

A man in a dark coat stands in a snowy forest, his reflection visible in a pond in the foreground. The scene is dimly lit, with bare trees and a snowy ground. The text "PRAYING THE HOURS" is overlaid in a large, white, serif font.

PRAYING THE HOURS

A FILM BY LAURALEE FARRER



PRAYING THE HOURS

Eternity is not something that happens after you die.

The epic narrative feature *Praying the Hours* tells the journey of the Traveling Man as he leaves this life for the next, visiting friends along the way with whom he has surprising, unresolved business.

Wake up. Go to work.

Come home. Go to sleep.

That's how we spent our lives.

That expression sounds so strange to me now

As if time were money.

We had the instinct to live differently.

We intended to.

But we didn't.

Yet we were surprised when life didn't turn out

The way we expected.

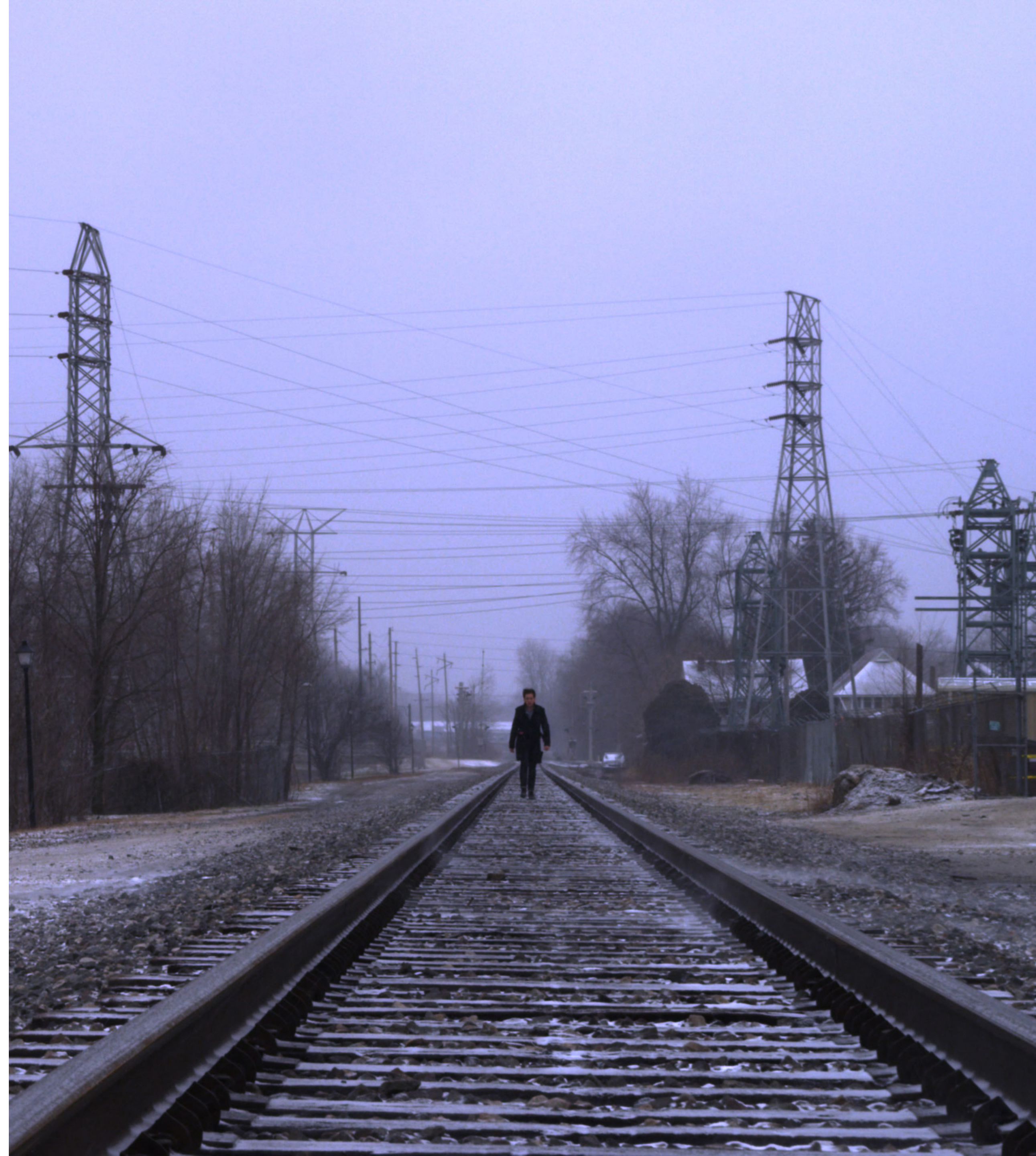
When it was less than we hoped for.

