



SINS OF OUR FATHERS

LOOK BOOK

Starring

MAJOR CAST ATTACHMENTS NOT YET PUBLICLY DISCLOSED

Written & Directed by

SHAWN LAWRENCE OTTO

Writer & Co-Producer of the Academy Award-nominated

HOUSE OF SAND AND FOG

LOGLINE

When a banker with a gambling problem is caught embezzling, his boss blackmails him into spying on a local Native American businessman with the intent of destroying his competing bank. But things are not as they seem, and the conflict causes dangerous forces to erupt.

SYNOPSIS

In one of the most evocative portraits of the American heartland since *BADLANDS*, *SINS OF OUR FATHERS* captures the gripping Minnesota story of a troubled small-town banker (JW) with a gambling addiction who sets out to kill the formation of a nearby Native American-owned bank that threatens his own bank's future. As JW gets closer to his mark, the charismatic Ojibwe financial visionary Johnny Eagle, he forms an unexpected relationship with Eagle's delinquent son Jacob – a relationship that he uses to spy on Eagle and undermine his efforts. But when someone burns down Eagle's bank, the simmering tensions beneath the surface quickly explode, and things spiral out of control.

PLACE AS CHARACTER



The film's characters are creatures of the Midwest. Shaped by its sweeping landscapes, their stoicism and "Minnesota Nice" mean tensions lie buried beneath the surface – until they explode. This film tells a story with an epic scope and deep emotions.





PLACE AS CHARACTER



PLACE AS CHARACTER

VISTA AS CHARACTER

The image features a wide, flat landscape under a dramatic sky. The foreground is a vast, flat, brownish field that stretches to a low horizon line. The sky is filled with dark, heavy clouds, with a bright, glowing area near the horizon where light breaks through, creating a strong contrast and a sense of depth. The overall mood is somber and atmospheric.

Sins Of Our Fathers is set in Minnesota, which has varied and breathtaking, spiritual vistas, especially in the late summer and early fall – the time and setting of the movie. They contrast beautifully with the movie’s gritty subject matter.





