

# **INFINITY CHAMBER**



**WRITTEN BY TRAVIS MILLOY**

**PRODUCED BY  
LAURIE SHELDON AND THOMAS EBERTS**

**DIRECTED BY TRAVIS MILLOY**

**STARRING CHRISTOPHER SOREN KELLY AND CASSANDRA CLARK**

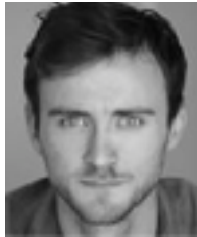
# THE CAST



**CHRISTOPHER SOREN KELLY** is most well known as the lead in the critically acclaimed cult sci-fi hit, “INK.” He has directed three award winning short films in the past few years; *CHASSEUR*, *I’M RIGHT HERE* and *MONKEYS*. Chris is currently in post-production on his first written and directed full length feature, “*THE TANGLE*.”



**CASSANDRA CLARK** is an actress, writer and director and has several films in post production. She appeared in Martin Scorsese’s HBOs, *VINYL* and was featured in the JJ Abrams produced series, *ROADIES* in 2016. She has written and will direct “Carbon Copy” a play about her relationship with her father. “Carbon Copy” will premiere Spring, 2018 in New York City.



**JESSE D. ARROW** is a theater actor who co-founded and remains a co-creative director of the Los Angeles based theatre company, The Tavern Rakes. He has produced and directed six original plays over two seasons with the company and is gearing up for the third season.



**CAJARDO LINDSEY** is a film and theater actor based in Denver, Colorado. He has been nominated eleven times and has received seven awards for Best Actor. Cajardo has most recently appeared in “*INDEPENDENCE DAY: Resurgence*,” directed by Roland Emmerich and “*SHOT CALLER*.” directed by Ric Roman Waugh.



# SYNOPSIS

From writer, executive producer Travis Milloy (PANDORUM) comes his first independently written, produced and directed film, INFINITY CHAMBER...a sci-fi thriller that ventures into the world of an automated justice system.

Shot in the back by government hit-men, Frank Lerner wakes up to find himself in a fully automated government prison. Howard, his LSO (Life Support Operator) provides food, drink and basic needs to keep Frank alive. Frank, through extensive and intensive mind interrogation is forced to relive the same day over and over until evidence is received of the crime he is accused of committing.



With each entry into his mind, more and more memories are observed and secrets become unravelled, but which are real and which are imagined? As war erupts and the outside world falls under attack, Frank finds himself cut off and trapped with a computer system that slowly begins to malfunction. He must venture into his own memory through the interrogation program in order to find a way of escaping, to get back to the woman he loves and the outside world... that may already be gone.

# DIRECTORS STATEMENT

I'd always been searching for the right story to do as a very small independent film, something that was self contained, a low number of actors, something fairly easy to pull off with limited resources but had a strong story to drive it. "INFINITY CHAMBER" was that story but I had no idea the journey it would take me on.

The concept was sparked by a news story I saw telling of how prisons in America were becoming more automated in order to cut down on the number of guards and staff. I was fascinated by the notion of what would happen if our prisons and judicial systems became fully automated and what problems might occur if there was a glitch in the technology.

I've always been intrigued by our growing dependence on technology and our societies connection with devices, so that became the back-bone of the story, of what would happen to a person if the only communication and connection was with artificial entities. How long could someone survive emotionally with nothing but machines?

Making a movie is a daunting venture and it's easy to convince yourself to wait until the time is right, so I decided to force myself with a no turning back clause. I rented an industrial space and started building the set while I was writing the script with the notion that since I was already spending money and efforts, it'd be foolish to give up. It worked because I spent a year building the set and when it was complete, there was no going back. With an extremely limited budget, the set was constructed from any and all low cost items I could find and salvage.

We began production, one that would take us across numerous states, from the deserts of California, to the back alleys of Los Angeles, to the Rocky Mountains of Colorado and downtown Denver.

It was an adventurous journey that took several years and despite the difficulties of operating with limited resources, I was lucky enough to be joined by an incredible group of talented and passionate people who helped create a very small, yet unique hybrid of a movie. It's a post apocalyptic thriller, a technological suspense thriller, a love story and mostly a film that explores the true bond between friends, whether they are human or machine.

# THE FILMMAKERS

**TRAVIS MILLOY** is a writer and director with over twenty years experience. He wrote and executive produced the sci-fi thriller, "Pandorum" and has worked with Warner Brothers, Universal Studios and 20th Century Fox. He has projects slated for production in late 2017 with UMedia and Constantin Pictures.

**MICHAEL DWYER** is an Executive Producer and major Science Fiction fan.

**LENNY BECKERMAN** runs Lotus Management, a management division that handles directors, screenwriters, novelist and content creators. Previously, Beckerman started Anonymous Content Management division and was instrumental in its growth for eleven years. Beckerman has worked with both commercial and critically acclaimed artists for the last 18 years in the industry.

**LAURIE SHELDON** is a first time film producer who has worked in casting and film development for over twenty years. She has worked with acclaimed filmmakers Ivan Reitman and Todd Phillips and television writer/producer/director, Don Bellisario.