This happens to everyone.

So begins the story of the Traveling Man, as he passes from this life into the next—unexpectedly and far too soon. Before he crosses over, he visits with eight friends with whom he has surprising, unresolved business. As he does, he gains a new view on the life he is leaving.

The *Praying the Hours* project investigates the ancient practice of fixed-hour prayer observed by the Abrahamic faith traditions, imagining that time itself is a book of prayer, and each life a chance to pray it. By personifying each Hour into a character, we tell the story of our days as if the Hours were living, breathing people in an interconnected community. In this telling, those stories are Compline, an aging singer; Vigils, a doubting believer; Lauds, a solitary woman; Prime, a rushing man; Terce, a struggling mother; Sext, a recovering stranger; None, a mournful songwriter; and Vespers, a grieving fiancé.

The Traveling Man is hit by a car. Over the time that he takes to cross from this life into the next, he visits those eight “Hours” and sees his own life anew from the lens of eternity—not as something that happens to you after you die, but as a river of grace that flows under the surface of ordinary life.



ABOUT BURNING HEART PRODUCTIONS

[Burning Heart Productions](#) is a loose affiliation of friends and filmmakers making movies with writer/director [Lauralee Farrer](#). The stories we make are intended to enrich life together. Independent artists, whatever their craft, are drawn by story first—and then employ whatever means at their disposal to get the story told. Filmmaking is an expensive, collaborative artform, and independents from John Cassavetes to Jane Campion, Wim Wenders to Lee Isaac Chung have always scrounged their personal work into existence with whatever it takes: paychecks, family gifts, tax returns, volunteer donations, Craig's List sales, and whatever is left in the fridge. Visionary backers and generous friends support these artists who often look back on the grueling work of such “labors of love” as the time of their lives.



The films we make don't stop there. Engaging audiences—whether in after-film Q&As, as thoughtful conferences, private screenings, or classroom settings—is a vital part of the cycle of filmmaking for us. We have things to say that matter to us, and as long as they matter to others, we will offer them up to [think and talk](#) about. The purpose is to see where they take us together.



LAURALEE FARRER

WRITER/DIRECTOR, EXECUTIVE PRODUCER:

As president and principal filmmaker of Burning Heart Productions, Writer/Director Lauralee Farrer began her own film work with the award-winning documentary [Laundry and Tosca](#).

The feature-length documentary that followed, [The Fair Trade](#), was chosen as the launch film for the Film Baby, Ryko, and Warner series of “Powerful Films” and enjoyed a robust festival life. Farrer was cowriter and director on the feature narrative [Not That Funny](#) starring Tony Hale, and writer/director on the narrative feature [Praying the Hours](#) (2021).

Farrer was co-producer for Lovestruck Pictures' award-winning feature romantic comedy *The Best Man in Grass Creek* and has been writing and producing professionally for over thirty years. Her short doc *Laundry and Tosca* uses the life of soprano Marcia Whitehead to explore whether simply following a dream can be enough to build a meaningful life. An event combining the film screening, Whitehead singing, and Farrer speaking was presented in the years following its completion. Similarly, her feature documentary *The Fair Trade* and romantic comedy *Not That Funny* ([Amazon Prime](#)) continued to have rich lives beyond festivals and international distribution. Events with various combinations of film screenings, music, social activism awareness, and Farrer's public speaking have been presented in recent years at film festivals, panels, conferences, colleges, summits, churches, and professional and private environments which has increased the occasion for her public speaking.

Much of the material from which her directing and screenwriting emerges comes from Farrer's seminal freelance work for

