



Directed by: Richard Gray

Written by: Lee Zachariah

Produced by: Carter Boehm, Kellie Lessard Brooks, Richard Gray, Jeanne Allgood Gaisford, Michele Gray, Colin Floom, Cameron Lessard

Cast: Pierce Brosnan, Samuel L. Jackson, Brandon Lessard, Veronica Ferres, Gianni Capaldi, Q'orianka Kilcher, Tim Daly, Ethan Peck, Katrina Bowden and David Arquette

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“The whole point of the Western is that it’s a frontier. When you strip back all of the conveniences and safety nets of modern life, all that’s left is raw emotion and force. No better genre provides that better than a Western.”

Lee Zachariah, writer

A tale of revenge, dark secrets, and buried treasures, *THE UNHOLY TRINITY* is set against the turbulent backdrop of 1870s Montana. The film picks up in the moments before the execution of Isaac Broadway, as he gives his estranged son, Henry, an impossible task: murder the man who framed him for a crime he didn’t commit. Intent on fulfilling his promise, Henry travels to the remote town of Trinity, where an unexpected turn of events traps him in town and leaves him caught between Gabriel Dove, the town’s upstanding new sheriff, and a mysterious figure named St Christopher.

Synopsis

Henry Broadway (Brandon Lessard), a young man in search of purpose, reunites with his estranged father Isaac (Tim Daly) moments before his wrongful hanging. Isaac tasks him with his last wish, to take revenge on the sheriff who framed him, Saul Butler. Determined to complete his father’s dying request, Henry arrives in the Montana town of Trinity—only to find Butler already dead and replaced by Sheriff Gabriel Dove (Pierce Brosnan) who, with his wife Sarah (Veronica Ferres), has taken over Butler’s house.

With Butler’s grave still fresh, a mob led by Gideon (Gianni Capaldi) seeks vengeance against Running Cub (Q’orianka Kilcher), a Native American girl blamed for Butler’s death. Debating his next move, Henry goes to the town bar where an argument ends in him killing a member of the ruthless Benton brothers (Tim Montana, Beau Linnell) gang.

While on the run from the violent clan, Henry crosses paths with St. Christopher (Samuel L. Jackson), a cunning former slave pursuing vengeance—and a stash of Isaac’s missing gold he believes Henry can lead him to.

About *THE UNHOLY TRINITY*

While growing up in Melbourne, Australia, director RICHARD GRAY developed a love for filmmaking, and westerns in particular. His father would play him the popular titles of the day,

which were more often comedic, such as *Silverado* and *Tombstone*. But his love for the genre grew yet more, upon viewing Sergio Leone's 1969 classic *Once Upon a Time in the West*. "The grandeur, the imagery and the music of it has always remained with me," he states.

With the arrival of Clint Eastwood's *Unforgiven* in 1992, a new feel and look came to the genre, which had a deep effect on Gray. "We really hadn't seen a western for a while. It was a darker-toned story, one that really stood out to me." That fascination continued, during the pursuit of his film degree from Victorian College of the Arts, at the time of HBO's important series, *Deadwood*, in the early 2000s. "It reinvigorated the genre. It was just filled with characters and dialogue we hadn't seen in a Western."

Though he began his filmmaking career in Australia, by the early 2010s, he and his wife and frequent collaborator, writer/producer, MICHELE GRAY, made their way to the States, settling in Los Angeles for 12 years, before relocating to Montana.

Gray continued crafting films through the decade, both in the States and Australia. It was at the time of the release of his 2010 feature, *Summer Coda*, in Melbourne, that he and fellow Aussie, screenwriter LEE ZACHARIAH, became friends. The two stayed in touch, and in the spring of 2014, while Gray was in Alaska, shooting *Sugar Mountain*, some room in the schedule opened for the team there to film a short. "He wrote me and said, 'I need an idea for a short film,' and left it at that," the writer recalls. The result was *Cold War*, released in 2015. Gray was pleased, and on October 12, 2014 – 10 years to the day of the premiere of *THE UNHOLY TRINITY* at the Zurich Film Festival – Zachariah says, "He sent me an e-mail, that I still have, that said, 'Hey, bro, do you have any ideas for a western?'" Indeed he did.

For years, Zachariah had considered a story rooted in grievances that come down through generations. "Some are justified, and some are not," he notes. "But it got me thinking about what it means to feel this need for vengeance for something that happened before you were born?" In this case, it involved Henry Broadway, whose father, Isaac, just before his hanging, tasks his son with avenging his wrongful prosecution by Trinity Sheriff Saul Butler. "Here, one inherits the revenge through his family, and the other, Sheriff Gabriel Dove, through his work." In Dove's case, it is the Trinity citizens, led by its de facto mayor, Gideon who are intent on avenging Butler's death, insisting it was by the hand of a Native American woman, Running Cub.

After evolving through various scenarios, including one rooted in a pointless fight over a worthless piece of land, another in the snows of Alaska, he settled on a Western, particularly since it had been decided the film would shoot in Montana, which Gray had fallen in love with. "There's a rawness to the Western genre, more than any other, where it's really just about

survival,” the writer explains. “The whole point of the Western is that it’s a frontier. When you strip back all of the conveniences and safety nets of modern life, all that’s left is raw emotion and force. No better genre provides that better than a Western.” And after working on it, on and off between him and Gray, in 2022, the decision to shoot in Montana, with its beautiful, lush world, gave Zachariah the motivation to rebuild the script from the ground up, keeping original themes, but now focusing on the great characters we see in the film – and attract terrific talent.

“As Richie was making his films, he kept talking to actors who spoke of how they’d grown up on westerns and would love to do one. He realized there were all these actors desperate to do a film set in the Wild West.” Notes Gray, “Lee knew I wanted to make a Western. And when we got together, he said, ‘I’ve got this great revenge story that’s pretty unique.’ It was his concept that made this whole thing tick.”

Casting and Characters

With the film taking place in 1888, the Civil War was still fairly recent history. “It was still close in everybody’s mind,” Gray explains. “If you’re out West, you’re working with people who fought both sides. And people forget about those types of tensions.” Everybody, he notes, was from somewhere else. “One of the things we did really well in this film is that you see the melting pot of Montana,” says producer JEANNE ALLGOOD, herself also a resident of the state. “You see Irish, Scottish and German immigrants in our story. Everybody who’s in this story has already lived a life, and that’s how they got here. And that’s Montana.”

In the lead characters, as is often found in Westerns, there’s a good guy and a bad guy. Playing the former, Sheriff Gabriel Dove, is PIERCE BROSNAN. “I love Westerns – I love the genre enormously. I grew up on Clint Eastwood movies,” the actor states. “I love the whole idea of being a cowboy. There’s something about the cowboy life, the romance of it, the solitary lament of the man on the land, looking for a home, searching for a life, and trying to make a life. The romance of all of that, that’s what I said yes to.”

Brosnan was the era of James Bond that Richie Gray came up watching. “The presence Pierce has is tangible, and it’s spectacular on set,” the director informs. “He just has an aura about him.” The comparison to his most well-known character couldn’t be more different, though, Zachariah notes. “You always think of Pierce as an action hero, but also as a gentleman you could have a cup of tea with – and one who has a license to kill. Here, he comes at it from the other direction. You just assume he doesn’t want to shoot everyone and ask questions later, simply by his presence. But I wanted to see a tough guy who might be a bit weak at times, a bit morally ambiguous, and not necessarily on the right side all the time. And a lot of that work is already done with casting Pierce.”

Even his name is peaceful. “I wanted to push against the idea of tough guys names,” the writer adds. “‘Dove’ is a name that’s often given to orphans, and that’s part of his own story. And he’s fighting against the nature of the world he’s in. He’s meant to be the physical enforcer of the law. He is ironically named Dove – he never really gets a chance to be one. Everything always must be resolved with force.” And while his first name was considered, at one point, as Jerome, Brosnan himself chose the name of the archangel, Gabriel. “Both Gabriel and Dove are very angelic,” Gray notes.

While Gray and Zachariah thoughtfully crafted rich backstories for their characters, as expressed watching Brosnan. “He’s a man who has seen death, who’s run from death, who’s always running from death and dying, as you did back then,” the actor shares. “But under those harsh circumstances and the life that he had as an Irish immigrant, trying to find a place for himself.”

After losing his family in the Great Famine in Ireland, Dove spent most of his life alcoholic and on the other side of the law, before arriving in Trinity, Gray and Zachariah inform. There, he encountered none other than Sheriff Butler, who helped him get sober and offered him the job of deputy, changing his life. “The sheriff that is the bane of Henry Broadway’s existence actually saved the life of Gabriel Dove and gave him this respectable position in the community and turned his life around,” the writer explains.

He also met the beautiful Sarah, who soon became Mrs. Dove. “He has a lot of guilt,” explains VERONICA FERRES, who portrays her. “I think Sarah gave him a lot of good. She helped him to become a better human being, because she has values and a moral code. And I think Sarah disarmed the weapons he had to protect his heart and his emotional world.”

The result, when we meet him, is a man whose life has resulted in a person whose very presence is calming. “Pierce, in even the fiercest moments, has a really charming sensibility,” says Gray. “It’s not only charming, but also calming. And the calming nature of his persona puts people at rest and allows him to do what he needs to do in a very different way than St. Christopher, but in an equally successful way. He can disarm the fiercest of rivals.”

Nowhere is this clearer than when we first meet Dove, in the beginning of the film, when Henry approaches him from behind, thinking he is Butler, and is about to shoot him. Barely shaken, and perfectly aware, Dove quickly disarms Henry – and not with force. “It’s an incredibly important way to introduce him,” explains Zachariah. “He doesn’t get the better of Henry because he’s a faster shot – even though he is. He gets the better of him by reasoning with him, which is not how things usually get resolved in a Western. But it’s who Dove is.”

When Lessard shot the scene with Brosnan, the actor recalls, “Pierce had his back to me – I was just watching his back and reacting to that. And when I finally saw the scene and could see Pierce’s face, I could see all of those emotions, those thoughts, just in his eyes. You can see everything he’s thinking. And that is the mark of a truly wonderful actor.” It’s something that, to this day, amazes Gray. “Pierce has this ability – his eyes are amazing, and he can see straight through you. And you can see the years of pain behind his eyes, and why Dove does what he does, and why he knows he’s capable of doing what he does in the movie. Pierce does so much, without doing anything at all. It’s what I love the most about great actors.”

“Gabriel knows any day, he can get shot – he can be picked off anytime, anywhere,” says Brosnan. “He knows that there’s blood on his hands, and also that he is looking for redemption from the Lord. He is looking for salvation, and he finds it in prayer. And in that particular moment, there stands death behind him. It’s just one of those really well-written scenes. It’s a cinematic moment.”

