

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

AWARD-WINNING FILM DEBUTS NEAR THREE US BASES  
Triumphs and Challenges of US Military and Families

*"This is a documentary that celebrates the courage and integrity of the American Soldier and the American military family. It is also a film about a man's love and respect for his two brothers and his dedication to telling their story. A great film that I am proud to be a part of."*

Gary Sinise, Actor, Presidential Citizens Medal Recipient

---

New York—January 23, 2009 – On March 13, BROTHERS AT WAR—the award-winning film about US soldiers in a critical time in Iraq, from a brother's point of view—opens in five US cities near four important military bases before rolling out in wider release:

- |                                   |                    |
|-----------------------------------|--------------------|
| • Fayetteville, NC (Fort Bragg)   | Carmike 12 Cinemas |
| • Jacksonville, NC (Camp Lejeune) | Carmike 16 Cinemas |
| • Columbus, GA (Fort Benning)     | Carmike 15 Cinemas |
| • Washington, DC                  | Landmark E Street  |
| • Arlington, VA (Pentagon)        | AMC Shirlington 7  |
| • Chicago, IL                     | AMC River East 21  |

Executive Producers are Gary Sinise (Forrest Gump's "Lt. Dan," "CSI New York"), recently awarded the Presidential Citizens Medal for exemplary service and support to US troops, and David Scantling, awarded the Secretary of Defense Medal for Outstanding Public Service. Producers are legendary Norman S. Powell ("American Valor," "24," "Gunsmoke") and newcomer Jake Rademacher. Jake Rademacher—filmmaker, actor, brother—makes his directorial debut. BROTHERS AT WAR is a Samuel Goldwyn Films release.

Early screenings across the country have drawn standing ovations from war fighters, veterans, military families, and Hollywood Celebrities. "Rademacher's film is a great piece of work; he 'get's it,' wrote Col Kirk Johnson to his colleagues at the Pentagon. After viewing the film in Bagdad, Sgt. Brent Pool of the KY National Guard remarked, "Brothers at War captures the sacrifice we go through. What life in Iraq is about and the bond we as soldiers have after being here. This film really hit home for me." Former California National Guard Commander and Battalion Commander in Vietnam, Major General (ret.) Frank Schober states, "The combat footage is the best to have come out of Iraq. Jake Rademacher doubtlessly endangered himself in capturing it because he is obviously standing up to film a firefight engaging an enemy position and there is quite obviously lead flying all around him at the time." Upon viewing the film, multiplatinum singer songwriter, John Ondrasik of Five for Fighting was so inspired, he went home wrote and then recorded "Brothers in Arms" based upon the characters in the film. The original song now plays over the end credits of the film.

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



Upon viewing the film, Actor/advocate Jon Voight put it: "One of the most important films I have ever seen."

BROTHERS AT WAR is an intimate portrait of an American family during a turbulent time. Jake Rademacher sets out to understand the experience, sacrifice, and motivation of his two brothers serving in Iraq. The film follows Jake's exploits as he risks everything—including his life—to tell his brothers' story. Often humorous, but sometimes downright lethal, BROTHERS AT WAR is a remarkable journey where Jake embeds with four combat units in Iraq. Unprecedented access to US and Iraqi combat units take him behind the camouflage curtain with secret reconnaissance troops on the Syrian border, into sniper "hide sites" in the Sunni Triangle, through raging machine gun battles with the Iraqi Army. Ultimately, the film follows his brothers home where separations and life-threatening work ripple through their parents, siblings, wives, and children. BROTHERS AT WAR is a rare look at the bonds and service of our soldiers on the frontlines and the profound effects their service has on the loved ones they leave behind.

"The film takes place in the darkest hours of the insurgency, before the successful Surge changed US fortunes," Rademacher says. From Army Intelligence units on secret reconnaissance missions near the Syrian border, to a 'hide site' of National Guard snipers, to the first Iraqi unit—trained and led by US Marines—to receive responsibility for its own battle space, the film gives unparalleled access to the daily lives of men and women in war."

Rademacher's war covers a wide cast of characters:

- Capt. Isaac Rademacher, a decorated West Point graduate, serving his second tour in Iraq, third in a war zone, welcomes his brother, Jake, to his Army unit's headquarters in Iraq.
- Sgt. Joe Rademacher, a Ranger and Army sniper who served with Isaac in Iraq, is skeptical of Jake's attempts to understand his struggles.
- SSgt. Edward Allier, a tough Marine tasked with training Iraqi soldiers, pushes them, struggles with them, and ultimately cheers their successes.
- Cpl. Frank McCann, a National Guard sniper team leader, wrestles with his team as they learn of the death of a comrade and then leads them on a dangerous mission into a sniper a "hide site" in the Sunni Triangle.
- Sgt. Ben Fischer, a Recon paratrooper, stands on top of his Humvee reconning the Syrian border while wrestling with his reenlistment decision.
- Ali, an Iraqi translator whose brother was murdered by insurgents because of Ali's work with an American unit, provides a tour of Kurdistan and insight into why he continues to fight on the American's side.

For more information and to arrange an interview with Gary Sinise or one of the filmmakers, call or email:

Julie Fairchild at 214-536-0037, [Julie@lovell-fairchild.com](mailto:Julie@lovell-fairchild.com)

Nancy Lovell at 214-536-2329, [Nancy@lovell-fairchild.com](mailto:Nancy@lovell-fairchild.com)

Monique Sondag at 214-536-2329, [Monique@lovell-fairchild.com](mailto:Monique@lovell-fairchild.com)

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

## SYNOPSIS

BROTHERS AT WAR is an intimate portrait of an American family during a turbulent time. Jake Rademacher sets out to understand the experience, sacrifice, and motivation of his two brothers serving in Iraq. The film follows Jake's exploits as he risks everything—including his life—to tell his brothers' story. Often humorous but sometimes downright lethal, BROTHERS AT WAR is a remarkable journey in which Jake embeds with four combat units in Iraq. Unprecedented access to U.S. and Iraqi combat units take him behind the camouflage curtain with secret reconnaissance troops on the Syrian border, into sniper "hide sites" in the Sunni Triangle, through raging machine-gun battles with the Iraqi Army. Ultimately, the film follows his brothers home where separations and life-threatening work ripple through their parents, siblings, wives, and children. BROTHERS AT WAR is a rare look at the bonds and service of our soldiers on the frontlines and the profound effect their service has on the loved ones they leave behind.

