

"In many ways, Shroud was one of the most challenging projects I've taken on. It was incredibly ambitious for the size of the crew and time allotted to complete principle photography.

As assistant director, the task of scheduling a show of this scale involved daily juggling to meet the demands of the producers and director. Yet I was amazed at the professionalism of the team assembled and everything in the end seemed to fall into its proper place.

As editor, I found we had more than the footage necessary to tell most of the story and, where certain challenges were presented, creative solutions materialized that improved the flow of the story.

All in all, while at times overwhelming, the Shroud experience has become one of the highlights of my career."

- Brad Stephens (Associate Producer, Assistant Director & Editor)

"Lighting the Shroud sets and costumes was a great joy because David Jetre, as the director/production designer, gave us such amazing stuff to look at. The real challenge was doing justice to his sets with only a two-ton lighting/grip package and house-provided power.

The look of the daytime interiors evolved into a sort of perpetual morning with warm sunlight slanting through windows at low angles. With a small crew and tightly-scheduled shoot, I preferred to keep things simple, throwing hard tungsten light through windows diffused with 2mil visqueen and relying on natural light wherever available. We were fortunate to have overcast days for much of the interior shooting so we didn't have to spend much time relighting to keep things consistent."

- Michael Morlan (Director of Lighting, Gaffer)

"Every film composer's desire is to score a movie which inspires emotional creativity, a film that paves the way for every composer to inspire emotions through sound. Shroud is one of those films. From directing to acting, Shroud shows perfection on many levels.

My job as a composer, adding emotion through sound and music, was inspired by the visual creativity and attention in detail. David Jetre and Edgar Pitts have shown that great films can also be made outside of Hollywood. I am looking forward to working again with the talented crew of Shroud."

- Wolfgang Lackner (Original Music Composer)

"Jetrefilm put together a spectacular cast and crew, whose teamwork creates a compelling story of good triumphing over evil. Set in the old west with a surprise ending, how the last one standing is the stuff legends are made of. It is my privilege to be associated with such fantastic people.

I thought I might add that it was so cold the FX make-up wouldn't stay glued to my body in 27 degree temperature - I still get the shakes just thinking about it. AHHH, the good times. You just gotta love it."

- Jodie Moore (Jericho Lynch)

"It was pretty much an amazing experience filming Shroud. I worked with a voice coach to learn a Dutch accent. I got to shoot a lady, but she needed shootin'. I worked with a great guy who whipped me for the film, but he was so good it only looked like he was getting me.

We got to go film at a cave with a waterfall. We shot on a train, in an old general store and at Willie Nelson's ranch. I was allowed to play Willie's steel guitar, and his son taught me some chords. I am still playing."

- Dylan Barth, 12 (Abraham)

"If you build it, they will come' Field of Dreams, right? More like Film of Dreams. Rarely do you see a more blatant example of life imitating art imitating life than I have seen with David Jetre and Edgar Pitts putting this quote into action by holding a vision of excellence and a desired outcome and building reality around it.

Jetrefilm's dedication to professionalism, the utmost in quality and detail and settling for nothing less than the best, from themselves and everyone involved with the project, has not only created a film that we can all be proud of, but has far exceeded the capabilities and possibilities of any film makers in their echelon, truly putting Jetrefilm in a league of their own.

There is no doubt in my mind that David Jetre is one of the new breed of film makers that will achieve great success and make his mark in the industry. It was a pleasure to work with him and I will be honored and grateful to do so again."

- G. Russell Reynolds (Mayor Undercroft)

"Working on Shroud was more than just a job to me. Ironically, the actors who played the Grey Riders were probably the nicest group of bad guys I've had to pleasure to work with as of yet. As in most films, there was a considerable amount of waiting, but with these guys, there was never a dull moment.

The production team was over the top when it came to professionalism. I couldn't help but notice how well they all worked together to make sure that the sum of Shroud was exponentially more than its parts. The effort and love that was put into every moment of this film definitely shows in the final product."

- Charles Baker (Billy Sidehammer)

"Working in film was not my original career choice. I'm a songwriter, but through some friends in Nashville I was introduced to acting and voiceover work. I liked it...a lot. Once I moved back to Texas I thought those acting gigs were over, but through friends I was working again. The point is, if not for friends, people I know and trust to be good and worthy of hanging all my dirty laundry in front of, I wouldn't be an 'actor.'

That brings me to Shroud. I trust David and Edgar and all the actors and crew who worked on this film. When you don't have a lot of money, family seems to draw closer and work harder. We worked hard and got close. Some stuff worked and some didn't...mostly my stuff! But that's art. It's never 'great' to the artist, only good enough for now. I haven't seen anymore than a few scenes so far, but I can tell that the hard work, the Herculean efforts and the sacrifices are going to pay off. I can't wait to see the whole film.

Thank you, David and Edgar for allowing me to be a small part of something so special and from the heart. You did a great job, my friends."

- Donnie Blanz (Sloan)