By the way, anyone reading the credits will notice Pierce is not the only Brosnan in the film; there are two others. “He has a pair of incredibly talented sons,” Gray explains. His youngest, Dylan, who came to Montana with his father as his assistant, ended up in a cameo, portraying one of Father Jacob’s (DAVID ARQUETTE) fellow preachers. And his eldest, Paris, plays Gideon’s son, Thomas. Says Gray, “It was just such a lovely family experience. And they also just happen to be fantastic actors.”

The antagonist in the story is the flip side of the coin, St. Christopher, played by none other than SAMUEL L. JACKSON, an endlessly conniving manipulator, driven with one objective: finding a large stache of gold he was cheated out of, before being sold into slavery by his partner – Isaac Broadway.

Says Zachariah, “If the story was going to be a revenge tale between two people who weren’t originally there – Henry and Dove – who start the film not interested in revenge, I thought we really need a third person driving it, pushing it, pushing the chess pieces into play.”

“There are some fantastic post-Civil War stories about African American freemen, one in particular,” says Gray, “who was fantastically educated and was ready to kick some ass and seek vengeance – and for all the right reasons. That was a really great way to start a character. He’s coming for what’s his – and it is his, and he should have it. He was wronged in the time that he should finally have his freedom and started a new life in the West. That’s what he’s had robbed from him – his heritage. And that makes him the perfect antagonist. And it’s such a cool, original character, one I don’t think we’ve quite seen before.”

His name is rather fascinating. “There was a tradition of slave owners naming slaves after ones they’d found in old Greco-Roman texts, like, in this case, Chrysippus, after the Peloponnesian hero, but no one knew what the hell he was talking about,” the writer explains. “So everyone just sort of started calling him Christopher. Then, somewhere along the line, he adopted ‘St. Christopher.’ He wants people to think of him as some sort of good luck charm for travelers, especially when he’s out there in the wilds of Montana.” He is seemingly well-mannered and speaks clearly. Explains Gray, “In St. Christopher’s plantation, he would borrow the books of the slave owner. So not only is he self-educated, but he’s also more well-read than anyone.”

To accomplish his sole goal, he has also become a master manipulator. “He has a lot to pull off to make it work for him as a Black man in the 1880s,” the director continues. “He’s been planning it for so long, and he knows these people so well. He’s the perfect puppeteer. He is leading the story, and the characters around him are less intelligent, and they are playing to his song.” Notes Jeanne Allgood, “Sam played him in a way that was even more complex than it was written. He was more menacing, funnier and deceptively charming – which makes him absolutely chilling.” Adds Gray, “He’s diabolical – but loveable. And not many people can do diabolical and loveable. Sam just developed and strengthened him, and made everything better, as he does in every film he’s in.”

Though Jackson is, of course, supremely skilled at bringing what’s on the page to life, he often improvised, sometimes from take to take. “He’s just so, so good,” says Gray. “And you hear it. Sam rarely does the same thing twice, he’s so brilliant. It’s fascinating, as a director, to watch the way he works and how many different things he’ll try. Everybody is drawn to him, and you’ve just got to be on your toes, because he’s giving you different pieces of gold in every take.”

One such gift appeared while shooting a scene in which St. Christopher visits the saloon, filled with mean, violent miners, whose racist leanings he immediately addresses, acknowledging himself as “a person of my negritude.” Says Zachariah, “I can confirm, I’ve never written the word ‘negritude,’ ever,” he laughs. “That wasn’t in the script.” He adds, of St. Christopher’s address to the miners, “I wanted it that even when you think he’s losing control, that maybe he isn’t. He is always one step ahead of everyone.”

St. Christopher often appears to show up at just the right moment, particularly with regard to Henry. After appearing briefly at Isaac’s hanging, catching his eye and smiling at him, before he is hanged, and unnoticed by Henry, when Henry’s coach stops at a Roadhouse, during a rest on the way to Trinity, there indeed is St. Christopher. “There’s a quality to St. Christopher that makes him mysterious in an important way,” the writer says. “He’s not following – he’s waiting. He’s almost like a kind of a ghostly figure to Henry. And he knows Henry is just looking for

guidance, that he doesn't understand how the world works. But then, here's this man who shows up and tells him, 'Let me tell you how the world works,' diabolically manipulating this naïve young man to attain his goals.

While both Dove and St. Christopher are key members of the triumvirate of the story, they are, in fact, rarely seen together in the film. And when they do meet, it is clear that Dove is never taken in by St. Christopher. "Dove can pick up on his manipulation," says Gray. "And he's the only guy in town that can do that. Dove can do that, because he's been there himself. The second they see each other, they know exactly – they're both bullshitting each other from the start."

Playing the part of young Henry Broadway is actor BRANDON LESSARD. Gray had met Lessard when he was attending Los Angeles Film School, where he mentored the budding actor, eventually giving him his first small role, at age 16, in Gray's first American film, *Broken Ghost*. But it was Lessard's performance in Gray's *Robert The Bruce*, shot three years later, that truly impressed the director. "His work there really showed me he could do this," he notes.

Not long after, he sent Lessard an early draft of *Trinity* (then still with an early title, *Salted Earth*). "He said, 'So what do you think?'" the actor recalls. "And I was completely blown away by the characters and the setting. I said, 'I absolutely want to do this. Says Gray, "Brandon brings Henry an innocence and naivete. He can still be manipulated by St. Christopher. But he's still wholesome and strong-willed enough to take the challenge from Dove. It's a great coming of age story, something which is rare in Westerns, and Brandon does a phenomenal job acting against two absolute titans of the industry."

The character (whose family name, Broadway, comes from that of Zachariah's maternal grandmother), when we meet him, is innocent and naïve – someone who hasn't been out in life much. "I wanted someone who might not have revenge on their mind, and is just thrust into this position," the writer explains. "So, Henry had to be this really innocent character, and a really reluctant character, who just wanted to do anything but the task set upon him. And that changes over the course of the film, where he suddenly realizes, 'Maybe my heritage was stolen from me, and maybe I do have a stake in this.' And he's constantly looking for a father figure." Says Gray, "And that's a massive conflict, because he's being manipulated by St. Christopher, and finds a father figure in Dove. Not to mention his father's heritage he's learning more about."

As Lessard explains, "His mother had gotten very sick and died, and Henry had to find whatever work he could to try to take care of her. He had no support in his life, no father to look after him. He'd been drifting." All Henry knew about his father, gone in prison for many years, came from his mother. "His mother was always telling him what a wonderful man Isaac was.

That he was framed, and if he hadn't been, our lives would have been so much, better. But when he meets Dove, he learns his father wasn't well-liked, and from St. Christopher, that his father was not at all who he thought he was – that he'd stolen from others, killed people, and worse."

When he meets up with Isaac at his hanging – so disconnected from his father that he addresses him as "sir" – Gray says, "There's not a lot of love there. But his dad needs him to complete a task," and, as Lessard notes, "He doesn't know what to do, but he just craves that connection, even as he watches him die in front of him." So he sets off on a journey to kill the man who brought all of this upon his family, even if he understands little about what happened. And over the course of the film, he grows from being an aimless drifter to a grown man. "His decisions, in the beginning are simply instinctual," the actor notes. "But then, as he sees other people's lives in the balance, he finds he has to make decisions. And he has to choose sides."

During the course of the production, Lessard himself also grew as an actor, thanks to the experienced filmmakers and cast around him. "There were several scenes where I improv'd," such as when he meets with Dove in the barn and learns more of his story. "Richie and Thomas [cinematographer Thomas Scott Stanton] were really helpful in helping me craft my character. They would suggest, 'So what is it you came here to tell him?'" allowing him to think aloud as Henry Broadway, effectively bringing the audience into the scene with him.

Though the hanging scene, in which Jackson briefly appears, was actually the first scene shot in production, it wasn't until Lessard was shooting the roadhouse scene, when Henry really meets St. Christopher, that he realized with whom he would now be filming movie scenes. "I had heard he was on the production, but I don't think it really hit me that I was acting with Samuel L. Jackson until he was sitting across from me!" he laughs. "He put his hand on my shoulder and said, 'Name's St. Christopher, by the way.' And both me and Henry got chills. I am speaking with a force of nature – both St. Christopher and Sam."

Working with actors at Jackson's and Brosnan's level was a blessing, he says. "When you work with someone of Sam's or Pierce's level, you don't even have to work, because it becomes effortless. Just their very presence and performance elevated my own. Because they are so captivating as characters and generous as people, it just brings you into the scene."

Says Brosnan, "As an actor, he worked his ass off every day, and put himself on the line with the greatest vulnerability. I saw someone with commitment, and someone who was prepared. Brandon is someone who has heart and soul and passion, and is just beginning his career. When you work with good actors, they make you great," the veteran says. "But when you meet someone who makes you real, that's when magic happens – and I had that with him. He's a solid, solid actor."

The role was quite a physical one for the young actor, requiring him, in one scene, to hang upside down for 10 minutes at a time and get beaten up. “It’s hard, when actors are in their early 20s, to capture the qualities of the character and how much the character needs to do, when there’s lots of action,” says Gray. “And Brandon had to do a lot of action – he’s in a frozen river, he’s getting strung upside down. I think he told me he thinks he gets beaten up in seven different scenes! That’s a lot to take on, and he really was able to strike that balance. And he didn’t mind getting dirty.”

Like many in the cast, Lessard spent several weeks at “cowboy camp,” working with experienced lead wrangler TYLER GAISFORD and Bill Lawrence and their team, locally in Livingston, to hone his Western riding skills. “Tyler and Bill just have so much experience in films, like *Planet of the Apes* and *War Horse*, and countless others,” says Gray. “When you combine Tyler and Bill, they just set up the craft, and help bring stunts to a much higher level than you could otherwise.”

Playing the part of Sheriff Dove’s wife, Sarah, is German actress VERONICA FERRES. At the time of her casting, in late summer 2023, she was in the middle of shooting a show in Germany. “My agent, Fred Spector, called and said, “You’re going to start shooting in three weeks in Montana, in the States, and you’ll be playing Pierce Brosnan’s wife,” she recalls.

Upon reading the script, Ferres was immediately taken with the character. “It was a strong and compelling Western genre script, with an exciting female role featuring an unusually modern and nuanced character. This is not a typical Western female part. She’s very fierce, but it was the combination of strength and vulnerability, in this very male-driven world, that really appealed to me. She’s not just a sheriff’s wife – she’s also the town midwife, and she’s brave, she’s respected and deeply compassionate. She can fight, she can argue, she can help – and she’s caring, loving, can cook, and takes care of the house.” And Ferres’s ability to portray all of that, while retaining her distinct femininity, makes her simply compelling to watch. “Her emotional depth, combined with the self-assured, nuanced portrayal, made the role incredibly appealing to me.” And Gray, “Veronica brought the perfect foil to Gabriel. She’s a kick ass rancher that’s not afraid.”