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

## FACT SHEET

"This film says everything about military families that I've been trying to tell the American people for the last five or six years."

Gary Sinise, Executive Producer / Academy Award® nominee and Emmy Award® winner

"You, sir, are a filmmaker ... one of the most important films I've ever seen."  
Jon Voight, Academy Award® winning actor

Release	Samuel Goldwyn Films	
Street Date	March 13, 2009	
Run Time	1 hour, 50 minutes	
Filmmakers	Director/Producer: Jake Rademacher Producer: Norman S. Powell	
Awards/Honors	Winner: Feature Documentary, 2008 G.I. Film Festival, Washington, D.C. / Standing ovation at the GI Film Festival Standing-room-only showing to West Point cadets	
Production	Director: Jake Rademacher Producers: Norman S. Powell ("American Valor," "24," and "Gunsmoke") Jake Rademacher Executive Producers: Gary Sinise ("CSI New York," "Forrest Gump," and Presidential Citizen's Metal) David Scantling Editor: Bob DeMaio Composer: Lee Holdridge	
Cast	Jake Rademacher	Oldest son and filmmaker
	Capt. Isaac Rademacher	West Point Graduate U.S. Army Company Commander
	Jenny Rademacher	Isaac's Wife
	Sgt. Joseph Rademacher	Army Ranger and Sniper Served in Isaac's unit
	Danelle Fields	Joe's Fiancé
	Dr. Dennis Rademacher and Nikki Rademacher	Parents
	Claus, Jane, and Hannah Rademacher	Siblings
	U.S. Soldiers and Marines serving in Iraq Iraqi Soldiers	
Locations	Iraq: Syrian Border, Sunni Triangle, Mosul, Kurdistan US: Raeford, North Carolina / Fort Bragg, North Carolina	

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

## DIRECTOR'S STATEMENT

Each time my brothers board the plane with rucksacks and rifles slung over their shoulders, I know it may be the last time I ever see them. After they came home from war the first time, I could see and feel the change—the new distance between us. When they told me what I was watching in 30-second blips on the news was not the same war they were fighting, I knew them well enough to know we were all missing something. I know that journeying into a war zone may not seem like the most rational thing to do, but I felt the need to bridge the gap was that crucial.

I have had a curiosity about war dating back to childhood. As a young boy, I read books about generals and the great battles of history. As an adolescent, I walked the field at Gettysburg and heard the words of MacArthur's last speech echoing in my mind as I stood looking out at West Point, dreaming of being an officer one day. Later, I saw another side of war as I walked through the gates of Dachau and through Serbia during a ceasefire.

Now I have been shot at and IED'd. I have watched men's blood wet the dirt and seen battle-hardened warriors break down in tears as they relate an experience or talk about those they love. I have come to know war in a more intimate and deep way.

BROTHERS AT WAR has been the most terrifying, soul searching, and gratifying thing I have ever done. Through it all, I have tried to hold the mirror up to nature, or rather put the frame around it as it happened in front of me.

I started this film for my brother Isaac. I finished it for the guys I met along the way. Now, I am invigorated by the positive impact I've seen it have on audiences—especially, other military families who also need to reconnect.

We set out to make a film without stock footage, political pundits or anyone talking about an experience they weren't currently living. I knew it would require me to risk everything—my life, to succeed. I imagined but had no idea the transformation making this film would have on me.

While the laughter, the tears, and the standing ovations with which the film has been greeted are deeply gratifying, the real reward is the thank you from a Gold Star mother, the tears that come from a battle-hardened warrior trying to relate what the film means to him—feedback I've received from warriors and their families about the impact the film has had on their healing process. Now people can see why I think the best part of my generation is currently serving in Iraq and Afghanistan. Their deeds inspire me. I hope that we can all admire those who pull from deep within and strive mightily for something greater than themselves. I am humbled by what I have witnessed.

Jake Rademacher  
January 2009

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

A Conversation with Director Jake Rademacher

*Q: Your early screenings of BROTHERS AT WAR are getting some interesting responses . . .*

Jake Rademacher: It's been a little overwhelming. There have been a number of standing ovations, but it is the individual moments that I will always remember. After the Midwest Premiere in Decatur, Illinois—my hometown—the film received a standing ovation by the 700 audience members, but what I will always remember is a woman waiting 45 minutes to talk with me. I turned around, and there she was. She said, 'I lost my son in Iraq. Thank you for making this film.'

*What did that mean to you?*

JR: It was devastating. Here is a woman who has lost so much, and the film means something to her. I made the film to inform those who didn't know, I had no idea it would hold such personal meaning for those living the war.

*Any other moments that struck you that powerfully?*

After screening at the Solstice Film Festival in Minneapolis, a National Guardsman put his huge hand on my shoulder, and said, "what your film means to me," then he looked down and broke into tears. He continued saying, "I've never cried in front of my kids, I never cry in front of my wife, but you know what we go through. I lost a lot of good buddies over there. Thank you."

*Why did you need to tell this story?*

JR: It started because Isaac's experience in Iraq as he related it to me upon coming home from Fallujah where he and Joe had served together bore very little relation to what I had seen on the news. I was the first in my family to want to serve in the military. In high school I drove everything in my life towards getting into West Point so that I could one day become an Officer in the Infantry. Then I couldn't get in due to poor eyesight. It was that desire to know the truth combined with the path not taken. I could see in my brothers' eyes that the distance between what they had experienced and what was portrayed on the news was great, and assumed that this same issue was troubling many other service members. I saw making this film as my way to do something about that.

