



**PURDIE**  
DISTRIBUTION

go F I L M S

**Three Coin Productions and Go Films**

**Present**

**A PURDIE DISTRIBUTION RELEASE**

# **FREETOWN**

**A Garrett Batty Film  
An Adam Abel Production**

**116 Minutes, 2.35**

**Official Selection**

2015 Pan African Film Festival  
Opening Night - 2015 LDS Film Festival

**Press Contact**

AARON EVANS

Love Communications

[aevans@lovecomm.net](mailto:aevans@lovecomm.net)

801.243.9599

## **SYNOPSIS**

Caught in the middle of a brutal civil war, six Liberian missionaries in Monrovia flee the widespread violence in their native country. Their destination: Freetown, Sierra Leone. With the help of local church member Phillip Abubakar (Henry Adofo), the missionaries make the difficult journey, only to have their troubles compounded by a rebel fighter bent on killing one of their own. Based on incredible true events, **FREETOWN** is a thrilling and inspiring story of hope and survival.

## **ABOUT *FREETOWN***

**FREETOWN** is a religious thriller based on actual events starring Henry Adofo, Michael Attram, Phillip Michael, Bright Doodoo, Clement Amegayie, Alphonse Menyo, Great Ejiro, Nuong Faalong Bill Myers and Godwin Namboh. The screenplay is written by Melissa Leilani Larson and Garrett Batty. **FREETOWN** is directed by Garrett Batty (*The Saratov Approach*) and produced by Adam Abel (*Saints and Soldiers, Forever Strong*) and Batty.

Monrovia, Liberia, 1990: A rebel army has taken over the city. Six missionaries, determined to maintain their proselyting efforts, continue to share their message of hope despite the conflict that surrounds them. But after months of escalating violence, the missionaries—led by Elder Menti (Michael Attram), turn to local church member Phillip Abubakar (Henry Adofo) to help them flee the country. Their destination: Freetown, Sierra Leone.

But reaching Freetown will not be easy. The airport has shut down, power and water have been shut off, and food and fuel are scarce. Menti, together with the other missionaries in the district, convince Abubakar to pack the missionaries into an old Toyota Corolla, and get as far as they can. A few of the obstacles facing the fleeing missionaries include a 30-plus hour trip over muddy, uneven dirt roads, hardly any food and limited fuel. Additionally, they must make their way through seemingly endless rebel checkpoints where the unpredictable rebels are determined to find and eliminate members of the Krahn tribe, one of which is travelling with the missionaries..

**FREETOWN**'s creative team includes production design by Albert Bervell. Costume design by Sylvia Tetteyfiio. Cinematography by Jeremy Prusso (*The Saratov Approach*). Edited by Connor O'Malley and S. McKay Stevens. Music by Robert Allen Elliott (*The Saratov Approach*).

## ABOUT THE PRODUCTION

### PRE-PRODUCTION

Writer-director Garrett Batty was looking for a new idea for a film. “I naturally gravitate towards true stories, especially high-stakes situations,” he says. As his 2013 feature *The Saratov Approach* began its theatrical run, he began searching for his next project. He found the true story of a group of native Liberian missionaries who decide to flee the country when tribal warfare impedes their work. “It was very much a high-stakes situation.”

Batty hired playwright Melissa Leilani Larson to pen the screenplay. “When Garrett told me about *FREETOWN*, I instantly knew this was something I wanted to be a part of,” says Larson. Batty worked closely with Larson to make sure the script felt authentic. “We didn’t want to deviate too much from what actually happened, but we wanted to make sure we made the story felt true.”

Adam Abel (*Saints and Soldiers* films, *Forever Strong*) agreed to partner and produce with Garrett Batty. “I read the script. It had some really great elements--a true story in an exotic location, the tension that builds from the missionaries’ decision to flee the country--and I really responded to them,” says Abel. “I had admired Garrett’s work for many years, but I had yet to work with him. ‘Freetown’ was the perfect opportunity.”

Location scouting began in July 2014. While *FREETOWN* is set in Liberia and Sierra Leone, Abel and Batty made the decision to shoot elsewhere. “We were keeping an eye on the ebola outbreak, while we already had some contacts in Ghana who were ready to work with us,” said Abel. “We chose Ghana.”

“The landscape of West Africa is awe-inspiring. It swallows you whole,” says Batty. “You can’t help but surrender to it.”

Abel and Batty returned to Ghana in late August 2014 for two weeks of pre-production and four weeks of shooting. Jeremy Prusso, who had previously worked with Batty on *The Saratov Approach*, returned as cinematographer.