Sarah arrived in Trinity, she says, “at a time when lots of immigrants came, and it was a tough time. Everybody was fighting for property and ground, and trying to find the base for a good future.” She built a life for herself in this Western frontier town, and with a background in medicine, serves as the town’s midwife. “She’s everything to the town,” Gray notes. “She tends to the pregnant prostitute in the brothel, looking after the girls. And when the sheriff’s not in town, she comes to town to be the sheriff, even though the townfolks don’t like it. But she upholds his

office, both as doctor and as a deputy, in a way.” And she’s trained in handling a gun to defend herself, if necessary. And it does become necessary.

Key to her presence in the film is her relationship with Dove. The audience has to believe they are truly in love, and when seeing their scenes together, that’s abundantly clear. “Those two just had an immediate connection,” observes Gray. “I could see it from the first rehearsal. And that’s what makes the film work, because there are higher stakes in it than a simple revenge film. People need to care about them as a family.”

“Doing scenes with Pierce was so effortless,” the actress states. “It was organically wonderful, and we connected immediately, both on and offscreen. We could trust each other, and could discuss offscreen what we thought would be better.” Key was portraying a relationship of 20 or 30 years in a believable way, something the two found easy from the very first day’s work. “We show a relationship of decades together, loving each other and living together. And the ups and downs that they went through and conquered together, which made them stronger. And their bond is strong, one marked by genuine devotion. They were immigrants, and they met each other. She came there, was alone, on her own, and they met. The strong partnership between these characters is mirrored in the trust and ease Pierce and I felt in every scene.”

Brosnan agrees. “They are inseparable. They’re people who love each other deeply, and under the very harsh circumstances of the times. It’s a love story. The whole film is. And Veronica was so easy to work with and fall in love with, as the character. And we hit the ground running.”

While Ferres had intended to spend those three weeks prepping for her role, time was cut short. The actress hadn’t ridden a horse in decades, after losing a beloved horse, and it was critical that she be able to authentically ride in true Western style. “The producers of my show in Germany would not permit me to train on a real horse, due to insurance reasons. So I actually trained on a mechanical horse in a garage outside Cologne!” the actress explains.

Though the intention was to get to Montana for a week’s worth of rehearsals and further horse training with Tyler Gaisford, she says, “I actually didn’t get there until 1 a.m. the night before we were to begin shooting. There were no rehearsals, no table read, no horseback training. At 6 a.m., I drove myself to set (even though they had arranged a pickup), and at 7:30am, I was playing husband and wife with Pierce Brosnan. And it was a very intimate scene, in the living room, very emotional. And it was outstanding. It was like it had never been different. Pierce is one of the finest actors I’ve ever worked with. He has so many layers and complexity. It was a wonderful experience.”

As strong as Sarah is, even she is not immune from the skillful manipulations of St. Christopher, who uses his charms to gain entry into the Dove family home. “When he first shows up, outside, he appears to her as nothing more than a weary traveler in need. He doesn’t appear dangerous at all,” Ferres explains. He picks up on her empathy – and uses it to get what he wants, using a precise set of skills. “He shares small personal details, like about his daughter, his long journey. And she falls for his character – even though her husband told her never to open the door while he was out, and if anyone comes in, kill them, or else be killed myself.”

Once again, St. Christopher’s sense of menace breaks through, when needed, so perfectly played by Jackson. “Sam brings the complexity to life. His brilliant acting skills are just extraordinary. Because it’s all so innocent. And the nuances between nice and evil are so fine. The most important things happened when he just looked at me.”

The film features another strong female character, in the form of Running Cub (Q’ORIANKA KILCHER), a Native American woman accused of being Sheriff Butler’s killer. Sheriff Dove does all he can to protect her from the vengeful town mob, led by Gideon (GIANNI CAPALDI), who organize to come for her in her forest hideout.

“She’s actually the inciting incident for much of our story,” Gray explains. “Her parents were murdered, she’s on the run. And she’s a Native American woman in the 1880s, so it’s very hard for her to speak her truth. But she has a great friend in Sheriff Dove, who was very close to her father. They’re like kindred spirits. He protects her, and she protects him. It’s beautiful.” Notes Zachariah, “Everyone in town thinks she killed the old sheriff, and they hate her for it – and she didn’t, she’s innocent. But she refuses to be driven out of town. Ultimately, she’s someone who isn’t so much looking for revenge as she is justice.”

Running Cub, says Jeanne Allgood, “is also an example of one of the many indigenous children in the late 1800s who were abducted and brought to American schools,” evidenced by her clear manner of speech. “It was pretty intense what happened to these people. So having the opportunity to hear Running Cub tell that story – without having to tell that story – is pretty remarkable. We see it in her face. We feel it in Q’orianka’s performance, and we know how hard her life was.”

Kilcher had long been an actress Gray had wanted to work with, ever since seeing her as Pocahontas in 2005’s *The New World*. “She has such a phenomenal presence. And it’s a different role for her. She just has some quiet moments, particularly one where she and Dove speak about their pasts. It’s incredibly sad – but also uplifting. You get to see what they see in each other.” Dove’s speech in that scene, by the way, was written by Brosnan himself, the actor notes.

As mentioned, there is a fellow named Gideon, who fancies himself as the de facto town mayor, and who has taken it upon himself to engage the townspeople to go after Running Cub, whom they insist murdered Sheriff Butler, who was a close friend of Gideon's. And Dove doesn't appear to be doing much about it.

"Gideon ultimately represents the mob," explains Zachariah. "There is a big group of townsfolk who don't trust Dove and have already made up their minds about Running Cub. They're this unstoppable force, and they're just waiting to bubble over. And Gideon is their trigger."

Actor GIANNI CAPALDI plays Gideon. "Gianni did a fantastic job of being a bad guy, without being a bad guy," Gray explains. "He has to rally the townsfolk, who've suffered deaths and great loss and hardship. But he's doing it from the right point of view. 'We haven't found the murderer of our last sheriff, and this current sheriff doesn't seem to be doing enough about it.' So that made it easier for him to play an antagonist, because he was coming from a real place of truth. The way he starts and the way he finishes is a pretty remarkable arc for this character."

Within that mob are the Benton brothers – played to perfection as some of the nastiest, crudest, most hateful miners one could ever come across: Asa (BEAU KNAPP), Red (played by country music star TIM MONTANA), Butch (BEAU LINNELL), and Austin (ANTHONY SHARPE). "They're a cunning group of miners, who come to the town to get drunk and sleep with women," explains Gray. "And they've got a sister, Nora, who they treat terribly," played by young actress ISABELLA RUBY, one of the heroines of Gray's previous Western, *Murder at Yellowstone City*. "And once one of their brothers dies early in the film, then they don't really care anymore – about rules, about the law. This guy killed their brother, so they're coming after him. And St. Christopher also uses them to form a mob for his own use."

Such characters, says Zachariah, are part of every great Western. "You always enjoy seeing them, particularly in the spaghetti Westerns, just these reprehensible characters. These guys who just seem to turn up and just want to take. There's no moral justification. They show up and say, 'Oh, there's some gold going around? Yeah, I'll take some of that.'" Notes Gray, "Lee did a terrific job writing a great group of supporting characters, across the board."

Lastly are the town's prostitutes, who carry out their business in the town saloon. Interestingly, they are portrayed in the film not as some shameful part of Western existence in the town, but simply as part of life.

"The working girls were a constant in the town," the director explains. "They were there before the church arrived, and they're there much longer than their former husbands were. They

came with good intentions, when they came out west. They didn't come out west to be prostitutes. They were all put into those situations, because their husbands were killed or died in the mines." Many, he says, became a town's school teachers, nurses and cooks. "They really were the backbone of a lot of these towns."

Making *THE UNHOLY TRINITY*

In 2019, Richard Gray made his film, *Robert the Bruce*, about a nobleman in Scotland in the 14th century. Though much of the film was shot in that country, to capture the look of a wintry Scotland, he came to Livingston, Montana, making use of the beautiful snowy mountain landscape. "I fell in love with it – and moved there," he states.

Montana had been used in the past to film such movies as *The Horse Whisperer* and *A River Runs Through It*, among others, but not for some time. But then, with the introduction of new tax incentives from the state, Gray and his producing partner, CARTER BOEHM, decided to begin producing movies there. Says producer Jeanne Allgood – also a Hollywood-to-Montana transplant – "Richie understands Westerns, and he understands characters. He really wanted to take advantage of the Montana landscape." Even though others were pitching him and Boehm New Mexico, they had already found their Western home.

With *The Unholy Trinity* long in the works, Gray presented the script to Boehm, who, along with producer COLIN FLOOM, owned a swath of land, in the Paradise Valley, just south of Livingston. So the three of them decided to build a complete Western town set, in which to shoot the film. That town became Yellowstone Film Ranch.

The production team began crafting buildings, based on features called for in the script, led by early production designer LINDSEY MORAN, and designed by architect SCOTT KING. As things moved along, another production designer (and Montana native) TESSLA HASTINGS came aboard, to finish building interiors of the structures – all of which would serve as practical sets. Neither are there any soundstages present on the lot (or used elsewhere), nor, for that matter, is there any heat or running water at the Ranch. "We have to bring in our own propane heat and water," Hastings says. "And if you need to mix concrete, you have to bring a water tank or a 'water buffalo.' It's challenging."

Trinity had a lot of moving parts, and not all of them fell into place right away, even though the Ranch studio was completed. So, prior to making that film, Gray and team instead shot another Western, *Murder at Yellowstone City*, at the end of 2020 and beginning of 2021, and released in June 2022.

Just as the script was finalized for *Trinity*, and the producers began reaching out to potential cast members, the actors strike occurred – which, it turns out, worked in the team’s favor. “It ended up creating a good opening for Sam and Pierce’s schedules,” says Allgood. “And it was exciting for us that they also loved the script. So it worked out for us.” Filming took place in September and October 2023. “We were very grateful to SAG-AFTRA for giving us permission to work during the strike,” Gray says. “They were really supportive.”

The remainder of the production team also came together during this time. Director of photography THOMAS SCOTT STANTON was among the first people Gray had met upon arriving in Los Angeles to shoot *Summer Coda* in 2010, and the two remained friends. Costume designer VICKI ANNE HALES and longtime collaborator with Gray, also joined, bringing her years of experience in period costume work to the group. And Tessla Hastings continued her work as production designer, working with set designer Noah Daines to not only bring the existing sets into *Trinity*’s world, but also add another, the Dove house – making a total of 23 set structures built into the town set for use on *THE UNHOLY TRINITY*.