*What was different from the news and their stories?*

JR: All I really knew about the Iraq War was what I saw on the nightly news, I told my brothers after they came home, 'It looks like you guys are ripping the place apart.' Isaac just sat there for a second and then began to smile. Then he began to list all the rebuilding projects he had overseen and headed up as the Civil Relation

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



Officer in Fallujah: 12 health clinics, over 20 schools, 2 factories which now employ 5000 people, a fire station, etc. He talked about helping them set up their city council and that he had to explain to them what democracy was because they didn't know. He talked about the friendships he had made with some of the Iraqi's and moments he had that had changed him forever. Joe spoke less, but I could see and feel the profound change in both of them. I felt a distance from them I had never felt before.

*But you're an actor, right? Not a filmmaker.*

JR: Well, I won a bunch of awards as a writer in high school, and then at Trinity College Dublin and Notre Dame. I actually fell into acting, because I had to give up boxing, the eye thing again. I was sitting in a pub in Ireland, when my roommate who was an actor and writer started talking about acting. I'd always loved movies and said, I always thought I could go emotionally where I saw actors go on the big screen. He said why don't you audition for something. I said okay, so there I was a junior in college overseas auditioning for plays for the first time, I think I was pretty awful. But on the way to class one day, one of my classmates ran up to me and asked me if I would play the milkman in the *Lover* by Harold Pinter. I instantly accepted and began to work on the role. They opened in three days, I made the choice that when I asked the lady for cream, it was really code for something else, if you know what I mean. So I went on stage in front of the audience, asked all sexy like if she wanted cream, and the audience started to laugh. I thought I had ruined the play and quickly finished the rest of my lines. Later that week, my director informed me that her boyfriend's favorite part had been my performance. I took the hint, went back to my original performance and brought down the then sold-out houses. I then was cast as the lead in a Moliere play--I was hooked. Much to my parents' dismay and disbelief, I dropped the plan to become an investment banker and decided instead to become a professional actor. After performing in eight plays in the last year and a half of college, I moved to Chicago to start my acting career.

*Did your background as an actor influence you as a filmmaker?*

JR: People do things for very complicated reasons. It's not black and white. I didn't approach this film as a journalist looking for a story, or opposing sides to an argument. I wanted to get under the surface of who these guys are, why they do what they do. I wanted to see for myself what was going on in Iraq. It was the most fascinating, dangerous, exhilarating thing I have ever done. I think that sincere desire to really know, drove me to ask questions that others would have been afraid to ask or the soldiers would not have answered because it came from some weird agenda driven place, instead of a place of genuine curiosity. Since I was a young boy, I have had a fascination with war. This helped me to pick up what was going on a little quicker as I gained access to intel briefs and recon missions. I think you can really see how this journey in the film changes me.

*You certainly did something right. Few first-time filmmakers produce an award-winning documentary that consistently earns standing ovations.*

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



JR: I put everything I had into this one. Long before anyone else came on board, I made the decision that I would risk everything to make this film. I really felt like it was worth everything, even the ultimate sacrifice if that's what it took to make the film. It was that important to me. Further, I knew that the only way to make a good first film or anything for that matter is to bust your ass to compensate for your lack of experience. When you have that level of commitment to a project for the right reasons, you start to attract the right people.

*And the world beat a path to your door?*

JR: Not exactly. I sent my treatment to the Hollywood Branch of the Public Affairs of the Army who thought the idea had promise, but who said in order to embed in a combat unit in Iraq, I would need to have distribution or a producer with a history of getting things distributed, hopefully award winning, proof of financing, and at least 30 days to process security clearances for myself and my camera crew.

I sent the treatment to my cousin, Mark Bowden who wrote *Blackhawk Down*. He thought the idea had promise and put in an introductory call at a couple of production companies. At the same time my voice over agent at William Morris put in a call to the reality division at the agency. Everybody passed, so I started to pitch television networks myself, who while intrigued, weren't too excited about sending a first time filmmaker into a war zone.

*What did you do?*

JR: I hired a film school student who I thought had talent to come with me to Fayetteville, and film my brother's departure for his 3<sup>rd</sup> deployment to Iraq. Then we worked together to cut this into a trailer. Conor eventually became one of our Directors of Photography who I brought with me to Iraq.

*A college student?*

JR: Yeah, I got him back in time to start his senior year.

*What happened then?*

JR: Okay, so I'm in William Morris, waiting to audition to sell hotdogs or cars or whatever, when Anna Mathais, a friend of mine, asks me what I am up to? I tell her I am trying to make a film about the war in Iraq and my brothers and she says, "I know a producer who likes cowboys and soldiers." I didn't really know where this one was going, but I gave her my trailer and treatment. Two days later I was sitting in front of Norman Powell.

Pretty close. I knew I needed the Army's help to film in-country, so I showed the trailer to the PR staff at the Pentagon. They loved it, but no one was excited to send a first-time director into the war zone. They wanted proof of a distribution deal and financing. I had 30 days to get it done and get to Iraq before Isaac left.

*Norman Powell, the producer of "24"?*

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



JR: Yes, the second-season producer, three time Emmy® nominee, with a resume as long as your arm, who took time out from producing the pilot of THE UNIT (on CBS) to meet with me.

*What was that like?*

JR: Amazing. His wife gave me a copy of *American Valor* which impressed me because he used every element at his disposal to great effect in telling the story of the Medal of Honor.

*Then you were set.*

JR: No.

*What happened?*

JR: He called a couple of friends and they said there was no way we could raise the necessary production funds in the time we had. Before he could pass, I asked him if I could raise the money in the amount of time we had, would he work with me. He said he believed in this project and would do anything he could to help me make the film.

*What did you do then?*

JR: I wrote a business plan in 48 hour shifts over a period of two weeks, and then went back home to Decatur. My own uncle and Godfather turned me down, but then my dad introduced me to Kevin Breheny, a local entrepreneur, who watched my then two trailers, glanced through my business plan and then grilled me for an hour. Then he completely surprised me and said I'm in. Three weeks later a small group of family, friends and small business owners voted with their pocket books to make this film a reality. They wanted to know the truth, and had the guts like Norman did to take a shot on me.