Batty, Abel, Prusso, were among a handful of Americans on the crew of *FREETOWN*.

Also important to the producers was the hiring of local cast and crew for all roles in the film. “I’m a big proponent for authenticity. I wanted to make sure the film felt as real as possible,” says Batty.

“Ghana has a wealth of talent, both in front of and behind the camera,” says Abel.

### PRODUCTION

Production began in September 2014. During the four-week shoot, the crew faced some unique circumstances. “‘Freetown’ was completely different than my last film,” says Batty. “On ‘The Saratov Approach,’ we shot four days in Ukraine and the rest was shot in Utah, and most of the Utah shoot was on the same set.” Being on location the entire time in Ghana proved to be quite the challenge.

Bigger in scale than his previous feature, Batty also had a larger ensemble cast to direct. With seven leads--Abubakar (Henry Adofo) and the six missionaries (Michael Attram, Phillip Michael, Bright Dodoo, Celement Amagayie, Alphonse Menyo and Great Ejiro)--Batty wanted to make sure that every actor had genuine moments in the film that ring true to the audience, and to

let the audience get a glimpse of what it's like to be on this perilous journey. "I really wanted to convey what these men experienced," says Batty. "Many people are somewhat aware of the turmoil that went on in this region, but few people know what it was like to experience it first-hand. I had the opportunity to interview many that lived this. Even members of our cast and crew had personally experienced the Liberian civil war. This is a film that allows the audience to get a glimpse of what this experience was like."

## **POST-PRODUCTION**

When production wrapped in October 2014, Batty went right to work on post production, with editors Connor O'Malley and S. McKay Stevens. "Editing is when the movie really takes shape and becomes its own entity," says Abel. "When you're shooting a film set in such a beautiful place, and a story as ambitious as 'Freetown', you rely on a talented editing team to allow the story to unfold how it should. At the end of the process, you have a combination of picturesque landscapes contrasting an intense story. It makes for quite a cinematic experience."

Robert Allen Elliott, who also scored *The Saratov Approach*, returned to score *FREETOWN*. "The music to this film has to feel earthy; like it's part of the people and landscape of West Africa," says Elliott. Part of the challenge with this film was highlighting the uplifting aspects while recognizing undercurrent of genuine dread of the violence surrounding the missionaries. "It's a fine line--steer too close in one direction and the film can feel saccharine. Steer too close in the other and you can make the picture feel too bleak. It's all about the right balance."

## **A FRESH APPROACH**

*FREETOWN* is best classified as a religious thriller, a combination of genres that, upon first glance, may seem incongruous. "I work in a space where faith and fear intersect," says Batty. "Sometimes the greatest moments of faith surface when fear is present, when you're put to the test, when you're willing to suffer--even die--for what you believe."

That being said, Batty and Abel want *FREETOWN* to be a film for any audience, religious or not. "As a filmmaker I want to communicate to the broadest audience possible. I hope the stories I tell convey universal emotions-- hope, fear -- these are things that any audience can appreciate," says Batty. "A good story is what will resonate with people."

Adds Abel, "*FREETOWN* touches on a lot of universal themes: hope, despair, survival. Anyone who has ever been thrust into a difficult situation--life threatening or not--can identify with these characters. It's the innate desire in each of us to strive for something better, to keep moving forward, that ultimately connects the audience to this story."

## **Q&A with director GARRETT BATTY**

### **Why choose *FREETOWN* as your follow-up to *The Saratov Approach*?**

I gravitate towards stories where people rise above their situations and accomplish something greater than themselves. *The Saratov Approach* was a very intimate film, but *FREETOWN* has a much bigger feel to it.

Though the story takes place twenty-five years ago, there is an urgency that runs throughout it. People are hunted for no other reason than they were born into a certain tribe. That kind of discrimination--determining the value of a person based on a snap decision--exists today, definitely. As a society we generally believe that a person can worship how, where or what they may. But what if those rights are threatened by forces beyond your control? I wanted to further explore that intersection of faith and fear.

### **How did the shoot for *FREETOWN* differ from *The Saratov Approach*?**

For *The Saratov Approach*, we had thirteen shooting days, three of which were in Ukraine, the rest in the basement of our production office in Draper, Utah. *FREETOWN* was shot completely on location in Ghana for four weeks. You absolutely cannot fake the West African landscape. When you're on location as opposed to a closed set, you can lose control very easy--the weather changes; you lose light faster than you think. It's a testament to the resourcefulness of our Ghanaian crew that we were able to shoot *FREETOWN* on time and on budget.