Her approach had one important goal – to be historically accurate, drawing on many available resources, including visits to Virginia City, an historic recreation town in Nevada City, MT. When designing the Dove house, she studied the historic Sedman House (1873), as well as drew from a resource called The American Farmhouse, which had plans available from which to build. “When you’re making a period piece, and it’s 1880s, you don’t need to reinvent the wheel,” she explains. “You have to do a lot of research and see how buildings were made, what materials they had and what the architecture was.” It was also important to Gray that the buildings look as they would have at the time: fairly new. “That’s something you see in Westerns quite often, that the buildings all look old. But that’s not correct,” he states. “They would have actually been quite new. And we leaned into that.”

As mentioned previously, all of the town structures were built to be used as practical sets. “Everything is authentic,” Gray says proudly. “Every location you see is real, inside and outside. And that allows us to play each scene like theater.” Says Allgood, “Every room, every building you walk into on the set feels fully formed. When you walk into the saloon and the hotel, you’re walking into a place that you’re sure is a saloon in a hotel, with real rooms upstairs, as we see them in the film.” And the result? When Henry Broadway gets in a gun battle with a bad guy upstairs in a room at the saloon/brothel, instead of working on a big, open soundstage, Lessard was really battling it out in that small room. “It really helps you feel the threat,” the actor says. “It’s an enclosed space, not some guy off in the distance with 20 camera people between me and him – this is right in front of me. The intimacy of the space is such a great vehicle for the intimacy of the performance.”

Hastings notes, too, that not only are the structures built to last, using the materials used from the period, but they're framed to allow doors and walls to be moved, to allow for future productions' work. "We're always thinking ahead, when designing," she says.

The team also made sure to make use of sources, both local and elsewhere, to provide historic materials and furnishings, even making use of wallpapers from a company which existed at the time, and still manufactures and reprints those older styles. Things like draperies and stencils, she says, can inform the audience about the space. "Depending on what you have, it really tells you how rich or how poor the character is," she says. For furnishings, she notes, "We don't have any prop houses in Montana. So we're often going to local antique vendors to buy or rent items. And Yellowstone Film Ranch has been able to collect their own prop house, so we have many furnishings now to pull from."

Lighting looks anything but how it appeared on *Gunsmoke* 50 years ago. Every interior looks as if it was either lit from a window or by the many practical candles and oil lanterns seen in every set. Beautiful light pours into the interior of the church (one of Moran's original designs, now painted white), but in an appropriate way. "Thomas, our DP, and I had many important conversations about how to shape the light, to bring the light into these spaces," taking advantage, too, of today's LED stage lighting instruments, whose color temperature can be adjusted create any look. He also made sure to study the way sunlight entered buildings there at different times of day – and different seasons.

The saloon, another Moran design, originally featuring lighter woods, was painted with a darker wood look. "It brought the space together, so you could settle down, feel like you could have a drink and stay awhile," Hastings notes, while keeping at least one eye on what those nasty Benton brothers are doing. It affectionately goes by the name "The Boehm Saloon," between uses, in honor of Carter Boehm.

The Western street itself, with all of the different building exteriors representing different types of businesses and uses, made for an interesting project. "It's fun getting to decide what the businesses are, like a hardware store, a post for mail, maybe a bathhouse with laundry up. You have to really think about how you're going to structure the street, to accommodate the action in the story," she explains. Signage was painted using researched historic fonts, such as Davida Bold, Initiales Eclairées, and the classic, recognizable PT Barnum font, the Times New Roman of its day.

"You have to have lots of places for people to stand, doing different activities worked out with the assistant director team – people getting food, bringing livestock through town, blacksmithing. You have to have lots of options for people, so extras aren't just standing around.

It needs to feel busy.” On the busiest shooting day, as many as 150 period extras appeared on the street set, sourced from locals who thrive on placing themselves back in the period. And they’re not the only ones.

“Every day you drive up to the set, you enter into that world,” says Brosnan. “You could see the set as you came down around the mountain. And by the time you got into your costume and walked onto that set and walked through the door, suddenly, you’re back in that time period. And you get it for nothing. It’s there, and it’s real.”

Gray also took advantage of the spectacular countryside in the Paradise Valley and other nearby locales; the countryside is truly a member of the cast. “We were able to shoot everything within a 30 minute radius of the town,” he says. “It really helps create an environment, where the cast – and the whole team, for that matter – can just get into working.” Says Hastings, “Richie really wanted the expansiveness of the nature and surroundings, to be able to get a real sense of depth within those spaces.” Nearby Eminent Peak and its neighbors are often seen, as Brosnan or Lessard traverse the hills by horse. Running Cub’s camp hideout has a creek running through it, the camp built from scratch, from local materials she could truly have used – and made to appear that way. And a real prison – the Deer Lodge Prison, in Montana – was used for the hanging sequence in the opening scene.

“Richie really enabled us to create emotionally-grounded performances, by using Montana’s vast, powerful landscapes as part of the narrative,” Veronica Ferres states. “Montana is a leading player in the movie.”

Costume designer VICKI ANNE HALES fabricated all of the cast’s costumes from scratch, all stored in the warehouse at which she and Hastings share offices in nearby Livingston.

Each of the designs was character-specific. “Everybody has a unique look,” says Gray, “with people coming from all different parts of the world. So everything from fur coats, types of jackets, hats – all specific to who they were. And Vicki did an amazing job.”

Gabriel Dove, the designer explains, was fitted with a shearling coat. “In the old west,” she says, “they utilized whatever material that was around. And it was easy for them – a practical warm coat for Montana. And when it wasn’t so cold, they could go with a wool pea coat,” noting that Dove, being the sheriff, had a little bit of money, “So he could have a few looks.” His hat, like for all of the characters, was picked by the actor. “I have a multitude of hats at my costume house. And also an amazing hat maker, based in Livingston, who can work last minute for me,” who came out to measure Sam Jackson’s head, in person.

For Jackson's character, Hales worked closely with his own longtime costume assistant, Askia Won-Ling Jacob, who helped guide the designer, to avoid repeating previous costumes in other Western films in which he had appeared. Jackson was personally involved, reviewing "mood boards" she would send Jacob for his review, taking his suggestions and thoughts into account in her design.

"Sam is there for one reason – and he deliberately didn't want to dress as a cowboy," the director explains. "He wanted to dress as a salesman, so that he wouldn't be an immediate threat when he walks into the saloon as a black cowboy. It's the ultimate trick, there and to work his way into the Dove house. Everything Sam does – his costume, his character – is all calculated.

Notes Hales, "He's dressed like a weathered gentleman," gravitating to the volcanic rubber coats worn in the Civil War. "He's on the road, and it's a nod to the darkness, the bad guy vibe. Sam loved it." The hat he chose was a derby – again, not your typical bad guy hat. He also has a heavy scar across his face, hinting at a harsh past. "Sam took a lot of time with his teeth, his hair, his facial hair," says Gray. "He and his fantastic personal team took a lot of time to develop a new look for him, one we hadn't seen before."

In keeping with his innocence and naivete, Brandon Lessard's Henry is, at first, seen dressed very simply, Hales explains. "That look actually came from an historic mugshot I found of one of the men convicted in the assassination of Lincoln, where he's just wearing an undergarment, which looks like a sweater." He later loses that piece of costume, when washing off in the river, leaving just his classic Henley T-shirt, that stays with him throughout. "He then poaches one of Dove's hats from his barn, because he lost his, and so goes into cowboy mode. His look develops through the movie, as he goes from a very generic street urchin vibe to the more classic Western cowboy by the end of the film." Notes the actor, "Vicki did a great job of illustrating his story, just with the wardrobe."

For Sarah Dove, Hales wanted a practical look. "Even though she's the doctor of the town, she still has a bit of a homebody prairie lady look," she explains, borrowing, say, an old shirt of her husband's to alter and use around the ranch.

Q'orianka Kilcher also worked closely with Hales for her Running Cub appearance. "It was a hard balance – between being too native, but needing to be respectful. So we went more with a fur trapper vibe," the designer explains.

Interestingly, the prostitutes don't appear as one so often sees in Westerns; they are not Belle Watling from *Gone with The Wind*. "That's kind of a gray area in the design business," Hales explains. "There are plenty of images of those ladies from the era, with chemise showing,

from under their corsets. But things weren't like that in every town. In some towns, there were the wealthier selection of brothels, where the girls would be dressed to the hilt in high fashion for the Old West. But the girls here are dressed more simply, pointing to the fact that it's not that affluent a town."

For stunts, Gray turned to another past collaborator, stunt coordinator DIZ SHARPE, whose pedigree is made up of some of the greatest action films of modern time, and with whom Gray was fortunate to get to work with on *Robert the Bruce*. "He has a great way of working with actors," the director says. "It gives them a great faith that it's safe, and that they can do it themselves." Notes Ferres, of her work in a big fight scene, "My stunt double never worked. She was there all day, all the time, but Richie trusted me so much he wanted me to do all the action scenes myself, something I'd never done. The stunt team taught me the precise choreography, and it gave me the confidence I needed to approach the scenes with strength and authenticity."

She does note that her co-star, Pierce, didn't need a whole lot of coaching. "He has so much experience – I watched him, seeing the stunt person perform the scene just once, and then he went right in and did three perfect takes himself. It was remarkable to watch."

Armorer JEREMIAH HORNBAKER taught the cast to use the wide variety of historic guns seen – and heard – in the film, allowing them to not only get used to the differences in kickback of one weapon over another, but different loads, from quarter loads, half, to full loads, Lessard says. "Jeremiah ran me through the lives of each of the weapons," he explains, starting with the cheaper black powder-driven weapon St. Christopher hands him at their first meeting. "That would have been an older gun at the time, and would have been cheaper, so St. Christopher would have been more comfortable just handing it to me."

And those guns sound real – anything but the old school Western gunshot library sounds – and that's because they are. "Jeremiah and the sound designers went out of their way to capture the individual weapons we see onscreen," Gray says. "Every gun sounds different, as do the different loads and calibers. What you're hearing is what you're seeing. And their work really pays off, when watching any of those scenes. Just remarkable."

Gray and the producers felt quite fortunate to engage Oscar-winning film editor LEE SMITH (*Dunkirk*, *The Dark Knight*, *Interstellar*) – and fellow Australian – to craft the film. "He is iconic in the editorial world," says Allsgood. "He has worked with Christopher Nolan on numerous projects. To have someone who can tell a story like *Inception* and make it understandable, we couldn't have been luckier. He and Richie understood each other, what they wanted to tell in the story. And Lee helped Richie create something epic." Notes Gray, "With the kinds of films Lee has done, like *Dunkirk* and *Master and Commander*, it requires geography. And Lee is a big

believer in the audience understanding their surroundings, so they can follow and understand a fight scene. So he was the perfect editor for us.”