*Then came the work of filmmaking?*

JR: Yes, Norman and I secured final permission from the Army. We then had seven days to do all the pre-production to prepare me and our two cameramen to film in a war zone. I'm talking cameras and equipment, body armor, immunizations. Everything. At one point, I was running to my car after getting immunized and a policeman was writing a parking ticket. Without breaking stride, I yelled, "Write fast. I'm going to Iraq tomorrow." She tore up the ticket.

*I imagine preparing to shoot in a war zone in seven days was a challenge?*

JR: That's where Norman's experience played a role. He's old school. I remember calling him from Iraq, because I was supposed to come home with Isaac. I had a feeling that I wasn't done and needed to stay. Norman, said, "you're the guy in the field, you have to make that call."

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



*And was it worth it?*

JR: Absolutely. I saw new sides to my brothers out with a reconnaissance unit on the Syrian border, with a sniper team in the Sunni Triangle, with Marines training Iraqi soldiers near Falujah. But that personal journey of mine painted a universal picture as well.

*Because you included your family back home?*

JR: That and more. Yes, you get to see what it's like for Isaac to come home and wonder if his daughter will recognize him; you also see Danelle, Joe's fiancé, come to grips with how Iraq changed him and must change her. Soldiers and Marines on the ground in Iraq let you inside their thoughts and feelings. I had to earn their trust. I can't tell you how many times others who have filmed in Iraq have asked me, 'How did you get that access?' I earned it by being out there with them. Guys have been sitting on that Syrian border since Roman times and some things haven't changed. Sitting around the fire and talking—and the things you talk about. You hear about soldiers' camaraderie and I once had trouble understanding. I've had guys tell me it's the first time they've seen that special brand of camaraderie captured on film.

*And you changed, too?*

JR: I look at myself in the opening shot in Mosul with my helmet tilted back and body armor askew. . . . I look like Opie Taylor. But I am honest about where I was and how I was compared to the soldiers there. I think that allows the audience more into the experience.

*That must explain some of the recognition: Best Documentary at the GI Film Festival and Grand Jury Prize and Best Documentary at the Solstice Film Festival in Minneapolis.*

JR: I think the support from diverse audiences is that this is a personal film about universal experiences. Jon Voight called it one of the most important films he'd ever seen. After a private screening for Gary Sinise (who is executive producer), he sat quietly for a couple of long minutes then said, 'It's a very important film.' Gary was inspired by the film and he and Jon Voight hosted a screening for Hollywood executives and celebrities that got a standing ovation. Then he presented it at the GI Film festival where it received a standing ovation from military members and their families in Washington. Later, Gary hosted the premiere in Decatur where we raised \$25,000 for veteran's causes. He has been a real champion for the film.

We're proud of a letter from General Petraeus' PR staff, not an endorsement but certainly encouraging when the staff commander said the film is a 'realistic and balanced portrayal of the challenges and day-to-day life' of soldiers in Iraq.

But again the most important thing to me is the powerful reaction that those who are living it have to the film. After seeing the film, a military wife wrote a letter to me that sums up what a lot of women have said to me after watching the film. "I realize

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



that you have risked your own life in order to get the truth out to the American public, thank you. The film was incredible. It was a cathartic experience for me. I was finally able to let down my guard and weep tears of pain, joy, disappointment, disbelief, and gratitude, shook me to my core. --- Chrissy Hicks, Former Cpt. US Army

And a number of Vietnam vets have said to me, 'I wish we had a film like this when we came home.'

*What about BROTHERS AT WAR provokes important comments like those?*

JR: Because the film not only gives personal insight into the lives of soldiers and families but insight into America's changing fortunes in Iraq. It film about brotherhood set against the backdrop in Iraq. It helps give insight into how America won this war. How we gathered the intelligence on the movement of foreign insurgents into Iraq. How National Guard snipers fought the war in the streets. How Iraqis, such as the interpreter, Ali, took a personal stand and the cost they were willing to sustain. And how Marines built trusting relationships with townspeople while training Iraqi soldiers to successfully fight their own battles. BROTHERS AT WAR makes the conflict in Iraq understandable and personal.

*What do you want audiences to take away from BROTHERS AT WAR?*

JR: A Marine Colonel, Col. Daneil Newell, who I interviewed in Iraq, said to me quoting *HUD*, 'A society goes the way of the people it admires.' In our society we admire overgrown men who play children's games and complain about how much they're making. And no offense to you Jake, but people who partake in the theatrical arts. I've got Lance Corporals over here doing amazing things for peanuts, and nobody knows anything about it.

I want them to ride shotgun on this journey with me, to see what I had the chance to see. Hopefully, at the end, they'll see why I think the best part of my generation is serving in Iraq and Afghanistan.

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

BACKGROUND

*"I set off with a bare-bones crew to find my brothers' war in Iraq."*

Jake Rademacher  
Filmmaker

- On the Syrian border, US soldiers—far from any support—dig in, watching night and day for signs of enemy insurgents following a secret trail into Iraq.
- In the deadly Sunni Triangle, an unseen enemy rains rifle fire on American Marines and the Iraqi soldiers they are striving to train.
- And in North Carolina, brothers who have been fighting overseas struggle to readjust to the way of life they fought to defend.

In a crucial moment of the Iraq War, before the Surge pointed the way to success, filmmaker Jake Rademacher traveled to the Middle East to see firsthand the conflict affecting his family half a world away.

BROTHERS AT WAR is a family's story and a nation's story, an award-winning film and a moving tale of love and sacrifice.

---

The oldest of five brothers from Decatur, Illinois, Jake dreamed of attending the US Military Academy, of serving his country, of being on the front line. But it was a dream deferred. Due to poor eyesight, Jake didn't get into West Point. Instead of the Middle East, he landed in the American West as an actor and filmmaker in Los Angeles.

It was the end of Jake's military dreams but not for the Rademacher family. Jake's brother, Isaac, the brother next in line, graduated from West Point with honors, including the prestigious Pershing Award as the top military tactician in his class. Their younger brother, Joe, enlisted, became an Army Ranger, and finished top of his class in sniper training.

After their tours in Iraq, Jake realized a gulf had grown between them and the rest of the family.