### **What is your approach to independent filmmaking?**

It's been my experience that skill and tenacity trump everything else. You have to refuse to rest on any laurels you may have earned. I don't ever want to do the same thing twice--I have to push myself technically or thematically with every film I do. You have to stay a little uncomfortable if you want to grow. Filmmaking is a tough business; you can't do it alone. I tell stories that uplift and inspire; working with people who believe in my vision is one of the most rewarding things about being a filmmaker.

## **Q&A with screenwriter MELISSA LEILANI LARSON**

**Already an accomplished playwright, *FREETOWN* is your first produced screenplay. What research did you do to write *FREETOWN*?**

I read and studied the stories of the missionaries depicted in the film. My first contact with the story was an article in *The Church News* (a publication produced by the LDS Church) that Garrett had sent me. I read it, and was blown away by it. I needed to learn about Liberia, and the political climate. I studied about that country's history and politics. I paid particular attention to the events surrounding Samuel Doe and his corrupt government, and how they triggered to the rebel invasions that serve as the backdrop of the film. I also read about Liberian culture and the history of Christianity—specifically Mormonism—in Africa.

**What was the greatest challenge writing *FREETOWN*?**

There are a lot of worlds in *FREETOWN* that are new to me: for starts, I've never been to Africa, and I haven't served a mission. But I think there are elements in the story that are universal. It's a story about survival, about companionship. About believing so strongly in something that it pushes you past what you thought you were capable of.

Probably the greatest challenge, though, was to take this group of men and make them all individuals. I'm personally very interested in drama that is driven by characters—by real people with honest wants and needs who are placed in real and difficult situations. I discussed early on with Garrett that it was important for each of these men to be individual and stand apart from the group in some way. It's the kind of challenge I love and can sink my teeth into. I'm pleased with the result.

**What was the best part of writing *FREETOWN*?**

I think a lot of people who know my work may be surprised that I wrote *FREETOWN*. In a very general sense, it's not the kind of story I typically tell: it's a story about men; it's a thriller; it takes place in a time and locale that aren't familiar to me. But those were all challenges that were attractive to me. As a writer, I know what my strengths are, but I'm always looking for ways to expand myself as an artist. I simply want to tell stories—all kinds of stories—as well as I possibly can.

All that said, the best part of writing *FREETOWN* was getting lost in the story. It was really exciting to create something so intense, doubly so because it's inspired by actual events. I've gotten to know these characters; I feel like I know them. Telling their story became a personal endeavor.

## ABOUT THE CAST

### **HENRY ADOFO - Phillip Abubakar**

Henry Adofo was born in Kwehu, Ghana. As a teenager he moved to Italy, and currently spends his time between both countries. He has appeared in the films *Testing Waters*, *Cheaters Book 1* and *Cheaters Book 2*. In 2013, Adofo was nominated for a Zulu African Film Academy Award (ZAFAA) and a Ghana Movie Award for his performance in *House of Gold*.

### **MICHAEL ATTRAM - Menti**

Based in Accra, Ghana, Attram is an actor and model, fluent in English and two local languages: Ga and Twi. He received his bachelor's degree from Kwame Nkrumah University of Science and Technology (KNUST). He recently was nominated for the Ghana Tertiary Award for Most Influential Student in Acting. He has appeared in the short film *The Temperate*. *FREETOWN* is his first lead role in a feature film.

### **PHILLIP MICHAEL - Gaye**

Phillip Michael began his acting career in 2011 in Sierra Leone, appearing in such local films as *Tears of the President*, *From the Heart to the Eyes* and *When Love Comes*. In addition to *FREETOWN*, Michael's Ghanaian film credits the upcoming titles *Casablanca Ville*, *State of Christianity* and *Family Footprintz*.

### **BRIGHT DODOO - Selli**

Bright Dodoo is a graduate of the University of Cape Coast with a bachelor's degree in Science Laboratory Technology. He himself served a mission for the LDS Church in Cape Town, South Africa from 2008 to 2010. *FREETOWN* marks Dodoo's acting debut. He currently resides in Accra, Ghana.

### **CLEMENT AMEGAYIE - Nyanforh**

A native Ghanaian, Clement Amegayie has performed in various local theatrical productions. *FREETOWN* marks his feature film debut. He currently lives in Accra.