Oscar-nominated composer MARCO BELTRAMI and Pierce Brosnan knew each other, their boys having grown up together. So one night at a meal on set, when the topic of the film’s score came up, Paris Brosnan suggested Beltrami, and, as his father says, “So I gave him a call.”

“I fell in love with his score for *3:10 to Yuma*,” for which the composer received one of his Oscar nominations, “and *Ford v. Ferrari* and *A Quiet Place*,” Gray states. “He’s so good with an atmospheric score – and nontraditional melody.” He and his son, Tristan’s, work on the film indeed features a modern style and palette, which never distracts from the story, and purely enriches it. “He and Lee Smith worked really well together,” says Allsgood. “When you have an editor who uses music a lot, and you have Marco, the two of them together created a whole experience. They took Richie’s vision and elevated it.”

Throughout *THE UNHOLY TRINITY*, the three lead characters each take a remarkable journey, ones, perhaps, they never would have wanted to take, but are forced to, particularly in Gabriel and Henry’s cases. “From the very first sequence, when Henry is attending his father’s hanging, and all throughout,” says Gray, “there are cryptic elements laid the entire way. And nobody can really speak the full truth – which is why St. Christopher is able to manipulate the situation. But it’s just super cool, the way things come to an end. It’s engaging to watch, and it was a rewarding story to tell. The audience will find, too, that it’s rewarding to take that journey with us.”

About the Filmmakers

RICHARD GRAY | Director, Producer

Richard Gray is an Australian film director and producer based in the U.S., working across multiple genres such as historical drama and westerns. He is best known for *The Unholy Trinity*, starring Pierce Brosnan and Samuel L. Jackson; *Sugar Mountain*, starring Jason Momoa and Cary Elwes; and *Murder At Yellowstone City*, starring Richard Dreyfus, Gabriel Byrne, and Anna Camp. He is a co-founder of The Yellowstone Film Ranch, a western town film backlot in Paradise Valley, MT, where his next feature, *The Lovely and Dangerous Lucy Cavanagh*, will be shot.

LEE ZACHARIAH | Writer

Lee Zachariah is an award-winning writer from Melbourne, Australia whose career has spanned film, television and publishing.

His dialogue-free 2015 short film script *Cold War* (dir: Richard Gray) was filmed in the wilds of Alaska, and starred Robert Patrick (*Terminator 2: Judgement Day*) and Yulia Klass (*Sugar*

Mountain). His 2020 short *Audio Guide* (dir: Chris Elena) won him Best Screenplay, as well as the Audience Award for Best Short Film at the St Kilda Film Festival.

On television, he has also written for legendary comedy troupe The Chaser on their series *The Hamster Wheel*, *The Hamster Decides*, and *The Checkout*, as well as on the renowned news comedy show *Shaun Micallef's Mad As Hell*. Since 2018, he has been a producer on Network Ten's primetime news/entertainment show *The Project*.

He is the co-creator/co-writer/co-presenter of *The Bazura Project*, a TV comedy show about cinema, which ran for three seasons on Melbourne's Channel 31, and other community TV stations around the country. The show won multiple Antenna Awards, including Best Comedy (2008), Best Arts Program (2008 and 2009), and Best Director for Lee (2008). In 2011, the show was commissioned by the ABC as *The Bazura Project's Guide To Sinema*, a limited series exploring the depiction of sins in cinema. In 2021, the show returned as a six-part scripted audio series *The Bazura Project's Radio Free Cinema*, scoring a nomination for Best Audio Fiction at the 55th AWGIE Awards, and winning silver at the 2022 Australian Podcast Awards in both Best Comedy and Best Fiction categories.

He co-created and co-wrote the audio science fiction comedy series *Night Terrace*, which began airing on the BBC in 2019 and is currently in production on its third season. For the stage, he wrote the historical play *Carnation Revolution*, which was produced as part of *Songs For Europe* for the 2013 Melbourne Fringe Festival.

As a journalist, he has written about politics and culture for *The Age/Sydney Morning Herald*, *The Guardian*, *Huffington Post*, *Vice*, *Junkee*, *Concrete Playground*, *Inside Film*, *FilmInk*, *Empire*, *Encore*, *Mumbrella*, *ArtsHub*, *The Big Issue*, *B+T*, *Metro*, *Birth Movies Death*, and others. His first book, *Double Dissolution: Heartbreak and Chaos on the Campaign Trail* (Echo Publishing) released in 2016, depicted his journey on the road covering the Australian federal election for Vice in the wake of his marriage breakup.

CARTER BOEHM | Producer

A motion picture professional who has served various roles in the industry, Carter Boehm studied film and television at Montana State University. He worked as a sound mixer and audio specialist at the White House and the Pentagon. A business manager and creative technician, Carter Boehm established his production company in 2015, naming it Ponderosa Films after a former filmmaking enterprise by his father.

Located in the Washington, DC, suburb of Vienna, Virginia, the rebirth of Ponderosa Films allowed Carter Boehm to executive produce multiple films, including *Robert the Bruce*, a 2019 historical biopic that features award-winning actor Jared Harris. Mr. Boehm has other production credits, including *Terror on the Prairie* and *Murder at Yellowstone City*.

Beyond his work with Ponderosa Films, he developed the western backlot and studio Yellowstone Film Ranch in Livingston, Montana. In and out of the office, Mr. Boehm remains up to date with the latest trends in the filmmaking and entertainment industries.

KELLIE LESSARD BROOKS | Producer

A graduate of the Fashion Institute of Technology with a degree in Marketing, Kellie Brooks has had a deep-rooted passion for the entertainment industry since a young age. Her career path led her through various production companies before joining AmadeuStudios LLC, where she now plays an integral role in film production.

At AmadeuStudios, Kellie is responsible for evaluating scripts submitted to the company, identifying the most promising projects for production. Once a film is selected, she oversees the

process from development through to final delivery. Her responsibilities include collaborating with writers during script development, working closely with line producers on budgeting, managing on-set operations to ensure smooth daily production, coordinating with publicists for media outreach, and handling both domestic and international sales.

Kellie's production experience includes the 2019 historical biopic *Robert the Bruce*, featuring Angus Macfadyen (*Braveheart*), Jared Harris (*The Crown*), and Brandon Lessard (*Classified*). She later supported the sales strategy for *Murder at Yellowstone City*, and subsequently joined the production of *The Unholy Trinity*.

JEANNE ALLGOOD GAISFORD | Producer

Jeanne Allgood Gaisford is a Montana-based producer, writer, and magazine editor. After 17 years in Los Angeles, where she worked as an executive producer with Wonderland Sound and Vision and served as a creative executive at DreamWorks SKG, she relocated to Montana. She is best known for *The Unholy Trinity*, starring Pierce Brosnan and Samuel L. Jackson; *Terminator: Salvation* starring Christian Bale, Sam Worthington, and Common; and *We Are Marshall* starring Matthew McConaughey, Anthony Mackey and January Jones. She is also a Writer/ Executive Editor of Food and Recipes at the regional magazine Edible Bozeman.

MICHELE GRAY | Producer

Michele Gray is a Montana-based producer and screenwriter. Before moving to Los Angeles, she studied screenwriting in Australia and worked on multiple television projects for FOX 8. She is best known for *The Unholy Trinity*, starring Pierce Brosnan and Samuel L. Jackson; *Sugar Mountain*, starring Jason Momoa and Cary Elwes; and *The Lookalike*, starring Gillian Jacobs and Justin Long. She also manages The Yellowstone Film Ranch, a western town film backlot in Paradise Valley, MT, where her newest screenplay, *The Lovely and Dangerous Lucy Cavanagh*, adapted from Stacy Peterson's novel, will be shot.

COLIN FLOOM | Producer

Colin Floom is a dynamic film producer whose work spans critically acclaimed Indies, genre standouts, and star-driven prestige projects. Known for his sharp storytelling instincts and production savvy, Floom has earned a reputation as a producer who delivers—on time, on budget, and beyond expectations.

His latest feature, *The Unholy Trinity*, starring Samuel L. Jackson, Pierce Brosnan, and Brandon Lessard, is a bold entry into the neo-Western crime genre and is slated for a wide 1,200-theater release. The film further cements Floom's place at the forefront of modern American genre filmmaking.

Floom also served as Executive Producer and Line Producer on *The Old Way*, Nicolas Cage's first Western, which had a nationwide release in over 1,000 theaters. He produced *Fear and Loathing in Aspen*, a political drama inspired by Hunter S. Thompson's legendary campaign for sheriff—written and directed by Bobby Kennedy and premiered at SXSW. Floom also produced *Murder at Yellowstone City*, a gritty period western that hit #1 on Netflix and remained a top title for two consecutive weeks.

To date, his producing credits span more than a dozen feature films, with distribution through Lionsgate, Saban Films, Hulu, Netflix, and Showtime. Floom continues to champion bold stories and visionary filmmakers, bringing them to audiences on both the festival circuit and the global stage.

About The Cast

PIERCE BROSNAN

Pierce Brosnan is a legendary Irish American actor, film producer, environmentalist, philanthropist, artist and two-time Golden Globe Award nominee known for his rich and extensive career in front of the camera and behind-the-scenes as a producer.

Pierce can currently be seen starring in Guy Ritchie's crime drama series *MobLand* opposite Helen Mirren and Tom Hardy.

Upcoming, Pierce will star in the sports drama *Giant* from AGC Studios; *The Thursday Murder Club* based on the Richard Osman novel of the same name; the romantic thriller *In The Wind* for Passage Pictures; *Four Letters of Love*, based on the Niall Williams bestselling novel of the same name and the Western film *The Unholy Trinity* opposite Samuel L. Jackson. He will also voice 'Pontius Pilate' in the upcoming animated feature *The King of Kings* inspired by a posthumously published story from Charles Dickens.

Most recently, Pierce starred in the spy thriller *Black Bag* for director Steven Soderbergh, in director Phillip Noyce's hitman thriller, *Fast Charlie* based on Victor Gischler's Edgar Award-nominated novel, *Gun Monkeys*, and in *The Last Rifleman* which is inspired by a true story of a World War II veteran living in a care home in Northern Ireland who, on the 75th anniversary of the D-Day landings, decides to escape the home and embark on a journey to France to pay his final respects.

Pierce hosted the eight-part series "History's Greatest Heists" for The History Channel. Each episode uncovered the planning and execution of some of the most elaborate real-life heists in history, such as the Gardner Museum art theft and the Antwerp Belgium Diamond Heist.