*"I began to feel a distance for the first time between myself and my two brothers. These guys are putting their lives on the line. Why are they doing that? I need to know."*

Jake Rademacher

The Rademachers were the all-American family, five boys and two girls. The pride of Decatur. In fact, when financing for Jake's film fell through, the town came to the rescue, helping raise the necessary funds to tell the story of their native sons in Iraq. Overcoming issues with funding, insurance, and military permissions, Jake felt as if he had been in a fight just getting to Mosul, Iraq, where Isaac's unit was based.

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



Jake spent days on the Syrian border, recording the camaraderie of men at war, capturing the inevitable hurry-up-and-wait boredom for soldiers on duty, peering over a concealing berm through night-vision goggles to catch insurgents following the "rat line" from Syria into the heart of Iraq. On their intelligence gathering, American and Iraqi lives were at stake.

Then, with Isaac redeployed to Fort Bragg, North Carolina, for training, Jake returned home as well and found a family still troubled.

*"You can't really explain what it's like when you re-integrate into society. You feel like you don't belong. Moreover, though, you feel just like nobody understands you. When I got back from Iraq, I couldn't go through Wal-Mart without getting irritated. I was consistently surrounded by people complaining about cell phone bills, they don't have the right size, it's not fresh enough..."*

Capt. Isaac Rademacher  
U.S. Army

Jake hoped his time in Iraq would deepen a relationship with little brother Joe as well, but the gulf remained. So Jake returned to the war zone, this time earning a rare slot with troops in combat:

- Jake crouched with National Guard snipers in their "hide site," watching them struggle to ascertain an intended target which was, indeed, an armed enemy.
- He dodged for cover, cameras rolling, as Marines led their Iraqi trainees through a hail of gunfire erupting without warning from unseen enemies.
- With the sound of an explosion still ringing, he raced down a rural road where an Improvised Explosive Device (IED) had taken a terrible toll.

For six weeks, in six and seven missions a week, Jake Rademacher took in his brothers' war—his cameras rolling.

BROTHERS AT WAR is a gripping story of a family willing to sacrifice for its country, then finding itself in a fight to stay together. Sons, daughters, daughter-in-law, parents all strive to come to grips with the effect of the war.

*"It's like I just finally got happy again. Finally, I'm happy again, then he leaves."*

Danelle Fields  
Joe's Fiancé

Joe and his fiancé, Danelle, deal with how his service has changed him and the changes that requires of them. Isaac and his wife, Jenny, hope their two-year-old daughter not only knows her long-absent father but grows to understand and accept his absences.

Released by Samuel Goldwyn Films, BROTHERS AT WAR produced by Metanoia Films, won Best Documentary at the 2008 GI Film Festival for its unprecedented access to soldiers and Marines at the turning point of the Iraq War. This is the reality of service in a war zone: the hard work, the boredom, the fears, the bravery; the film also opens the door to a family discovering that its center remains strong despite the life-and-death challenges it must confront.

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

Quotes from the Film

## The Rademacher Family

Jake Rademacher, filmmaker

On why he had to make BROTHERS AT WAR:

"I began to feel a distance for the first time between myself and my two brothers.

I want to know what's going on in Iraq because I have two brothers serving there. These guys are putting their lives on the line. Why are they doing that? I need to know."

On the challenges of life in a combat zone:

"Getting from one end of Mosul to the other is a little more complicated than catching the nearest cab."

"It wasn't a question of if we'd run into trouble, but when."

On coming home:

"Reuniting with my family gave me some idea what Isaac and Joe had missed while they were in country."

On returning to Iraq:

"I did go back to find the war I'd missed on my first trip. The tougher, uglier side of war the people like my brothers know all too well."

"My second trip brought me to the heart of the Sunni Triangle . . . where Joe and Isaac had done their first deployment. This up close and personal view of the war created within me a deeper empathy for the people of Iraq and their struggle."

On what he learned:

"Having walked a mile in my brothers' shoes, I understand them better now. I know that we all miss our brothers, but maybe if we get to know them better, they can never be gone from us."

Capt. Isaac Rademacher, US Army

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



On deploying:

"I may be walking out the door for the last time and abandon the people I love the most."

On the value of his brother, Jake, coming to Iraq:

"I'm able to show you my life in a way you never would have seen it before. Think about it. Mom and Dad don't know. They just don't. You get to see this firsthand."

"He'll come back saying, 'Yes, I went to the right place, with the right men to find what I was looking for in terms of figuring out the heart of the American soldier.'"

On the camaraderie of soldiers:

"These guys take you on as a brother."

On the cost of his service:

"She may not recognize who I am. I'm going to have to go home and reacquaint myself with my own daughter and prove to her that I love her."

On reintegration:

"You can't really explain what it's like when you reintegrate into society. You feel like you don't belong. Moreover, though, you feel just like nobody understands you. When I got back from Iraq, I couldn't go through Wal-Mart without getting extremely irritated. I was consistently surrounded by people complaining about cell phone bills, they don't have the right size, it's not fresh enough, whatever. To stare death in the face or to watch your best friend die or to just be afraid of dying, when that's over, you're alive like you've never been before."

On combat:

"To stare death in the face or to watch your best friend die or to just be afraid of dying, when that's over, you're alive like you've never been before."

On why he serves:

"It's what I do. I don't do it for the money or to feel like I have a career. It's because I'm called to do so; it's my call to duty, if you will. It's just who I am."

Jenny Rademacher, Isaac's wife

On Isaac's leaving their daughter:

"I don't know how he's doing it. I couldn't do it. I couldn't leave her. I'd go out of my mind."

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



On Isaac's service:

"He knows how important it is. He wants to make this world a better place for her to grow up in. That's what we do everything for, it's for our children."

Sgt. Joe Rademacher, US Army Ranger and Sniper

On combat & his brothers in arms:

"It's completely different over there. You've got to watch out for you buddy. That's how you survive over there. That way you have five guys defending you. It's not your own skin. If death comes it comes."

"I was over there for 7 months doing missions every single day. I want to be the guy on the ground pulling the trigger."

"It hurts a lot to lose a fellow soldier."