### **ALPHONSE MENYO - Meyers**

Alphonse Menyó has appeared in numerous Ghanaian television series and feature films. Television credits include *Just Another Day*, *Living With Trisha* and *Ghana Matters*. Feature film credits include *Who Loves me*, *Reason to Kill*, *Love and Facebook* and *A Step Too Far*. *FREETOWN* marks Menyó's first international feature.



### **GREAT EJIRO - Forkpah**

A native of Nigeria, Great Ejiro is based in Accra, Ghana. Television acting credits include *Living with Trisha* and the upcoming series *Uncover*. In addition to *FREETOWN*, Ejiro has also appeared in the Ghanaian feature film *Meni Nsuo*.

### **BILL MYERS - Ansa**

Born in Monrovia, Liberia in 1982, Bill Myers experienced first-hand the tribal conflict portrayed in *FREETOWN*. In 1995, he emigrated with his family to Accra, Ghana. In 2009, after studying the Kofi Anan Centre of Excellence in ICT and the T Multimedia Institute, Myers began his acting career. He starred as the lead in the film *Twixed*. He has also been featured in the films *Agony of Birth*, *Mind Game*, *Lost in his Glory* and *Mirror of the Soul*.

### **GODWIN NAMBOH - Momulu**

Godwin Namboh made his debut in the award-winning television series *Heartbreak Hotel* in 2013. He has also been featured in the feature film *Potomanto* and the television drama *Dirty Pretty Secrets*. He is a graduate of the University of Ghana where he majored in TV, Radio and Film Production.

### **NUONG FAALONG - Akatika**

Nuong Faalong is quickly becoming one of Ghana's most popular actresses, starring in the lead role on the Ghanaian television series *Living with Trisha*. She has also appeared on the television productions *Peep*, *Y'ello Cafe* and *Miser*. Film credits include *Devil in a Dress*, *14th February*, *She Cops*, *A Northern Affair* and *Five Minutes in Hell*. Faalong is also a graduate of the University of Ghana (Legon) where she received her Bachelor's of Arts in Economics and Resource Development.

### **STACY MAWUSE AFFUL - Mrs. Thomas**

Native Ghanaian Stacy Mawuse Afful currently lives in Tema. She has appeared in the television programs *Super Broadway*, *Tentacles* and *The Rugged Cross*. She also appeared in the feature film *Babies on the Mountain*.

## ABOUT THE FILMMAKERS

### **GARRETT BATTY- Director/Producer/Co-writer**

GARRETT BATTY is a graduate of Brigham Young University's film program. Batty got his start in the film industry as a DVD producer, working on such titles as *The R.M.*, *The Work and the Glory*, and *Saints and Soldiers*. He has also produced work for Disney and Bonneville Communications. He directed the 2009 feature film *Scout Camp* starring Kirby Heyborne. Batty's second feature, the award-winning *The Saratov Approach*, was made for \$125,000 and opened in limited release October 2013. The film went on to play on over 200 screens in the US and Canada, grossing \$2.1 million. *FREETOWN* is Batty's third feature film.

### **ADAM ABEL - Producer**

ADAM ABEL started his career at Paramount Pictures in the creative affairs office in 1994. Through this experience he decided to make a career of entertaining people. While working full time in the industry he studied Business Management at Utah Valley University and Brigham Young University. Upon graduation he started Go Films with filmmaker Ryan Little. Go Films' first feature, *Saints and Soldiers*, drew attention and praise of critics and audiences alike, winning best picture in over fourteen film festivals around the world, and was nominated for two Independent Spirit awards.

Adam's career continued with *Outlaw Trail*, which won a Crystal Heart at the Heartland Film Festival in Indianapolis, and *Forever Strong* which won a Truly Moving Picture Award. *Saints and Soldiers: Airborne Creed*, was released worldwide in the Fall of 2012. *Saints and Soldiers: The Void* debuted worldwide August 2014.

### **MELISSA LEILANI LARSON - Co-writer**

MELISSA LEILANI LARSON is an award-winning playwright and screenwriter whose plays have been produced all over the country and, most recently, in the UK. Recent theatre work includes a sold-out run of *Pride and Prejudice* (commissioned by Brigham Young University); *Martyrs' Crossing* at the Edinburgh Festival Fringe; the Boston premiere of the new musical *The Weaver of Raveloe*; and *Little Happy Secrets* at the Echo Theatre and SLAC Fringe. Her newest play, *Pilot Program*, will premiere at Plan-B Theatre Company in Salt Lake City in April 2015; Plan-B has commissioned her to create a new play for young audiences about body image for 2016. Awards and honors include IRAM Best New Play (*Martyrs' Crossing*); Lewis National Playwriting Contest for Women winner (*Lady in Waiting*); Mayhew Playwriting award (*Standing Still Standing*); LDS Film Festival Feature Writing Contest winner (*Standing Still Standing*); Association for Mormon Letters Drama award (*Little Happy Secrets*); and Trustus Playwrights Festival finalist (*A Flickering*). The Dramatists Guild Ambassador for Utah, she holds a BA in English from Brigham Young University and an MFA from the Iowa Playwrights Workshop.