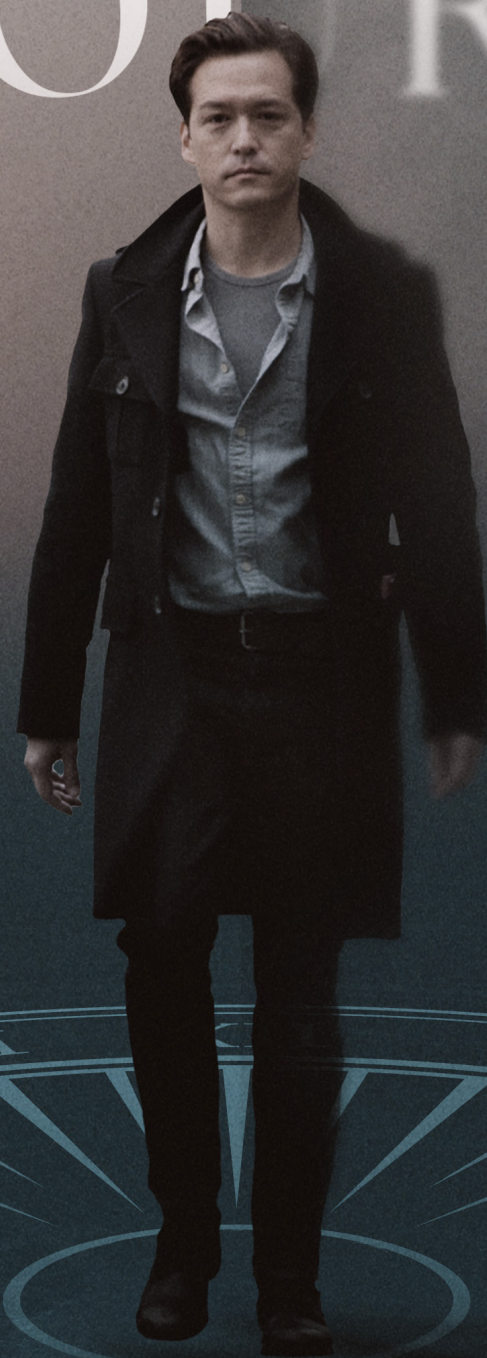
humanitarian organizations. This work took her to Spain when Franco died, to Kenya during the droughts of 1981 and 1991, to Somalia when the war broke out, and to Uganda to write about early outbreaks of AIDS and the plight of its orphans. She wrote of the Sisters of Charity in Ethiopia, was in Moscow when the 1991 coup took place, and when Leningrad became St. Petersburg again. She was in East Germany before and after the wall went down, in Mexico City to write about cultures of poverty, and in U.S. cities like Philadelphia, Houston, Washington, D.C., Chicago, and Boston to write about American life. She lived in a Benedictine community in Denver, Colorado for three years—a providential experience that formed much of the basis for her book [Praying the Hours in Ordinary Life](#) and feature film, *Praying the Hours*.

She was founding director and Chief Storyteller of FULLER studio and magazine (2015-2020)—multiple award-winning digital and print content platforms featuring topics as diverse as race, women, culture, thriving, lament, politics, American internment camps, ancient spiritual practices, and film criticism. She conceived and directed most of the site's over 3000 original video, podcast, and text assets, including six original video series that featured Directors [Martin Scorsese](#), [Paul Schrader](#), [David Lowery](#), [Eliot Rausch](#), [Pete Docter](#), and [Scott Derrickson](#); cultural influencers such as [Krista Tippett](#), Jacquelline Fuller, Rowan Williams, Phil Chen, Brenda Salter McNeil, Jennifer Wiseman, Peter Wehner, Andy Crouch, [David Brooks](#), [Father Greg Boyle](#), and [Walter Brueggemann](#); and cultural personalities such [Tony Hale](#), [Keri Tombazian](#), [Bobette Buster](#), and [Ian Cron](#).

Farrer was born in Hollywood, California, and resides in Southern California.

A LAURALEE FARRER FILM

PRAYING *the* HOURS



ETERNITY IS NOT SOMETHING THAT HAPPENS AFTER YOU DIE

BURNING HEART PRODUCTIONS PRESENTS A LAURALEE FARRER FILM CHRISTOPHER MIN TIM HALLIGAN KARLA DROEGE RAMSEY ROBINSON ELIZABETH MONTGOMERY
DAVID FRERE AARON PAUL BALLARD BETH CASTLE AND MARCIA WHITEHEAD IN "PRAYING THE HOURS" MUSIC BY LLOD MEARES EDITED BY PATRICK O'NEIL DUFF
DIRECTORS OF PHOTOGRAPHY MARTINA NAGEL BOERST GREGORY KING BRANDON LIPPARD ABRAHAM MARTINEZ JORDAN MCMAHON PRODUCED BY RONALD ALLCHIN
ROBERT BETHKE PATRICK O'NEIL DUFF TAMARA JOHNSTON MCMAHON AND MATTHEW WEBB EXECUTIVE PRODUCER/DIRECTOR/WRITER LAURALEE FARRER
www.burningheartproductions.com

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PRAYING THE HOURS



CHRISTOPHER MIN

AS “TRAVELING MAN”

Chris Min studied theater at USC, and theology and culture at Fuller graduate school of theology, where I first met him. His thesis project was a fascinating art installation at the Judson Studios in Los Angeles. He was the director of photography on Burning Heart’s first feature documentary, *The Fair Trade*, and it was through that emotionally heightened, surreal experience that we came to know each other first.