On warrior's role:

"You have to have a sheep dog in order to protect the sheep. Sheep are basically innocent, Sheep dogs--they're organized chaos. You have to have organized chaos in order to have a free, orderly life."

Danelle Fields, Joe's Fiancé

On how the war affected their relationship:

"He's changed because of the war and the Army. He expects me to be a strong person and me to never cry, and to show no emotion like he has to. But I can't. I'm sensitive, and he used to be, but that wore away. He has to be tough, and I have to be tough, but I'm not tough."

On Joe's being redeployed to Iraq:

"It's like I just finally got happy again. Finally, I'm happy again, then he leaves."

Dr. Dennis Rademacher, The boys' father

On the benefits of service for Joe:

"Joe went in as a snot-nosed kid, and three years later he's a man."

On BROTHERS AT WAR:

"It's kind of moving thing that one brother thinks enough of his other brothers to try to make a film about what they're doing, and to try to understand sacrifice, commitment, something greater than themselves."

US Soldiers and Marines

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



SSgt. Edward Allier, Marine advisor/trainer of Iraqi troops

On the Iraqis in battle:

"I started seeing Iraqi soldiers that I trained, ate and slept with, bleeding and getting shot at to my left and to my right, doing the same kind of job that my Marines would be doing."

On finding a truck used by insurgents:

"Burn the truck."

On finding Iraqi men, bound and executed by insurgents:

"Oh, damn! Why is somebody dead? This is what I gotta deal with. This is it right here. What's your bad day like?"

Sgt. Ben Fischer

"A lot of the people I grew up with are still in the same town, you know they're still drinking beer in the same bars they did when they turned 21, and I don't want that life."

Spc. Christopher Mackay

"I'm here for my nieces and nephews."

"I'd give my life for America any day. Wouldn't think twice."

Spc. Jason Gundy

"Somebody shoots at me I'm going to take you out, no ifs, ands, or buts. We love duking it out with people. They don't stand a chance against us."

A National Guard Sniper

"There's only one way to get rid of the bad guys, and that's to kill them."

## The Iraqi Interpreter

Ali

"The terrorists attacked my house. They killed my brother. They shoot another of my brothers. They burned the house because they know I work with the Americans."

"If they kill my brother, my father, too, in the future, I stay with the Army. Because I want freedom for my country."

"I lost a brother, but not for nothing. For a great thing."

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

## ABOUT THE FILMMAKERS

### JAKE RADEMACHER (Director / Producer)

Over the last few years, Jake Rademacher founded Metanoia Films, raised a couple million dollars, embedded with four different combat units in Iraq, and collaborated with world-class professionals to create the award winning BROTHERS AT WAR. Jake approached the role of director/narrator with a combination of experiences. As a professional actor, Jake's hours on stage and in front of the camera reach into the thousands. Starting his career on the stage in Chicago, he performed in twelve productions before traveling to Idaho to play Antipholus in THE COMEDY OF ERRORS and Beau in ICARUS. Later that year, he played Al, the quadriplegic lead of the independent film, TURNING THE CORNER. Before moving to Los Angeles, he was a cameraman on INDESTRUCTIBLE. He has been the narrator for numerous television documentaries and commercials, and is currently the voice of Budweiser All American Ale.

Jake graduated cum laude with a degree in English from Notre Dame, and studied playwriting and drama at Trinity College Dublin during his Junior Year. At both Universities, he participated in prestigious workshops and won awards for his writing. He currently resides in Los Angeles, where Metanoia Films has its production office.

### NORMAN S. POWELL (Producer)

Norman S. Powell was in Senior Management at CBS Television for fourteen years, the final four years as Chief Executive of CBS Entertainment Productions.

After leaving CBS in 1992, Powell has produced, executive- produced or directed ninety hours of long-form television, series television and feature films including 24 (second season), THE UNIT (pilot), AMERICAN VALOR and BROTHERS AT WAR. He has received a People's Choice Award for RESCUE 911 and three Telly Awards (AMERICAN VALOR, THE WAR ON BOYS, POLITICS AND WARRIORS).

Powell has been nominated for Emmy Awards as Producer for WASHINGTON: BEHIND CLOSED DOORS and for 24, and was nominated for the Producers Guild of America award for 24.

He has received the Distinguished Service Award from The Caucus for Producers, Writers and Directors and is currently nominated for The Caucus Producers Award for his body of work.

Powell is married with four children, a graduate of Cornell University and a commercial pilot with instrument and multi-engine ratings.

### GARY SINISE (Executive Producer)

Gary Sinise's portrayal of Lt. Dan in the Oscar-winning film FORREST GUMP made him a mainstream movie star, and earned him nominations for an Academy Award

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



and a Screen Actors Guild Award. He received the Best Supporting Actor Award from the National Board of Review and the Commander's Award from the Disabled American Veterans. He then went on to take starring roles in the acclaimed APOLLO 13 opposite Tom Hanks and Kevin Bacon, the thriller RANSOM with Mel Gibson and Rene Russo, and in Brian DePalma's psychological thriller SNAKE EYES.

Currently, Sinise is starring as Det. Mack "Mac" Taylor in CBS's hugely successful CSI: NEW YORK, produced by Jerry Bruckheimer and Anthony Zuiker. He was most recently seen in the Fox News documentary, ON THE ROAD TO IRAQ, which highlighted Gary's 4<sup>th</sup> USO Tour to the country, as well as his numerous humanitarian efforts. He was last seen on the big screen in Columbia Pictures' THE FORGOTTEN with Julianne Moore, and THE HUMAN STAIN for director Robert Benton and Miramax films, opposite Anthony Hopkins, Nicole Kidman and Ed Harris. He also provided the voice of Shaw in Sony's animated feature OPEN SEASON. Gary is the executive producer of BROTHERS AT WAR, which opens in March. This film provides a rare look at the bonds and service of our soldiers on the frontlines, and the profound effects their service has on the loved ones they leave behind.

Gary recently received the Presidential Citizens Medal, which is the second highest civilian honor awarded to citizens for exemplary deeds performed in service of the nation. Gary is only the second actor in history to receive it, the other Elizabeth Taylor, and only 100 people have received this honor in history.