### **JEREMY PRUSSO - Director of Photography**

*FREETOWN* marks JEREMY PRUSSO's second feature film as director of photography. His first feature was the award-winning *The Saratov Approach*. Prusso has worked second assistant camera on the documentary television mini-series *Gold Fever* and the feature film *17 Miracles*. He has also worked on the web series *Pretty Darn Funny* as first assistant camera.

### **AGBEKO MORTTY - Casting Director**

AGBEKO MORTTY is a Ghanaian Actor Born and raised across both Ghana and the UK. He started performing as an Actor and dancer from primary school in Accra and continued when he moved to London in shows like *Black Heroes in the Hall of Fame* and *Rainbow Uprising*. He also spent 5 years as a dancer, touring across Europe in festivals like WOMAD, Edinburgh Fringe and the Reading festival.

Mortty has been involved in Theatre with Roverman Productions and in TV series like *The 5 Brides*, *Ashes*, *Poisoned Bait* and *V Republic*. Film credits include *The Will*, *The Pledge*, *A Northern Affair* and *Trip to Hell*.

### **CONNOR O'MALLEY - Editor**

CONNOR O'MALLEY has previously edited the feature films *Scout Camp* and *The Saratov Approach*.

### **S. MCKAY STEVENS - Editor/Post Production Supervisor**

S. MCKAY STEVENS previously served as Assistant Editor on *The Saratov Approach*.

### **ROBERT ALLEN ELLIOTT - Composer**

Composing music since childhood, ROBERT ALLEN ELLIOTT received his formal music education at Cal Poly, graduating Summa Cum Laude. He has composed music for numerous television programs and web videos. Film credits include *The Errand of Angels*, *One Good Man* and *The Saratov Approach*. In addition to *FREETOWN*, Elliott's music can be heard in the upcoming feature *Let it Go*.

## CAST

Phillip Abubakar.....HENRY ADOFO  
Menti.....MICHAEL ATTRAM  
Gaye.....PHILLIP MICHAEL  
Selli.....BRIGHT DODOO  
Nyanforh.....CLEMENT AMEGAYIE  
Meyers.....ALPHONSE MENYO  
Forkpah.....GREAT EJIRO  
Ansa.....BILL MYERS  
Akatika.....NUONG FAALONG  
Momulu.....GODWIN NAMBOH  
Mrs. Thomas.....STACY MAWUSE AFFUL  
Mr. Thomas.....EMMANUEL ABANKWA  
Elderly Woman.....DZIFA GLIKPOE  
Gladys.....MIRABEL NORBERT  
Gardia.....TEDDY JOHNSON  
Ophelia.....FAUSTINA KUMESI  
Fearless Woman.....MAAME DOKUNU  
Gas Attendant.....WILLIAM ADDO  
President Cunningham.....ROBERT CONDER

# CREW

Directed by.....GARRETT BATTY  
Written by.....MELISSA LEILANI LARSON  
.....GARRETT BATTY  
Produced by.....ADAM ABEL  
.....GARRETT BATTY  
Executive Producers.....BRIT & BRIDGETTE SERVER  
.....NATHAN & RACHEL FISHER  
.....JOHN WHETTEN  
.....BOB & CATHY CARTER  
.....DANIEL & NICOLE ASHBY  
.....MARK HOLT  
Unit Production Manager.....PRISCILLA ANANY  
Line Producer.....MAWULI AKPABI  
1st Assistant Director.....ROBERT CONDER  
2nd Assistant Director.....TRAVIS HOLT "KWEBENA" HAMILTON  
Director of Photography.....JEREMY PRUSSO  
1st Assistant Camera.....ALPHA YAHAYA  
2nd Assistant Camera.....AMOAKO MESAH  
Camera Department Assistant.....MENA-YAA AKOMA  
Aerial Pilot.....REESE ABEL  
Aerial Drones Provided by.....GO FILMS  
Gaffer.....ELI WALLACE-JOHASSON  
Best Boy Electric.....ERNEST ASANTE  
Key Grip.....HUMPHREY OTOO  
Best Boy Grip.....CHARLES APPIA  
Additional Grip.....RICHARD DANGO  
Sound Mixer.....GEORGE DANKWA  
Boom Operator.....MAWULI ELLY  
Generator Technician.....EMMANUEL WILITE  
  