VISTA AS CHARACTER

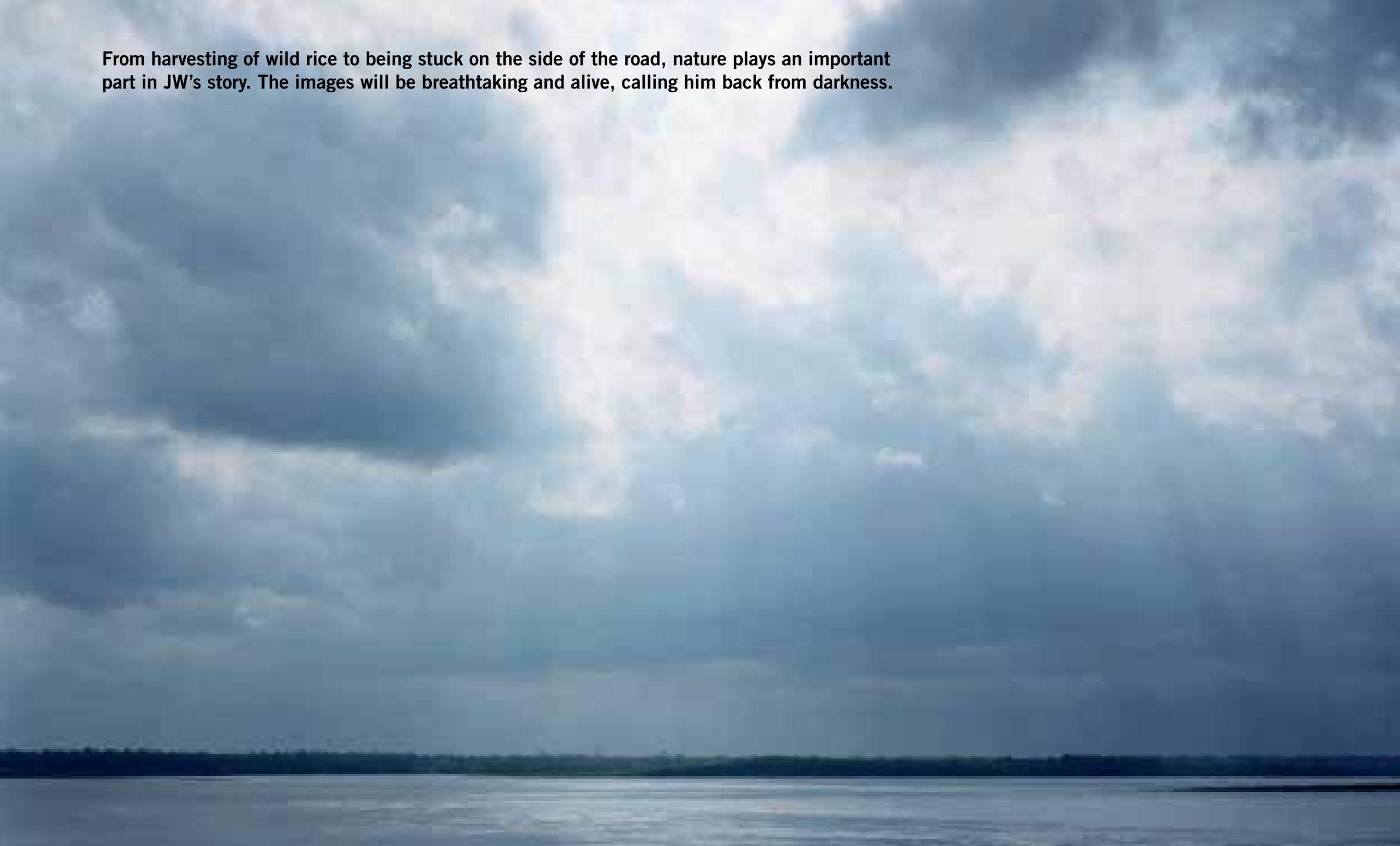


VISTA AS CHARACTER

A bald eagle is shown in flight, with its wings fully extended. The eagle's head is white, and its beak is yellow. The background is a soft, out-of-focus mix of blue and orange tones, suggesting a sky at dawn or dusk. The text "NATURE AS CHARACTER" is overlaid in the center of the image.

NATURE AS CHARACTER

From harvesting of wild rice to being stuck on the side of the road, nature plays an important part in JW's story. The images will be breathtaking and alive, calling him back from darkness.





NATURE AS CHARACTER

MINDSCAPE AS CHARACTER

MOTEL 7



Ojibwe nations ruled the North and warred with Dakota people in the South. Finns and Italians settled in the North. Norwegians and Germans settled the rest. The mix of musical heritages from Polka dancers and square dancers to Bob Dylan to Prince to Native music, and literary heritages from F Scott Fitzgerald to Louise Erdrich to the Coen Brothers, speaks of uneasy alliances and conflicted emotions that sometimes lead to matter-of-factly executed, unspeakable horrors – like the largest mass execution in American history.





MINDSCAPE AS CHARACTER



MINDSCAPE AS CHARACTER

American Bank
Vermilion Office

LOCATION SHOTS





American Bank
Vermilion Office

The bank's in a log building on the main drag. In the VICE PRESIDENT stall is a fast dark car with an NRA bumper sticker. JW's Caprice pulls past it into a stall marked PRESIDENT.

INT. TRAILER HOME -- DAY

JW steps into a 1960s-era trailer, sparsely furnished, more like a camper than a house. He takes it in and looks out the window, which affords a convenient view of Eagle's house.

WHISPERING PINES AGENT

I haven't been in this one. The nicer ones are over the hill -

JW smiles at the rental agent.

JW

This'll be fine.



JW

Excuse me, are you a therapist, or a plumber?

CHAIR

I'm a gambler, like you.

JW

I didn't realize we'd gone through the twenty questions yet.

CHARACTER ASSETS

SELF FORGIVENESS · HUMILITY
SELF VALUATION · PROMPTNESS
STRAIGHTFORWARDNESS · TRUST
FORGIVENESS · SIMPLICITY · LOVE
HONESTY · PATIENCE · ACTIVITY
MODESTY · POSITIVE THINKING
GENEROSITY *Look for the good!*

YOU ARE A
WELCOME GUEST



INT. EAGLE'S HOUSE -- DAY

JW quickly closes the door behind him. He turns, breathing heavily. The house is rustic wood with lots of rich warm feeling and Native-style decor.

JW

Hello? Anybody home? Mr Eagle?

No answer. JW takes a creaking step into the house.



They pull the batch off the coals and dump it into a wheel barrow. Eagle wheels it over to the thrasher: the front end of an old pickup truck set on blocks. Its drive shaft runs to a barrel with paddles inside made out of old tire rubber.

He and JW fill it and latch the door shut.

EAGLE (CONT'D)

Supersize Me made our thrasher.

SUPERSIZE ME fires up the truck and works the clutch and throttle with cables inside the barn. The barrel rocks.



INT. FEED STORE -- DAY

JW and the **FEED STORE MANAGER** are loading bags of oats into the back of the wild rice pickup. As they work JW notices Jacob's inside near a display of Swisher Sweets cigars.

