr. (Dust Index
BMI)
Performed by Pastor T.L. Barrett & The Youth
For Christ Choir
From the release Like A Ship (Without A Sail)
Courtesy of Light In The Attic Records &
Distribution LLC (c) & (p) 2010

"Let The Redeemed Say So"
Written and performed by Reverend John
Wilkins (Perca Publishing)
From the release You Can't Hurry God
Courtesy of Big Legal Mess Records

"Brighter Tomorrow"
Written by Gardner, Simmons, Brady, T&E
Wilkins (Lamplighter Publishing BMI)
Performed by Soul Swingers
From the compilation Wheedle's Groove:
Seattle's Finest Funk & Soul 1965 - '75
On arrangement with Kearney Barton
Courtesy of Light In The Attic Records &
Distribution LLC (c) & (p) 2004

“Undefeated”
Written and performed by
Miles Spence Nielsen & Daniel James McMahan
Thorwald Sound (ASCAP) and Rusted Heart (ASCAP)

A VERY SPECIAL THANKS TO EVERY PLAYER ON THE
2009 MANASSAS HIGH SCHOOL FOOTBALL TEAM

The Filmmakers would like to thank:

Memphis City Schools

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The Memphis & Shelby County Film and Television Commission

The Manassas Coaches and Volunteers

Dwayne Clark

Carl Coleman

Faye Conklin

Bill Courtney

Raymond Flores

Jeff Germany

Mattie Guy

Gerald Harris

Greg Hollenbeck

Eric McCreight

Jason Nichols

Mike Ray

Jim Tipton

Mike Walker

Tommy Warren

Bolivar Central High School

Hope Presbyterian Church

Memphis University School

St. George's Independent School

St. Benedict at Auburndale

Trinity Christian Academy

The University of Southern Mississippi

Westview High School

Tennessee Secondary Schools Athletic Association

Rivals.com

Thunderbolt Broadcasting

WQOX 88.5 FM

WHBQ 560 AM

WMOD 96.7

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Kearney Barton
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Tina Bell
Leigh Bezezekoff
Adeline Brown
Cabell Brown
Daisy
Raven Brown
Valencia Brown
Alex Brunner
Jeremy Calico
Evan Cavic
Lavondasha Cobb
Linda Courtney
Lisa Courtney
Maggie Courtney
Max Courtney
Molly Courtney
Will Courtney
Laranda P. Coleman
Marshall Curry
Jack Duggan
Karen Durham
Simon Faber
Barney Farrar
Tammy Flores
Joshua Flores
The Gardner Family
James Gillies
John Graham
Ethel Hayes
Rachel Hayes
Bootsy Holler
John Hubbell
Julius Jackson
Bill Jacobson
Light in the Attic Records
The Lindsay Family

Sarah Laetitia Jones
Nic Kalikow
Sandra Kang
Caroline Kempf
Steven Klein
Jury Krytiuk
Justin Lebanowski
Luis Lopez
Jennifer Maas
Deborah McIntosh
Kevin Malcolm
Tommy Martin
The Martin Family
Andy Mayson
David McIlvain
Robert Messinger
The Middlemas Family
Mobscene Creative Productions
Dale Muhammad
Lacey Musick
Mystery Room Recordings & Mastering
Ashley Nations
Daxx Nielsen
Brad Petrigala
Peter Principato
Brian Quist
Matt Radecki
Philip Raskind
Billie Ray
Cullen Ray
Conrad Ray
Mary Rohlich
Kyle Roper
Running Pony Productions
Ken Shipley
Lon Sorenson
Matt Sullivan
Officer Rudolph Swansey
Amy Sumner
Tabor Orthopedics
Clay Travis
Chris Vernon
O.C. Weir
Dr. Greg Wolf

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