Location Managers.....LOUIS SAAH-ACQUAHMAN  
.....LUDWIG MAWULI KALMS  
Set Production Assistant.....RICHARD DANKLU

Production Assistant.....KEVIN FUNKEYE  
 Producer’s Assistants.....PETER AMEGAYIE  
 .....LAWRENCE ANSAH-ASARE  
 Script Supervisor.....ANITA ANSAH-ASARE  
 Casting Supervisor.....AGBEKO MORTTY (BEX)  
 Casting Assistant.....LUDWIG MAULI KALMS  
 Production Design.....ALBERT AIDOO BERVELL  
 Set Dresser.....COURAGE AGBESHIE YAW WORMENOR  
 Props.....FELIZE SAFORO  
 Assistant Props.....SAMUEL ABOAGYE  
 Producers’ Driver.....CARL T. KUMADOR  
 Production Manager Driver.....JOHN MIEKU  
 Generator Driver.....MOHAMED SAFI  
 Grip Truck Driver.....ERNEST OFOSU YEBOAH  
 Key Makeup/Hair.....LYDIA GLADYS KORLEY  
 Assistant Makeup/Hair.....BARBARA McCATHY  
 Costume Designer.....SYLVIA TETTEYFIO  
 Costume Assistant.....MARY AKUA DEBRAH  
 Missionary Tag Creation.....KIRBY BAYLES  
 .....SHAWN WILSON  
 Caterer.....JOYCE ASIEDU  
 Set Photographer.....MARK HOLT  
 Ghanaian Production Services Provided by.....i60 PRODUCTIONS  
 Post-Production Supervisor.....S. MCKAY STEVENS  
 Editors.....CONNOR O’MALLEY  
 .....S. MCKAY STEVENS  
 Assistant Editors.....ASETE TAMAKLOE  
 .....KWAME CRENTSIL  
 .....TREVOR McINTOSH  
 Visual Effects.....DEVIN BEKINS  
 Color by.....COLOR MILL  
 Colorist.....RUSS LASSON  
 End Credit Titles.....SCOTT CHAMPION  
 Audio Post-Production Supervisor.....AARON MERRILL  
 Dialogue Editors.....CARLOS SANCHES  
 .....SEAN MADSEN

Dialogue Re-Recording Mixer.....CARLOS SANCHES  
 Foley.....PHILLIP RAVES  
 Sound Effects Editors.....AARON MERRILL  
 .....KATE FINAN  
 .....CARLOS SANCHES  
 Recording Mixer.....AARON MERRILL  
 Music Composer.....ROBERT ALLEN ELLIOTT  
 Score Producers.....KIRK SHARPE  
 .....ROBERT ALLEN ELLIOTT  
 Orchestrations.....JACK WEAVER  
 .....ROBERT ALLEN ELLIOTT  
 Score Mixing Engineer & Producer.....JACK WEAVER  
 Score Recorded at.....STUDIO ROOM 222  
 Publicity.....SCOTT CHAMPION  
 .....AARON EVANS  
 .....RICHARD STAFFORD  
 Visas.....THE TRAVEL BOOKER  
 .....CONNIE HARWOOD  
 Name Tags Provided by.....NAAG TAG, INC.  
 .....Courtesy of RUSSELL & LINDA LINDEMAN

Special Thanks  
 SHERRIE BATTY  
 AMBER ABEL  
 KENSINGTON CHILDREN'S CAPITAL FUND  
 STEVE McIRVIN  
 ANDREW KWAKU KARIKARI  
 ALMA HOUSE

RYAN & ANGELINA MICHAEL  
SETH ADAM SMITH  
FOREVER YOUNG FOUNDATION  
MARK SAWYER

“Know This, That Every Soul is Free”

Lyrics by Anonymous

Music by Roger L. Miller

© 1985 IRI. Used With Permission

Photographed using Red Digital Cameras

Photographed on location in Ghana

The weapons used in this motion pictures were handled with care  
and were always used with strict supervision by licensed handlers.

No animals were harmed in the making of this motion picture.

This motion picture is based on actual events.

© 2015 Capacitor Entertainment.