FEED STORE MANAGER

Got yerself a stall boy, huh?

JW nods as Jacob sticks a pack inside his shirt. The manager doesn't see this, but JW does.

JW

Something like that.



INT. TRIBAL COMMUNITY CENTER -- NIGHT

The Elder moves next to the drum and motions Eagle in. The drummers play and the lead singer sings an eagle feather honor song. Eagle dances clockwise around the drum, and as he passes the Elder, the Elder passes the eagle feather to him. Then the whole drum group starts singing along.

PERSEVERANCE



JW helps fight the fire, but through the flames and smoke he sees the convenience store parking lot kitty corner across the highway, and the Cadillac sitting diagonally in the corner, its impenetrable windshield reflecting the fire.



EXT. COMMERCIAL BUILDING SITE -- NIGHT

Eagle's bank building is burning. The Tribal fire department is losing the battle.

Eagle runs to them -

TRIBAL FIRE CHIEF

We can't get it, Johnny, it's too big.



EXT. COMMUNITY CENTER/BANK -- DAY
The completed Unity National Bank has a monument announcing its presence and a banner saying GRAND OPENING. A busy lot and drive-through.





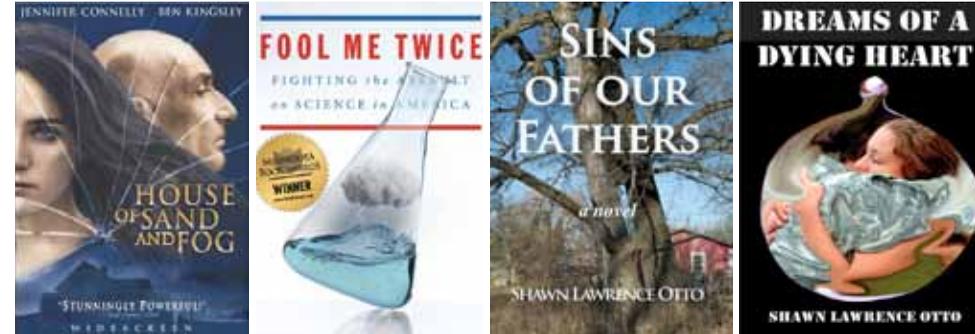
Excerpt from

FINDING CINEMATIC INSPIRATION IN NORTHERN MINNESOTA

Shawn Lawrence Otto, MinnPost.com

At one point in the story, the white banker is reduced to living in a trailer home. We searched for days to find the right setting. Nothing was quite like I pictured it. This is important to get right because it's the core setting of both the novel and the movie. But then, after two days, we got onto the reservation, and found a location that could work. Directors adapt movies from their screenplays in much the same way a screenplay can be adapted from a novel. They are the telling of an approximately parallel story in a different medium, which presents its own opportunities and limitations. I was trying to get my mind around whether I could accept the limitations of this location for the opportunities it presented, and get more out of the choice than it cost. This is always the tradeoff you make as a film director: when improvising, choosing locations, casting, shooting. Somehow you direct something that takes on a life of its own and if you can be open and guide the process with good choices that give the film more than they cost, it will become better and more alive than anyone could have imagined.

I pondered these questions as we all turned to leave the spot where the white banker's trailer may or may not eventually be parked—the spot that would contain the heart of the story of these two broken but hopeful men from different races, struggling for the same ground. By chance I turned back, and from the wider perspective I noticed the location's most predominant and unusual feature: looming over the spot were two trees: an Oak and an Elm, growing intertwined with one another, both broken but both still living.



THE WRITER – DIRECTOR

Shawn Lawrence Otto

Shawn Lawrence Otto is the award-winning screenwriter and co-producer of the Academy-Award-nominated **HOUSE OF SAND AND FOG**, starring Ben Kingsley and Jennifer Connelly. He is also the writer-director of **SINS OF OUR FATHERS** (Scarlet Fire & New Globe) starring MAJOR CAST ATTACHMENTS NOT YET DISCLOSED, and **DREAMS OF A DYING HEART** (Killer Films), the story of a woman soldier fighting and coming home in a man's army.

Otto is also the 2012 Minnesota Book Award-winning author of **FOOL ME TWICE: FIGHTING THE ASSAULT ON SCIENCE IN AMERICA** (Rodale Books, 2011), which received starred reviews from Kirkus and Publisher's Weekly and has been called "One of the most important books written in America in the last decade."