He’s worked at MTV, has [blogged](#) on the intersection of faith and culture, and is a self-described Christocentric liberal who likes “to connect the dots.” Chris has always struck me as an old soul—very much like the one on whom the *Traveling Man* story is loosely based. When we were casting this pivotal character, there was only ever one name on the list.

It is the hero’s journey of the *Traveling Man*, based on the person to whom the project is dedicated—Matthew Winfield Diederich—that holds the film’s unique structure together. We knew that the actor embodying that role must have a unique, other-worldly feeling about him. He would have to be willing to be like the drummer that goes before a moving army—most vulnerable, unarmed, yet leading the charge. Chris knew when I asked him that it would be a great commitment, that it would require unfettered passion for the project, and that it would demand he go places anyone in their right mind would be resistant to going. To his credit, that was one of the things that interested him. He has said many times since then that he feels somehow holy about this role, as if it were not something he was taking on for himself but on behalf of the audience. He feels, rightfully, that the work is, in itself, an act of prayer.

CONTINUED ON NEXT PAGE



No wonder we felt he was the right person to play a character crossing over from the surface of this life to the depth of the next. Read a portion from his blog on how he feels as worshipful about God at a museum as at most churches, and see how already prepared he is for this journey:

It is sometimes difficult for me to articulate why a work of art may move me the way that it does. It's not uncommon for me to stand transfixed before a work of art, having lost any sense of time, while someone stands idly by, waiting for me to get over it. Caving to social propriety, I'll pull myself out of the way apologizing and say, "It took me somewhere."

Of course, different works may interest us for different reasons, but when I consider the pieces I find most compelling, they tend to evoke in me a profound sense of longing or reminiscence – even a sense of grief – for something I have no awareness of ever having known. It can be at once strange yet familiar, like a passing scent that suddenly overwhelms with emotion, although you can't remember why, or like a vague recollection of a dream you'd forgotten long ago. Occasionally, a work of art will leave me overwhelmed by a sense of loss over something I have no language for, but can only intuit. It is a sadness, yes, but in the sweetest sense; it is a sadness with a tenuous hope that will forever be just out of reach. Within my present framework, I categorize these experiences somewhere within the spheres of the mystical and spiritual. I find them to be other and transcendent.

"For me, Traveling Man occupies a liminal space, being in, but no longer of. Functioning something like a Greek chorus, he is both a participant and witness to the lives of those he has known and loved. From the perspective of kairos, I imagine Traveling Man's act of witnessing to be something akin to a parent watching their child as they sleep. Having been freed from the burdens of chronos, Traveling Man is gifted with the opportunity to perceive the actions and trials of his loved ones from another perspective, with an otherworldly understanding, that one might call grace."

"It has been a decade since the journey of Praying the Hours began for me, and close to half that since I last heard Lauralee say, 'cut.' In that time, I may have misplaced some of the insights and intuitions gleaned from the experience: watching the film now, there are scenes I barely recollect, and others I hold painfully dear. With this distance, however, I find myself in the curious position of being both a participant and a witness once again. I am grateful to receive this second naivete and the new insights into chronos and kairos that accompany it."



TIM HALLIGAN

AS “VIGILS”

Tim Halligan was one of few actors we didn't know well before starting production on *Praying the Hours*, yet he fit the role of the Traveling Man's professor with remarkable precision. It was unknown to us at first that his interest in monastic traditions would turn out to be the thing that attracted him to the role of Vigils. Imagine our surprise when he mentioned his hobby of carving monk's “pillows” (made of stone). After learning from him of their history, we scripted the use of one into his story, which he gifted to the director on his last day. Tim is an actor who works in film, television, and regularly on stage (with Shakespeare being a favorite.)

“I was attracted to the Praying the Hours project and specifically the Vigils character because of a long-term fascination and respect for the monastic life and its practice of the daily office. I have been greatly enriched over the years by the handful of monastic weekend retreats I have attended. That, combined with the warm creative community producing this film and the company of a great many spirited scholars at the beautiful sanctuary that is Fuller Seminary has made this a real joy for me.”