**THOMAS EBERTS** is a producer of television movies and music videos. He also produces commercials for Disney, Wilson Tennis, Tailor-Made and 3M.

**MARIANNE MILLOY** is an independent film producer and enthusiast who has supported the arts with both film and musical youth programs.

**DAVID EMRICH** is President of Post Modern Company, a media company working on feature, documentary, TV and web content. He works as a Producer and Post Production Supervisor. David started in film post sound and then became an editor, having edited independent feature films, TV commercials and documentaries including the Academy Award winning short documentary, “A Story of Healing,” and the Gracie Award winning, “The Other Angels.” He has supervised two series for ESPN and edited programs for PBS, CBS and Discovery.

**JASON NOLTE** is a cinematographer who has worked in film and television including National Geographic and the TLC Network for over ten years.

**MARTY MULLIN** is a cinematographer who began his career working on European commercials and music videos in the early 1980's. He has worked with some of Hollywood's top directors, such as William Fraeker, Tony Scott and Barry Sonnenfeld.

**TOM DUFFIELD** is a Production Designer, who leant his talent as a Visual Consultant for “Infinity Chamber.” Tom's most recent credits include, "Lone Survivor," "Hell or High Water" and "Patriots Day.”

**JACOB YOFFEE**, the resident composer for the American Studio Orchestra, was recently awarded 'Best Original Score' at LIIFE for his work on 'The Valley' and received an ASCAP Screen Music Award for MTV's 'Finding Carter' series. His music can be heard in the trailer campaigns for Star Wars : The Last Jedi, Star Wars: The Force Awakens, Disney's The Jungle Book, Pirates of the Caribbean: Dead Men Tell No Tales and Kubo & The Two Strings. Currently he is scoring Disney's hit series, 'Andi Mack'.

# **LATEST TRICK PRODUCTIONS PRESENTS**

**CHRISTOPHER SOREN KELLY**

## **INFINITY CHAMBER**

**CASSANDRA CLARK**

**CAJARDO LINDSEY**

**JESSE D. ARROW AS THE VOICE OF HOWARD**

### **FEATURING**

**CHUCK KLEIN - FRANK'S FATHER**

**BRANDON LOOMIS - GUNMAN #1**

**GARRETT BEHNKE - GUNMAN #2**

**HARLEY J. FLORES - YOUNG FRANK**

**PAUL MILLOY - HIKER #1**

**BODE KIRCHNER - HIKER #2**

**RUFUS AS HIMSELF**



# **COFFEE SHOP PATRONS**

**ANDREA "ANNIE" OWENS**

**SUSAN BELKIN**

**LOUIS KLOTZ**

**AMANDA LAU**

**BRIAN RAGOVIN**

**ARTURO GONZALEZ**

**BARISTA**

**VANESSA GONZALEZ**

## **MOUNTAIN DOUBLE**

**CANON KIRCHNER**

**CREW**

**CINEMATOGRAPHERS**

**JASON NOLTE AND MARTY MULLIN**

**VISUAL CONSULTANT - TOM DUFFIELD**

**CONCEPT ARTIST - JAKE HOLLANDER**





# **STILL PHOTOGRAPHERS**

**DEBORAH SHELDON - BAKER**

**CARL LINDBLOOM**

**MARIANNE MILLOY**

**2ND UNIT PHOTOGRAPHY - DANIEL BROTHERS**

**SOUND - MATT KENDRICK**

## **CAMERA ASSISTANTS**

**RACHEL LIPPERT**

**OMAR KENJI CRUZ**

**BEN MOLYNEUX**

**VINCENT PATIN**

**MIKEY POUNDS**

**KEY GRIP - IAN LANCASTER**

**GRIP - MIKE SULLIVAN**

**STUNTS - DIAMOND FARNSWORTH**

**MAKE-UP - MEGAN LANDERS**

## **SET CONSTRUCTION**

**KATELYN BELLEROSE — ELIZABETH CLAYPOOL**

**EMMA CASELLA - JOE CASELLA**

**SECURITY - ARTURO GONZALEZ**

**MUSIC BY JACOB YOFFEE**

**ORIGINAL SONG/"CARRY ME" - OLIVIA MILLERSCHIN**

**MUSIC SUPERVISOR - STEVE BELKIN**

**ADDITIONAL MUSIC - MICHAEL BOATENG**

**ENGINEER - MIKE ECKES**

**ASSISTANT - HARRISON LONG**

**MUSICIANS**

**RUSSELL KIRK**

**CHRIS PARKER**

**VFX GFX CREATIVE**

**POST PRODUCTION - POST MODERN**

**POST PRODUCTION SUPERVISOR - DAVID EMRICH**

**SOUND DESIGN/RE-RECORDING MIXER - MIKE CRAMP**

**POST PRODUCTION TECHNICAL DIRECTOR - JASON SEDMAK**

**FOLEY RECORDING - LESLIE GASTON - DREW JOSTAD - JOSH KERN**

**COLORIST - RICK GOUGLER**

**ASSISTANTS**

**BANDERA CRUSE - KYLE PFLIEGER - JAKE REUTER**

**POST PRODUCTION COORDINATOR - JAMES KIRCHHOF**

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