His new novel, **SINS OF OUR FATHERS**, will be published in 2014. He is a frequent writer, panelist and public speaker on film, art and science. He has appeared on NPR, PBS, CBS, FOX, NBC, ABC, MSNBC, BBC, and international media. He has written for and/or been featured in numerous publications, including Salon.com, Rolling Stone, Science, Huffington Post, Scientific American, and New Scientist. He frequently blogs at his own blog, neorenaissance.org, on Huffington Post, and at MinnPost.com.

In addition to his film and writing careers, Mr. Otto is also a national science leader and organizer and producer of the last two U.S. presidential science debates, in 2008 and 2012, between President Barack Obama and his opponents, Senator John McCain and Governor Mitt Romney.

He was the keynote speaker at the 2009 Nobel conference and in the 2012 Denver presidential debate series, and is a frequent guest on NPR's Talk Of The Nation: Science Friday (3x in the previous year). He is recipient of the National Distinguished Public Service Award from the IEEE-USA for his work.

As an artist, Mr. Otto is winner of a Sloan Foundation Fellowship, a McKnight Foundation Fellowship, and is a PEN Center USA finalist.

Otto is the immediate past board chair of the Loft Literary Center, America's leading independent literary center, and is the architect of their new online learning program. He lives in a wind-powered home he designed and built with his own hands, which has been toured by more than 10,000 people.



THE PRODUCTION TEAM

Allan Loeb and Steven Pearl, friends from the Chicago area, are partners in Scarlet Fire Entertainment and DarkFire Television, a film and television production company located on the 20th Century Fox studio lot in Century City where they have a first look television deal. Allan is one of the top ten screenwriters in Hollywood and Steven is one of the best-connected studio producers. Their sampling of their various film credits include: WALL STREET: MONEY NEVER SLEEPS, starring Michael Douglas and Shia Labeouf and directed by Oliver Stone; JUST GO WITH IT, starring Adam Sandler and Jennifer Aniston; THE SWITCH, starring Jason Bateman and Jennifer Aniston; THINGS WE LOST IN THE FIRE, starring Benicio del Toro and Halle Berry and directed by Susanne Bier; UNTRACEABLE, starring Diane Lane; 21, starring Kevin Spacey and Laurence Fishburne; and SO UNDERCOVER, starring Miley Cyrus. They have sold twenty pilots and will be shooting their sixth (MURDER IN MANHATTAN for ABC) in the spring of 2013, in addition to producing two successful television series, NEW AMSTERDAM (Fox) and THE BEAST (A&E).

Christine Walker is an award-winning producer of quality independent films. Among her credits are: DARLING COMPANION, directed by Lawrence Kasdan starring Diane Keaton and Kevin Kline; THE TURIN HORSE, directed by Bela Tarr and winner of the Silver Bear Award at the 2011 Berlin Film Festival; THIN ICE starring Greg Kinnear, Alan Arkin, and Billy Crudup which premiered at the Sundance Film Festival; HOWL directed by Academy-award winning directors Rob Epstein and Jeffrey Friedman starring James Franco and Jon Hamm; Venice Film Festival Award winner LIFE DURING WARTIME, a Todd Solondz film starring Allison Janney (who was nominated for an independent spirit award) and Paul Reubens; OLDER THAN AMERICA starring Bradley Cooper and Adam Beach; FACTOTUM directed by Bent Hamer starring Matt Dillon, Lili Taylor, and Marisa Tomei, and AMERICAN SPLENDOR winner of 32 international awards including an academy award nomination; directed by Bob Pulcini and Shari Springer Berman starring Paul Giamatti and Hope Davis. Walker's awards and distinctions include: National Book Freedom of Expression Award, The Producer's Guild of America Diversity in Producing Award, The Independent Producer's Award Nomination for Best Emerging Producer; The McKnight Film Fund Award among others.

Mary Frances Budig is an independent producer living in Chicago and working on productions under her own company banner, Spare Room Productions. Her film credits include The Sundance Film Festival Premiere film THIN ICE, directed by Jill Sprecher and starring Greg Kinnear, Alan Arkin and Billy Crudup; FINAL, the first film produced for Gary Winick's InDigEnt film series for IFC, directed by Campbell Scott and starring Denis Leary and Hope Davis; and HAMLET for Hallmark Entertainment directed by and starring Campbell Scott. Prior to entering the independent film industry, Mary Frances worked at MTV: Music Television serving as Deputy General Counsel and Vice President of Law and Business Affairs. Prior to that she practiced intellectual property law at the New York law firm of Milbank, Tweed, Hadley and McCloy. Mary Frances received her J.D. from New York University and her B.A. from the University of Illinois. She also sits on the board of The Renaissance Society, a contemporary art museum in Chicago.