Pierce starred in the DC Comics Warner Bros. box office hit film *Black Adam*, in which he portrays 'Dr. Fate,' also known as 'Kent Nelson,' a founding member of the Justice Society; in the Amazon film *Cinderella* with Camila Cabello; in the Hulu / A24 film *False Positive* alongside Ilana Glazer and Justin Theroux and in the hit Netflix film *Eurovision Song Contest: The Story of Fire Saga* alongside Will Ferrell & Rachel McAdams.

He starred for two seasons in AMC's series *The Son* based on the Philipp Meyer novel of the same name about the rise and fall of a Texas oil family.

Audiences also saw Pierce reunite with Meryl Streep, Colin Firth and Amanda Seyfried in the Universal film *Mamma Mia: Here We Go Again*, the sequel to the worldwide blockbuster film *Mamma Mia!*

In 2017, Pierce starred in multiple film projects alongside Jackie Chan in the action thriller, *The Foreigner*; the mystery thriller *Spinning Man* with Guy Pearce & Minnie Driver, and Jeff Bridges and Kate Beckinsale in the Marc Webb directed drama, *The Only Living Boy In New York*.

Previously, Pierce appeared in *No Escape* alongside Owen Wilson and Lake Bell, *Survivor* with Milla Jovovich for director James McTeigue, and *Some Kind of Beautiful* with Salma Hayek and Jessica Alba. He also produced and starred in the espionage thriller *The November Man*, directed by Roger Donaldson. The film, which premiered at the Deauville Film Festival was based on a series of books by Bill Granger and produced by Irish DreamTime.

Pierce co-starred in *A Long Way Down* with Aaron Paul, Toni Collette and Imogen Poots, which premiered at the Berlin Film Festival; in *Love Punch* with Emma Thompson, which premiered at the Toronto Film Festival; and in *Love Is All You Need* for Academy Award winning Danish director Susanne Bier. The film premiered to critical acclaim at the Venice Film Festival and the Toronto International Film Festival. Pierce also appeared in a surprise cameo in *The World's End* with Simon Pegg and Martin Freeman.

Pierce's film credits include *I Don't Know How She Does It* alongside Sarah Jessica Parker and Greg Kinnear; *Salvation Boulevard* with Greg Kinnear, Ed Harris and Jennifer Connelly; *Percy Jackson & The Olympians: The Lightning Thief* based upon the best-selling novel by Richard Riordan; Roman Polanski's critically acclaimed film *The Ghost Writer* with Ewan McGregor which premiered at the Berlin Film Festival and for which Pierce received the award for Best Actor in a Supporting Role in a Feature Film from the Irish Film and Television Awards; *Remember Me* with Robert Pattinson; *The Greatest* with Susan Sarandon and Carey Mulligan which premiered to rave reviews at the Sundance Film Festival; *Married Life* in which he starred with Rachel McAdams, Patricia Clarkson and Chris Cooper for director Ira Sachs; the Civil War drama *Seraphim Falls* in which he starred opposite Liam Neeson; *The Matador* for which he received a Golden Globe Award nomination for Best Performance by an Actor in a Motion Picture and a nomination for Best Actor in a Lead Role from the Irish Film & Television Academy; John Boorman's critically acclaimed film from the novel by John LeCarre, *The Tailor of Panama*; Sir Richard Attenborough's *Grey Owl*; *Dante's Peak*; *Mars Attacks* with Jack Nicholson; *The Mirror Has Two Faces* alongside Barbra Streisand; *Mrs. Doubtfire* with Robin Williams; *The Lawnmower Man*; Bruce Beresford's *Mr. Johnson*, and *The Out-Laws* opposite Adam Devine, Ellen Barkin and Michael Rooker.

In the 1990s, Pierce reinvigorated the popularity of the Bond franchise in the box-office blockbusters *Goldeneye*, *Tomorrow Never Dies*, *The World Is Not Enough* and *Die Another Day*. Pierce's first three Bond films earned over a billion dollars at the international box-office and *Die Another Day* garnered nearly half a billion dollars worldwide.

In addition to his work in front of the camera, Pierce has long had a passion for the art of filmmaking. Having achieved international stardom as an actor, Pierce expanded the range of his film work by launching his own production company, Irish DreamTime, in 1996, along with producing partner Beau St. Clair.

Irish DreamTime has produced 11 films to date including *I.T.*; *The November Man*; *Some Kind of Beautiful*; *The Greatest*; *Shattered*; *The Matador*; *Laws of Attraction*; *Evelyn*; *The Thomas Crown Affair*; *The Match*; and *The Nephew*. The company's first studio project, *The Thomas Crown Affair*, was a critical and box-office success and one of the best-loved romantic thrillers. *Evelyn*, directed by Bruce Beresford, opened to critical acclaim at the Toronto and Chicago Film Festivals and garnered rave reviews.

In November 2016, the European Film Academy presented Pierce with the honorary European Achievement in World Cinema Award. Some of Pierce's other accolades include the 2015 Forces for Nature Award bestowed by the Natural Resources Defense Council, the 2011 Caritas Award from St. John's Health Center Foundation for Pierce's extensive community service, and the 2007 Golden Kamera Award for his environmental work. In 2003, Pierce was awarded an Honorary Doctorate of Arts from the Dublin Institute of Technology, an Honorary Doctorate from the University College Cork, and an Order of the British Empire bestowed by Her Majesty Queen Elizabeth II. For over two decades, Pierce has been an ambassador for His Royal Highness Prince Charles The Prince's Trust as well as an Ambassador for UNICEF Ireland. Pierce also serves as Campaign Chairman for the Entertainment Industry Foundation.

In addition to his stellar film career, Pierce, along with his wife Keely Shaye, have been drawn into a passionate leadership role in numerous environmental issues. Most recently, the two worked together on the documentary film *Poisoning Paradise* which they co-produced. The film takes audiences on a journey into the seemingly idyllic world of Native Hawaiians, whose communities are surrounded by experimental test sites for genetically engineered seed corn and pesticides. To date, *Poisoning Paradise* has screened at dozens of prestigious film festivals across the United States and abroad, including London; Bologna; Los Angeles; San Diego; Mendocino; Napa Valley; Maui; St. Louis, Missouri and Savannah, Georgia, and Washington D.C. The film has won a dozen awards – many for Best Documentary – and was accepted into the 2018 International Film Festival and Forum on Human Rights in Geneva, the Manchester Film Festival in England, and the London International Filmmaker Festival, among others. The film screened in the market at the Cannes Film Festival where it was sold for worldwide distribution with Gravitas Ventures.

Exhibiting another side of his artistic talent, Pierce is an avid painter. The actor, who trained as a commercial artist, has painted numerous landscapes as well as colorful portraits of friends and family. Pierce cites Picasso, Matisse, and Bonnard as influences on his work. Most recently, one of Pierce's original paintings depicting singer Bob Dylan, was auctioned off for \$1.4 million at the 25th annual amfAR Gala Cannes charity event, Cinema Against AIDS.

Prints and an NFT of Pierce's painting, Earplugs, which he painted at Leavesdon Studios in England in 1995 on the set of his first James Bond movie *GoldenEye*, was released last year. The painting is in the vein of Roy Lichtenstein – an artist Pierce "greatly admires."

Pierce was born in County Meath, Ireland and moved to London at age 11. At 20, he enrolled in The Oval House and continued his studies at The Drama Center in London. After graduation, Pierce performed in several West End stage productions including Franco Zeffirelli's *Fulimena* and Tennessee Williams' *The Red Devil Battery Sign* at the York Theater Royal. Pierce relocated to Los Angeles in 1982 and immediately landed the role of private investigator *Remington Steele* on the popular NBC television series of the same name.

In 2023, Pierce debuted his first solo art exhibition, *So Many Dreams*, in Los Angeles. Showcasing his artistic journey, the gallery featured a curated selection of works Pierce has produced since 1987 including approximately 30 large canvases alongside drawings, scripts, sketches, silkscreen and lithograph prints, digital art and documentation of his life as an artist. The exhibition was accompanied by a short documentary film directed by Thom Zimny and featured an essay on Pierce's work by LA-based art critic Jonathan Griffin.

Most recently, Pierce collaborated with Stefanie Hering, founder of the interior objects brand Hering Berlin, on a ceramics series titled *So Many Dreams*, comprised of three 3D realizations of his drawings of the same name. The artwork explores Pierce's personal experiences and his love for nature.

SAMUEL L. JACKSON

With countless iconic screen performances in over 150 films, Samuel L. Jackson is one of the most respected and beloved performers in Hollywood history, and his films have grossed more at the global box office than any other actor. He has received Academy Award, Emmy, Golden Globe, SAG and Tony Award nominations, and is the recipient of a BAFTA Award, two Independent Spirit Awards and four NAACP Image Awards, among myriad honors. In 2022, in recognition of his extraordinary contributions to cinema, Jackson received an Honorary Academy Award.

Jackson's portrayal of 'Jules', the philosopher hitman, in Quentin Tarantino's *Pulp Fiction* made an indelible mark on American cinema, and among his many acclaimed performances, he made movie history with Spike Lee's *Jungle Fever* when he was awarded the first and only Best Supporting Performance Award at the Cannes Film Festival. His career-defining collaborations with both directors include Lee's *Do The Right Thing*, *Chi-Raq*, *School Daze*, *Oldboy* and *Mo' Better Blues*; and Tarantino's *Jackie Brown*, *Django Unchained*, *Kill Bill: Vol. 2*, *Inglorious Basterds* and *The Hateful Eight*.

A franchise powerhouse, Jackson currently holds the record the most Marvel Cinematic Universe projects, appearing as 'Nick Fury' in twelve films and three television series. His other major franchises include the *Star Wars* prequel trilogy; M. Night Shyamalan's *Unbreakable* trilogy; and Pixar's *The Incredibles* and its sequel.

His expansive filmography includes *A Time to Kill*, *The Red Violin*, *Black Snake Moan*, *Changing Lanes*, *Eve's Bayou*, *Snakes on a Plane*, *Deep Blue Sea*, *187*, *The Long Kiss Goodnight*, *Kingsman: The Secret Service*, *Miss Peregrine's Home for Peculiar Children*, *The Hitman's Bodyguard*, *The Last Days of Ptolemy Grey*, and *Fight Night: The Million Dollar Heist*.

Upon his graduation from Morehouse College with a degree in Dramatic Arts, Jackson's career began on stage, including originating roles in two of August Wilson's seminal works, *The Piano Lesson* and *Two Trains Running*, and in the original company of The Negro Ensemble's *A Soldier's Play*, by Charles Fuller. On Broadway, he portrayed Dr. Martin Luther King Jr. in Katori Hall's *The Mountaintop*.

Jackson returned to the Broadway stage in 2023 in the revival of August Wilson's *The Piano Lesson*, directed by LaTanya Richardson Jackson, for which he earned his first Tony Award nomination. He reprised his performance as 'Doaker Charles' in the film adaptation of the play, released by Netflix in November 2024.