As a result of Sinise's first two trips to Iraq, he started Operation Iraqi Children with subsequent author Laura Hillenbrand. Through this charitable organization, and with the support of corporate sponsors, schools in the United States can visit [operationiraqichildren.org](http://operationiraqichildren.org), and learn how to organize their own school drive to collect and send much needed classroom supplies to the children of Iraq. Operation Iraqi Children also established the OIC/Katrina Relief Fund for people who wish to support sending school supplies and other children's needs to those affected by hurricane Katrina.

Since 2003, Gary has traveled to Iraq four times and Afghanistan in support of the troops. In his travels abroad he also performs with his Lieutenant Dan Band for the USO and for other military and veterans causes. He's been on almost thirty USO tours and has played over fifty benefit concerts. His travels include Germany, Italy, Singapore, Diego Garcia, South Korea, Guantanamo Bay, Kuwait, The United Arab Emirates, England, as well as tours around the United States. Mr. Sinise also serves as the spokesperson for the American Veterans Disabled for Life Memorial Foundation (AVDLM), which is building a memorial for America's three million living disabled military veterans.

At the age of eighteen, the Chicago native co-founded The Steppenwolf Theatre Company of Chicago (along with Terry Kinney and Jeff Perry), where he served as Artistic Director for seven years. He has since starred in over a dozen productions at the renowned theatre including the role of Tom Joad in THE GRAPES OF WRATH, for which he garnered a Tony Award nomination and a Drama Desk Award; as well as TRUE WEST, BALM IN GILEAD, STREAMERS and THE CARETAKER. He received a Joseph Jefferson Award for Marsha Norman's GETTING OUT at Chicago's Wisdom

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



Theatre. He starred as Stanley Kowalski in *A STREETCAR NAMED DESIRE* and Randle Patrick McMurphy in *ONE FLEW OVER THE CUCKOO'S NEST* at Steppenwolf, the Barbican Theatre in London, and then Broadway in April 2001.

In 1982, Mr. Sinise directed the landmark production of Sam Shepard's *TRUE WEST* at Steppenwolf and on Broadway, where he won an Obie Award for directing. In 1996, he also directed Sam Shepard's *BURIED CHILD* which kicked off Steppenwolf's 20th Anniversary and continued with a successful run on Broadway where it was nominated for five Tony's, including one for Sinise for best director. His other directing credits include *ORPHANS*, *TRACERS*, *FRANK'S WILD YEARS* with Tom Waits, *THE MISS FIRECRACKER CONTEST*, *WAITING FOR PARADE*, *ACTION*, *ROAD TO NIRVANA* and *LANDSCAPE OF THE BODY* at The Second Stage in New York. In 1985, he received a Joseph Jefferson Award for his direction of Lyle Kessler's *ORPHANS*, which also played off-Broadway and in London with Albert Finney.

He has also made his mark as a feature film director with *OF MICE AND MEN*, which he co-produced and co-starred in with John Malkovich, and *MILES FROM HOME* starring Richard Gere, Kevin Anderson, Helen Hunt and John Malkovich. Both were screened in competition at the Cannes Film Festival.

On television, he starred in *PATH TO WAR* directed by John Frankenheimer on HBO. Other television credits include Showtime's adaptation of Jason Miller's Pulitzer Prize winning play *THAT CHAMPIONSHIP SEASON* directed by Paul Sorvino, award-winning performances in *TRUMAN* (Golden Globe, CableACE and Screen Actors Guild) and John Frankenheimer's *GEORGE WALLACE* (Screen Actors Guild, Emmy and CableACE), as well as *MY NAME IS BILL W* with James Woods and Stephen King's *THE STAND*, and on CBS/Hallmark's *FALLEN ANGEL*.

His other film credits include Gary Fleder's sci-fi thriller *IMPOSTER*, *IT'S THE RAGE*, John Frankenheimer's *REINDEER GAMES*, Brian DePalma's *MISSIONS TO MARS*, and Frank Darabont's *THE GREEN MILE*, *A MIDNIGHT CLEAR*, Kevin Spacey's directorial debut *ALBINO ALLIGATOR*, *JACK THE BEAR* and *THE QUICK AND THE DEAD* and *THE BIG BOUNCE*.

**DAVID SCANTLING (Executive Producer)**

David Scantling has been in entrepreneurial mode for the past twenty years at a variety of small-, medium- and large-sized businesses. He has led start-up technology teams at Uprizer, Econex, Grey Haven and Storage Continuity. As a senior executive at IBM, Hewlett-Packard and the US Department of Defense he worked on major business transformation, Internet and telecommunications initiatives. He enjoys working with people that are focused on delivering business results. David earned the Secretary of Defense Medal for Outstanding Public Service for his work in Iraq on economic development and Information and Communications Technology (ICT) during 2006-7. He is a graduate of the University of Notre Dame with a BA in Philosophy and International Peace Studies.

David lives in Akron, Ohio, with his wife Molly and their 6 children.

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



# BROTHERS AT WAR

## CREDITS

Dedicated To  
Thaddeus Michael Rademacher

Thank you to the over 1.5 million American troops who have served  
in Iraq and Afghanistan.

And to the families that support them.

To lend your support log on to  
[brothersatwarmovie.com](http://brothersatwarmovie.com)

Directed By  
Jake Rademacher

Produced By  
Norman S. Powell

Produced By  
Jake Rademacher

Executive Producer  
Gary Sinise

Executive Producer  
David Scantling

Edited By  
Robert DeMaio

Music By  
Lee Holdridge

"Brothers In Arms"  
Written and Performed By John Ondrasik of Five For Fighting

Directors of Photography  
Marc Miller  
Conor Colwell

Additional Photography  
Jake Rademacher  
Stan Eng

Post Production Supervisor  
Jack Tucker ACE

Co-Producer  
Kristi Wuttig

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



The Family

Jake Rademacher  
CPT Isaac Rademacher  
SGT Joe Rademacher  
Dennis Rademacher  
Nikki Rademacher  
Danelle Fields  
Jenny Rademacher  
Claus Rademacher  
Hannah Rademacher  
Jane Rademacher  
Hunter Rademacher