KARLA DROEGE

AS “LAUDS”

Karla portrays a woman who did not expect life to turn out the way it has. Karla’s work as an actress has included lead and supporting roles in film and television projects such as *Grey’s Anatomy*, *Scorpion*, and *Big Fish* as well as leading roles in theatrical productions of *The Baby Dance*, *Leading Ladies*, and *A Midsummer Night’s Dream*. She also works as a Software Engineer for The Walt Disney Company.

Karla is from Valparaiso, Indiana, graduated from Lenoir-Rhyne University in North Carolina with a Bachelor of Arts in Theater Arts. Her craft is informed by a love for travel including multiple trips to Italy as well as destinations such as Guatemala for an intensive Spanish immersion program; the Middle East; Crete, Carthage, and many points in the U.S.

Borrowing a quote from Emile Zola to describe herself, she says “If you ask me what I came into this world to do, I will tell you. I came to live out loud.” A self-described Christian and a liberal, she says, “I believe in God, I believe in learning, I believe in doing what you love. I feel very strongly about not living chained by your fears,” Karla adds. “I believe that our greatest dream will always hold our greatest fear. There is no guarantee that you will always get what you want when you follow your dreams, but going after it will guarantee you a life of excitement, challenge, learning, growth, great joy and great sorrow.” Karla’s eagerness to accept the unique and unconventional challenge of portraying the childless woman as Lauds is a testimony to her willingness to risk herself in just these ways.

“What I love most about PTH is the exploration of real journeys with God, and especially the opportunity to walk in the shoes of Lauds... which are my own shoes in many ways. There is healing in telling your story to realize it is very much a shared experience. Life may not have turned out the way I/we imagined, but that does not diminish it. The fullness of God is still in each moment if you choose to see.”



RAMSEY ROBINSON

AS “PRIME”

As evidence of one of the many unique and authentic things Ramsey Robinson, I asked him to give me a few lines of bio material, and here’s what I got:

born on the east coast

left at 19

California

sex drugs and rock ‘n roll

Searching

jesus christ

Art

Married to Luna

Master’s degree in Social Work

etc.

Ramsey is known among his closest friends as a disciplined, diversified artist. He writes, he paints, he acts and most important, he’s serious about all of them. As an actor, he’s done scene work with the Jeffrey Tambor and Elizabeth Payne workshop, commercial work with Fawnda McMahan, and scene study with Jeff Goldblum and Chris Leibe at Playhouse West. His resume will tell you that among his skills are dialects, various sports, and a level 3 competence in Krav Maga.

He is an eager, responsive, generous actor who is very present when he is working, and always gives the feeling that there are wires sparking inside him. He brings a natural resonance to the character of Prime who represents the Hour which is the “drumbeat of the day.” When we cast him originally in a small role elsewhere in the project, several of us bemoaned the fact that we had “wasted” him, since it was clear he was capable of carrying a lead. When the occasion opened up, it should be enough to say that we rewrote our scripts to fit him in a unique way while at the same time he fits perfectly the original vision for the character of Prime, based on a true story.

There is a world of life and story embedded in Ramsey’s understated eight-line biography. It is our privilege in this project to be part of the “etc” that follows so many seasons in a life already rich with discovery.

“I happen to resonate with my character, Prime, very much. I think it was grrreat casting on the part of the director who saw the similarities, and this made it a bit easier and less of a stretch to understand and actively express him.”



ELIZABETH MONTGOMERY

AS “TERCE”

Liz is one that Liz is capable of portraying both as an actress and a woman—partly from her own life and partly an amalgam of characters she and the story writers have known. Liz is a perfect intercessor for so many whose lives have taken a turn early that they did not expect—a turn that often defines the rest of their journeys.

Liz studied acting and earned her BFA from the University of Southern California. Liz shines in the arena of acting she most enjoys—classical theater. She has played both lead and supporting roles in plays such as *The Crucible*, *Romeo and Juliet*, *Medea*, and *Dangerous Liaisons*, and responds to the challenge of language and movement with an ease that has accompanied her on stage since her youth. She played a supporting role in the 2012 romantic comedy film *Not That Funny*. Also a musician and singer, Liz is a songwriter and solo artist who enjoyed a brief stint in LA local clubs before moving to her current home in Bixby, Oklahoma, to launch The Montgomery Group—a marketing and branding company—with husband Dominick Montgomery. (She is also niece to Director Lauralee Farrer and sister to actor Aaron Paul Ballard.)