BRANDON LESSARD

Brandon Lessard is an actor who stars in Roadside Attractions' film *The Unholy Trinity* alongside Samuel L. Jackson and Pierce Brosnan. The film first premiered at the 2024 Zurich Film Festival and will be releasing theatrically on June 13th, 2025.

Last year, Lessard can be seen in the action, thriller film *Classified* opposite Aaron Eckhart, Abigail Breslin, and Tim Roth that can be streamed on Apple TV+ and Amazon Prime.

His other credits include *Murder At Yellowstone City*, *Robert The Bruce*, and *The Death on the Dearborn*.

Brandon Lessard trained at the University of Southern California's School of Dramatic Arts, where he graduated in 2021.

DAVID ARQUETTE

David Arquette is a man that wears many hats, literally, having worked in Hollywood for over 30 years. The youngest of the Arquette acting dynasty (stretching all the way back to his great-grandparents), David is best known for his role as Dewey Riley in *Scream*. David is also known for classics like *Buffy The Vampire Slayer*, *Airheads*, *Johns*, and *Never Been Kissed*.

David can currently be seen in Robert Schwartzman's *The Good Half* alongside Nick Jonas, Brittany Snow, and Elisabeth Shue. David also starred in Peacock's *Mrs. Davis*, a drama series written and Executive Produced by Tara Hernandez and Damon Lindelof. He will also star alongside Samuel L. Jackson and Pierce Brosnan in western adventure *The Unholy Trinity*, as well as Ron Perlman in Clark Duke's *Strangehold*.

David has also produced successful TV series like *Cougar Town* and *Celebrity Name* as well as the critically acclaimed feature documentary on himself called *You Cannot Kill David Arquette*, which follows Arquette as he attempts a rocky return to the sport that stalled his promising Hollywood career. David also produced docuseries Apple TV's *They Call Me Magic*, the real story of Magic "Earvin" Johnson.

Arquette is also co-owner of the L.A. nightlife staple Bootsy Bellows. In 2021, David realized his childhood dream and acquired the rights to Bozo The Clown. Since then, he has been collaborating with clowns, artists and charities to create a clown-collective focused on promoting kindness, inclusiveness and pure fun throughout the world. David is an ambassador to Feeding America, The Kids Mental Health Foundation, and The Violence Intervention Program in honor of his late sister Alexis Arquette. David is also a certified Bob Ross instructor and donates classes to charity, to help spread joy to people around the world.

VERONICA FERRES

German actress and icon, Veronica Ferres began her career in the Academy Award and Golden-Globe nominated film *Schtonk!* which won the Grimme Prize in Gold, the Goldene Kamera as well as two Bambi Awards. From there, she would go on to win international awards in film and television for her acting work. Her roles have spanned the spectrum from comedy to high drama and include Werner Herzog's *Salt and Fire* opposite Michael Shannon and *Crisis* opposite Gary Oldman for director Nicholas Jarecki; *Hector and the Search for Happiness* opposite Simon Pegg & Toni Collette; *Casanova Variations* with John Malkovich; and Emmy nominated limited series *Die Manns*. Ferres received praise and raving reviews for her starring role in the movie *Tatort: Koeniginnen* on primetime German TV. It was watched by one-third of the German TV viewers, one of the best ratings in history. She also recently received the impressive *Bayerische Filmpreis* lifetime achievement award which is the highest recognition in the German Film business.

Of late, Ferres can be seen in *Paradise Highway* opposite Juliette Binoche and Morgan Freeman and *Zero Contact* opposite Anthony Hopkins. She will next star in the feature *Bricklayer* opposite Aaron Eckhart; the Disney + series *El Turco*; the remake of the Marvel comic *Red Sonja*; and *The Unholy Trinity* in which she plays the female lead role opposite Pierce Brosnan and Sam Jackson, set to release in select theaters on June 13, 2025.

TIM DALY

After making his feature film debut in Barry Levinson's *Diner*, Daly went on to starring roles in *Made In Heaven*, *Year Of The Comet* and *Denise Calls Up*, which was released by Sony Pictures Classics and received the Special Jury Prize at the 1995 Deauville Film Festival, *Against The Ropes* with Meg Ryan, *Basic* opposite John Travolta and Samuel L. Jackson, *The Object Of My Affection* opposite Jennifer Aniston and Paul Rudd, and *Low Down*, a feature starring Elle Fanning and John Hawkes, on which Daly served as associate producer. Most recently, he appeared in Brian Helgeland's feature crime thriller *Finestkind* starring Jenna Ortega and Tommy Lee Jones. The film premiered at the 2023 Toronto Film Festival.

Daly completed three films in 2024. He produced and starred in *Dust To Malibu*, written and directed by Stephen Ward. Daly plays a father who, after turning his life around and following the death of his ex-wife, decides to make amends to the daughter (Alex Sgambati) he hasn't seen for almost eight years. The independent film will be available to buyers in the summer of 2025. Daly played William Whitney in *The Panic* with Cary Elwes. A drama set in New York City around the financial crisis of 1907 which follows the lives of real life characters J. Pierpont Morgan and Charles Barney, is directed by Daniel Adams and produced by Michael Mailer. It is currently in post-production. Daly also has a pivotal role in *The Unholy Trinity* with Sam Jackson, Pierce Brosnan and Brandon Lessard. The film, directed by Richard Gray, is being released in June 2025 by Roadside Attractions.

Daly starred on the small screen on critically acclaimed series such as CBS' remake of *The Fugitive* for which he earned a SAG Award nomination for Best Actor, ABC's *Private Practice*, NBC's *Wings*, and HBO's *The Sopranos* for which Daly received an Emmy Award nomination for Outstanding Guest Actor in a Drama Series. For six seasons he starred as "Henry McCord", ethics advisor to the President, in the hit CBS series *Madam Secretary*. Daly's other small screen credits include multiple episodes of both TV Land's hit show *Hot In Cleveland*, Fox's *The Mindy Project*, ABC/Warner Bros.' *The Nine* and *Eyes*. He recently completed a multi-episode guest arc on Chuck Lorre's Netflix comedy series *Leanne* playing the love interest to the lead character played by Leanne Morgan.

Daly served as executive producer on the Showtime feature *Execution Of Justice*, which garnered him a GLAAD Award. He also produced the film *Edge Of America*, which opened the 2004 Sundance Film Festival, and won the Humanitas Prize and the George Foster Peabody Award. His directorial debut (co-directed with acclaimed cinematographer Clark Mathis), *Bereft*, premiered at the Tribeca Film Festival in 2004 and went on to screen at the Seattle Film Festival, the Hamptons Film Festival, Chicago Film Festival and the AFI Film Festival. The film stars Vinessa Shaw, Marsha Mason, Edward Herrmann, Tim Blake Nelson, and Michael C. Hall. Daly played a supporting role in the film.

Daly's first Broadway appearance in *Coastal Disturbances* earned him the Theatre World Award. He also won the DramaLogue award for Best Actor in the Los Angeles Coast Playhouse production of *Colorado Catechism*. Other theater credits include *The Cain Mutiny Court Martial* at the Gerald Schoenfeld Theatre, *The Exonerated* at the Bleeker Street Theater, and *Oliver, Oliver* at the Manhattan Theatre Club. Daly most recently worked at the Dorset Theater Festival in *Still* opposite Jayne Atkinson, directed by Adrienne Campbell Holt. Holt also directed Daly and his sister, Tyne Daly, in Theresa Rebeck's play, *Downstairs* at the Dorset Theater Festival. The production went on to run at the Cherry Lane Theater. Other Dorset Theater Festival productions include playing "Charlie" in Theresa Rebeck's *The Scene* and then tackling the role of "Mark Rothko" in John Logan's *Red*. In 2012, Daly performed the role of "Flan" in *Six Degrees Of Separation* at the Williamstown Theater Festival. The play, which marked Daly's fourth appearance at Williamstown, was directed by acclaimed theater director Anne Kauffman. In 2006, Daly returned to his Broadway theatre roots (his first appearance in *Coastal Disturbances* earned him the Theatre World Award) in *The Cain Mutiny Court Martial*, directed by Jerry Zaks. Other theater credits include *The Exonerated* at the Bleeker Street Theater, *Henry Flamethrower* at Studio Dante, and *Oliver, Oliver* at the Manhattan Theatre Club. His many regional appearances include, *Fifth Of July*, *Buried Child* and *Bus Stop* at Trinity Square Repertory among others, *The*

Glass Menageri at the Santa Fe Festival Theatre, *A Knife In The Heart* and *A Study In Scarlet*, both at the Williamstown Theatre Festival, and *Paris Bound* at the Berkshire Theatre Festival. He won the DramaLogue award for Best Actor in the Los Angeles Coast Playhouse production of *Colorado Catechism*.

Daly is the president of The Creative Coalition, an arts advocacy non-profit, and serves on the board of InsideOUT Writers.

ETHAN PECK

Ethan Peck is an American actor who has been steadily making a name for himself in the entertainment industry.

Peck stars in the Paramount+ series *Star Trek: Strange New Worlds* after becoming the 3rd actor ever to portray the iconic character of 'Spock' on Paramount+'s *Star Trek: Discovery*. *Strange New Worlds* is a commercial and critical success with 99% on Rotten Tomatoes. *Star Trek: Strange New Worlds* had the strongest debut ever for a "Star Trek" series, setting a new record as the most-watched original series in the franchise over its first 90 days. The show's third season will air this Summer, and Peck is currently in Production on the fourth season.

In television, Peck has had a plethora of roles ranging from *Charlie Grace*, *The Drew Carey Show*, *The O'keefe's*, *Madam Secretary*, and as Young Kelso in a recurring role on *That 70's Show*. The TV role that brought Peck prominence was the role of Patrick Verona on the ABC Family series, *10 Things I Hate About You*, a role that had brought acclaim to Heath Ledger in the eponymous film.

Alongside his television work, Peck has built a prolific film career displaying tremendous range, as he has inhabited roles within horror, romantic, action and comedy genres. At 9, he played Jimmy Smits's son in the film, *Marshall Law* followed in 1999 by *Passport To Paris* opposite Mary Kate and Ashley Olsen. In 2008 he starred opposite Mariah Carey in Lee Daniel's feature *Tennessee*, which premiered at Tribeca Film Festival. That same year, he took on the lead in *Adopt A Sailor*. This performance won him "Best Actor" at Sonoma International Film Festival (2009). Additional film credits include *In Time*, opposite Justin Timberlake and Olivia Wilde, as well as *The Curse Of Sleeping Beauty* with India Eisley. In 2020, Peck could be seen in George Clooney's directorial feature *The Midnight Sky*, which premiered on Netflix, where he portrays a younger version of Clooney's character. He will next be seen opposite Pierce Brosnan and Samuel L. Jackson in the western independent feature *The Unholy Trinity*.