The Interpreters

Mahmoud Hamid Ali  
Mustafah

F Company, 51st Infantry Regiment (LRS)(ABN)  
XVIII Airborne Corps Long Range Surveillance Company

SGT Ben Fischer  
SPC Christopher MacKay  
1SG Robert Smallwood  
CW2 Kevin Turner  
SSG Derek Fischer  
SSG Robert Lackey Jr.  
1LT Zack Corke  
SFC Jason Skane  
SPC Jason Grundy  
SPC Ryan Baker  
SSG Alex Marotta  
SSG Erin Bean  
SGT Sam Hairston  
PFC Brett Dvoracek  
CPT Tom Hough

United States Marine Corps Advisors

SSGT Edward Allier  
CWO3 David "Gunner" Kensington  
MAJ Kevin Walkinson  
GYSGT Thomas Kofault  
COL Daniel Newell  
MAJ Ronald Jones  
SSGT Patrick Irvine

Indiana National Guard

SSG Kevin Leszcynski

Sniper Platoon, 1-110th Infantry  
Pennsylvania National Guard

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



Michigan National Guard

CPL Frank McCann  
CPL Brandon "Mongo" Phillips  
SSG Troy Koebley  
SSG John Cornetto  
SPC Matthew Oliver

Additional Editing	Jack Tucker, ACE
Colorist	Fred Eldridge
On-Line Editor	Heydar Adel
Additional On-Line Editing	Rick Piccini
Graphic Artists	Ellen Levine
	Amy D'Alessandro
Post Production Engineer	Martin Hernandez
Title Artist	Amy D'Alessandro
Scheduler	Mary Clouston
Post Production Assistant	Jonghun Park
Sound Services	Todd-AO
	Warner Bros. Sound Services
Re-recording Mixer	Rick Norman
Voice Over Recorded by	Nate Cryns
Music Score Produced by	Robert Irving
Music Recorded & Mixed by	Tim Bryson
Music Editor	Jay Duerr
Business Consultant	Alex Bruni
Production Accountant	Marilyn Larson
Marketing Research	Luke Stanhope
Sales Consultant	Bob Lewis
Producers' Representative	Graham Taylor
	The Endeavor Agency
Legal Services	Craig Emanuel
	Christopher Kelly
Production Legal Services	Roger B. Goff
Accounting Services	Marks & Devine
Post Production Facility	Level 3 Post
AARILASER	Ascent Media
Processing	Cinetech Labs
Technician	Robert Jung
Production Equipment	Pro HD Rentals
Foreign Payroll Services	Zaragoza Pictures

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



Production Insurance	Truman Van Dyke Company
Post Production Insurance	Dewitt Stern Group
Travel Services	Glenn Carlson
Archival Footage Provided by	Dennis Rademacher Jeremy Freeman
United States Army Public Affairs	Kathleen Canham Ross MAJ J. Todd Breasseale MSG Lisa Beth Snyder MAJ John Morgan LTC Barry Johnson MAJ Angela Hildebrandt 2LT Michelle Lunato
National Guard Public Affairs	1LT Antonia Greene

Body Armor & Helmets provided by MSA Paraclete Armor and Equipment

With Gratitude to  
Jon Voight

Special Thanks

Glen & Yiotula Shilland  
Richard & Cathy Eimer  
Bruce & Kay Nims  
Edward & Anne Elliot  
Bob & Kathy Wiesemann  
Eric Shilland  
Kevin & Susan Breheny  
The Black Family  
Randy & Laura Cannady  
Lloyd & Donna Bowden & Family  
Steve & LeAnn Chastain  
Dale Inghram  
Marks & Devine  
Robert Staley  
Mark & Julie Staley  
SB Partners  
Continental Carbonic Products, Inc.  
Roberto & April Rodas  
Martha Vigneri & Craig Wilson  
Molly Scantling  
John Scantling  
Clare Scantling  
Anne Scantling  
Katherine Scantling  
Michael Scantling  
James Scantling  
Kostaki G. Chiligris  
Carol Chiligris

CONTACTS:

Nancy Lovell 214-536-2329  
[Nancy@Lovell-Fairchild.com](mailto:Nancy@Lovell-Fairchild.com)

Julie Fairchild 214-536-0037  
[Julie@Lovell-Fairchild.com](mailto:Julie@Lovell-Fairchild.com)

Monique Sondag 214-536-4319  
[Monique@Lovell-Fairchild.com](mailto:Monique@Lovell-Fairchild.com)



Dennis & Nikki Rademacher  
Bob & Lucy Smith  
Erik & Jami Seastrand  
Charles & Lori Stone & Family  
Andre & Maria Granzotti  
Nicholas & Elizabeth Sarros  
Christopher & Elisabeth Morse  
Five Talents, LP  
Eric & Bonnie Eilen  
Suzanne Angelini  
John Angelini  
Alan & Elizabeth Frigy  
George Daniels  
Fish Taco Ventures  
Patrick & Ann Dawson  
Dennis & Catherine Ballinger  
Darrell Anderson  
Michael Koljan  
Michael Slee  
Scott Milne  
Bob Bekian  
Michael Broderick  
COL Kirk Johnson  
LTC Loretta Vandenberg  
Brandon Millet  
Laura Law-Millett  
Ellen Levine  
SFC Charles Stewart  
Iraqi Third Brigade, 1st Battalion

"Brothers at War (Film Score)"

Music by Lee Holdridge

Copyright © 2009 Cherry Lane Music Publishing Company, Inc. (ASCAP)/  
Rosetta Stone Music Inc (ASCAP) Worldwide rights for Rosetta Stone Music Inc  
administered by Cherry Lane Music Publishing Company, Inc. (ASCAP)

"Brothers in Arms"

Written and Performed by

John Ondrasik of Five for Fighting

Used by Permission of EMI BLACKWOOD MUSIC, INC. All rights reserved.

Courtesy of Columbia Records

By arrangement with SONY BMG MUSIC ENTERTAINMENT

Copyright ©MMIX Metanoia Films LLC

All Rights Reserved