Q'ORIANKA KILCHER

Q'orianka Kilcher can next be seen in Mike Flanagan's *Life Of Chuck*. She is an award-winning actress and changemaker whose career spans film, television, and advocacy. She first captivated audiences worldwide with her critically acclaimed performance as Pocahontas in Terrence Malick's *The New World* opposite Colin Farrell and Christian Bale. Her portrayal earned her multiple award nominations and established her as a dynamic and emotionally resonant screen presence.

Of Indigenous Quechua-Huachipaeri and Swiss-German heritage, Kilcher brings depth and authenticity to every role she undertakes, often choosing projects that align with her values and spotlight underrepresented voices. Her film and television work includes performances in *Hostiles*, *Yellowstone*, and *Dora And The Lost City Of Gold*.

In addition to her work on screen, Kilcher is a dedicated human rights and environmental activist. She has spoken at the United Nations and participated in global campaigns advocating for Indigenous rights, sustainability, and social justice.

PARIS BROSNAN

Paris is a filmmaker, actor, model and artist. He's currently shooting the leading role in the upcoming feature *Overhill Manor*, opposite Jonathan Rhys Davies.

Paris has walked in international fashion shows for such iconic brands as Balmain and Dolce & Gabbana and has graced the covers and has been featured in magazines such as Teen Vogue, Vanity Teen, Numero and GQ. Most recently, Paris led Tommy Hilfiger's 2023 Spring-Summer campaign and just collaborated with Golden Goose.

Paris was 'Mr. Golden Globe' serving as the 2020 Golden Globe Ambassador with his brother Dylan, at the 77th Annual Golden Globe Awards.

DYLAN BROSNAN

Dylan is a musician, actor and model. He currently fronts his band Raspberry Blonde.

Dylan has walked in international fashion shows for such iconic brands as YSL, Dolce & Gabana, H&M Erdem, Burberry and Moschino to name a few. He's been featured on the covers and editorials for U.S. Vogue, L'uomo Vogue, Wonderland Magazine, C Magazine and Odda, amongst others.

Dylan was 'Mr. Golden Globe' serving as the 2020 Golden Globe Ambassador with his brother Paris, at the 77th Annual Golden Globe Awards.

GIANNI CAPALDI

Scottish actor, Gianni Capaldi, recently costarred as Chief Inspector Boyd, alongside Samuel L. Jackson, in Amazon Prime's Original crime thriller *Damaged*. Supporting cast included Vincent Cassel, John Hannah and Kate Dickie. Lionsgate released for the USA. *Damaged* topped the UK charts for weeks as the most watched movie.

Capaldi reunited alongside Samuel L. Jackson, in the Western genre *The Unholy Trinity* with the cast including Pierce Brosnan and David Arquette. This Western was shot in Montana, USA and was edited by Lee Smith (*Inception*, *Dunkirk*, *Dark Knight*) and is due out theatrically in the USA on June 13th, 2025.

In 2022, Netflix released *A Day to Die* where Capaldi starred alongside Bruce Willis, Frank Grillo and Kevin Dillon. This action thriller saw a Rotten Tomatoes audience score of 87%.

Capaldi, born in Scotland to his Italian parents, credited with Best Actor awards from various festivals, including twice for San Diego's IndieFest and Chicago's Amarcord, as well as being part of Scottish BAFTA nominated BBC feature *Gasping* and 2017 BIFA and Raindance nominated feature *Isolani*. Capaldi's love for acting came from his family's entertainment background. Related to Peter Capaldi, he has followed in his footsteps, now having starred in over forty features and five television shows.

His dynamic acting abilities have taken Capaldi across the globe. Whether it's working on Christmas movies or folklore period pieces such as the epic *Robert The Bruce*, with Jared Harris and Angus MacFadyen or hunting vampires with Lindsay Lohan in *Among the Shadows*, Capaldi enjoys the diversity. 2018 saw Capaldi in the dark arthouse drama *Cranley Gardens*, a thriller filmed in London by 2018 Berlin Festival Crystal Bear Winner, Director Raphael Kaplinski.

From breakthroughs, under the banners of Sony, Voltage Pictures, Lionsgate and Entertainment One's action crime movies *The Cross*, *Ambushed*, *Puncture Wounds* and *Blood of Redemption* respectively, starring alongside the likes of the late Michael Clarke Duncan, Dolph Lundgren, Tom Sizemore and Billy Zane.

Capaldi then worked alongside Academy Award Winning actor Morgan Freeman in *Wish Wizard*, a short film made in collaboration with the Make a Wish Foundation, before moving onto other genres such as Thriller, Horror, Drama and Comedy.

Social thriller *River Runs Red* saw Capaldi star alongside John Cusack, Taye Diggs, Luke Hemsworth and George Lopez. Capaldi took on the antagonist's twisted character of a Southern cop with severe racist issues. He then went on to work with the same director, Wes Miller, in *Hell On The Border*, which saw him in a Western historical piece with Ron Pearlman and Frank Grillo. Hulu action movie, *The Commando*, saw Capaldi play the antagonist alongside Mickey Rourke and Michael Jai White.

Capaldi starred alongside legendary acting icon, Mickey Rooney, in his last movie, the drama named *Jeckyl and Hyde*. His 'Horror' credits included 20th Century Fox's *Wicked Within*, starring opposite Sienna Guillory, then *Nightworld*, alongside Robert Englund. Whilst his comedic talents saw him star in both BBC's TV shows *Gasping*, (nominated for Best Short Film at the 2015 Edinburgh Film Festival) and BBC One's *Still Game* in the UK.

Capaldi concluded first seasons of both US TV shows *Paper Empire* (alongside Wesley Snipes and Kelsey Grammer) and Crackle released Sci-Fi TV show *Salvage Marines* with Armand Asante.

KATRINA BOWDEN

Katrina Bowden is best known for playing "Cerie" in the multi-Emmy Award Winning mega-hit comedy *30 Rock*, which she landed at age 17 and starred on for its full 7 season run. She received 7 SAG award nominations and one win for her role on *30 Rock*. Katrina later starred in Steven Spielberg's *Public Morals* alongside Ed Burns and Michael Rappaport. Additionally, Katrina is well known for her roles in the hit film *Tucker and Dale vs Evil*, *Born a Champion* alongside Dennis Quaid, *Dirty John* alongside Jean Smart, *American Reunion*, Lionsgate films *Piranha 3D* and *Nurse 3D*, the comedy *Divorce Party*, as well as *Senior Moment* alongside William Shatner. The thriller *Great White*, the acclaimed Netflix comedy *Old Dads* written and directed by Bill Burr, the drama *Dead Wrong* alongside Rob Schneider, and upcoming Netflix action film *A Line of Fire*.

Katrina also stars as Flo Fulton in the long running series *The Bold and the Beautiful* on CBS. Bowden was named Sexiest Woman Alive by Esquire Magazine.

End Credits

Directed by
Richard Gray

Written by
Lee Zachariah

Produced by
Carter Boehm
Kellie Brooks
Richard Gray

Produced by
Michele Gray
Jeanne Allgood Gaisford

Produced by
Colin Floom
Cameron Lessard

Co-Producers
Eric Belgau
Steve Jaggi
Kylie Pascoe

Executive Producers
Lionel Hicks
Lee Matthews

Director of Photography
Thomas Scott Stanton

Editor
Lee Smith, ACE

Production Designer
Tessla Hastings

Costume Designer
Vicki Anne Hales

Original Music By
Marco Beltrami and Tristan Beltrami

Casting by
Elaine Grainger

Pierce Brosnan
as Sheriff Gabriel Dove

Samuel L. Jackson
as St. Christopher

Brandon Lessard
as Henry Broadway

Veronica Ferres
as Sarah Dove

Q'orianka Kilcher
as Running Cub

Gianni Capaldi
as Gideon

Ethan Peck
as Sam Scarborough

Katrina Bowden
as Julia

With Tim Daly
as Isaac Broadway

And David Arquette
as Father Jacob

Beau Knapp
Beau Linnell
Tim Montana
Anthony Sharpe

Paris Brosnan
Nick Farnell
Isabella Ruby

Tina Buckingham
Dylan Brosnan
Eadie Gray
Stephanie Hernandez

Associate Producer	Laura Roll
Line Producer	Colin Floom
First Assistant Director	Parker McMillan
Second Assistant Director	Gabrielle Cooke
2nd 2nd Assistant Director	Andrea Quinonez

CAST

in order of appearance

Isaac Broadway	Tim Daly
Prison Guard	John Lott
Prison Guard 2	Don Rogers
Prison Guard 3	Aaron Harting
Prison Guard 4	Kurt Blunck
Father Jacob	David Arquette
Henry Broadway	Brandon Lessard
Grieving Woman	Ann Schilling
St. Christopher	Samuel L. Jackson
Grieving Woman 2	Aubrey McCall Houston
Undertaker	Duster Dusterbeck
Stagecoach Girl	Kehana Krumme
Stagecoach Mother	Sandra Patroske
Town Cook	Scott McCauley
Stagecoach Driver	Duncan Vezain
Innkeeper	Kelton Cole
Drunk Patron 1	Stu Brumbaugh
Drunk Patron 2	Cyrus Leisy
Austin Benton	Anthony Sharpe
Saloon Girl 1	Alma Bronty
Saloon Girl 2	Cheyenne Mikkelsen
Town Child 1	Marley Gray
Town Child 2	Ben Schilling
Sheriff Gabriel Dove	Pierce Brosnan

Gideon	Gianni Capaldi
Thomas	Paris Brosnan
Grieving Mother	Maree Gray
McCaughly	Nick Farnell
Sam Scarborough	Ethan Peck
Charlie	Chuck Matthews
Saloon Girl 3	Angel Lewellin
Saloon Girl 4	Mercedes Carroll
Sarah Dove	Veronica Ferres
Mabel	Eadie Gray
Rachel	Stephanie Hernandez
Julia	Katrina Bowden
Running Cub	Q'orianka Kilcher
Banjo Player	Dennis White
Asa Benton	Beau Knapp
Red Benton	Tim Montana
Butch Benton	Beau Linnell
Nora Benton	Isabella Ruby
Buxom Madam	Tina Buckingham
Town Man	Jesse Berg
Pastor	Dylan Brosnan
Priest	Alex Terzieff
Reverend	Glenn Foster
Father Steve	Steve Prosinski
Stand Ins	Cory Birkenbuel
	Kevin 'Raphael' Fitch
	Daniel Kosel
	Samantha Pedersen
	Walter 'Gator' Rivers