Liz’s greatest strength in this role, and the reason why she was at the top of a very short list, is her tenderness and depth of understanding toward the character, and the temperament she shares with Terce. Liz has a natural faith that is both fiercely independent and yet soft. The virtue of this hour is to stop briefly, even in the best of working rhythms, and to say “this work is not my purpose. My purpose is to praise God.”

“Playing the role of Terce was both an honor and a revelation for me. While I can easily be a distracted dreamer, my business, family and life responsibilities constantly pull me back into the reality of the work in front of me. Terce’s refrain that ‘this work is not my purpose, my purpose is to praise God’ is a reminder to me that my source is not what I am producing but the well of praise that undercurrents everything I do. To this day I catch myself thinking lines from the film: ‘Sometimes my heart, my soul, my mind, my senses—all of them line up like a pipeline. At those times I feel full of God...’”



DAVID P. FRÈRE

AS “SEXT”

The Hour of Sext is the most complicated and intense hour, pitting the angel of intensity against the noonday devil. I didn’t know David Frère very well when I cast him, but I had the feeling that he was familiar with extremes: I saw the words “the Lord’s” tattooed on the palm of his hand, and I recognized the reference to Isaiah 44:5 immediately. I admired his boldness, and probably annoyed him to no end with the many times I introduced him to people saying, “show them your hand.”

David is unafraid of a new challenge or of the unknown. This film, his first acting experience, showed us that he is a natural talent and him that it’s something he loves. Since then he has been the lead of Rony Tanios’ *Fracture*, several extra roles, and has done a timelapse video that required him to stand still in front of a camera for hours. When I explained the eccentricities of the role we were asking him to play, including the possibility of shaving his head and beard, he said, “let’s go all the way. Why bother otherwise?” He started, as he puts it, “screaming” in 2000, and has been in Belgian chaos bands since then, most recently “Reno”—which is featured in the film.

He and his wife Melodie, who has a brief but stellar performance in the film, married in June 2010 before they came to America together where she taught French as he studied theology and culture from Fuller graduate school of theology, intercultural studies, and psychology in Pasadena, California.

“PTH was a unique experience for me—my first chance at being an actor. The director wrote the story to reflect my real life, in part (e.g. Belgian, our band ‘Reno,’ my wife, even my cat!), so I was easily engaged. It transformed my worldview in a subtle way that would reveal itself as so helpful in my personal life and what I had to go through years after shooting, until today.”



AARON PAUL BALLARD

AS “NONE”

Aaron is without guile, earnest, genuinely friendly, and self-sacrificing—yet, like the mournful hour of the day he portrays, he has a streak of melancholy. Like his grandfather, he has never met a stranger—he is recognized and greeted by the people in the neighborhood of his frame shops and even Los Angeles magazine remarked on his winsome ways when they named him the best framer of 2013.

He has been a dance performer/instructor, painter and a musician in countless bands over the years. One of the places where his authenticity shines with most clarity is on stage as a singer. He has two thriving custom frame shops—[Ballard's Custom Framing](#)—in Echo Park and Pasadena. (He is nephew to Director Lauralee Farrer and brother to “Terce” actor Elizabeth Montgomery. Ever optimistic, ever merciful, he is the rare person who could look at something like his own loneliness and come to the enlightened conclusion that it has hidden benefits to the spirit. His song, “Loneliness”, featured in the film *Praying the Hours*, says:

Loneliness, it will never die

Loneliness, an obvious surprise

I couldn't feel it and I couldn't see

My loneliness while you were with me.

Loneliness, ever round about

Loneliness, finally found me out

It makes one ponder on the wiser things

So loneliness is just fine with me.

“When I think of the days of shooting, talking about, hearing about each season and the process of making and finally watching the film with my family, I keep thinking of the word ‘reverence’ (this makes me cry—this is how I know it is the right word). The script, craft, making sure each location was left better than before the shoot, taking the time to trust each scene and naturally documenting it, the music, the fonts, the sorrow even the laughter, each step had the quality of reverence. Every minute over the last 10 years reflected ‘reverence’ shown by every person involved in this project.”



BETH CASTLE

AS “VESPERS”

Beth portrays one of the project’s most demanding roles—the story of a woman on the cusp of marriage whose dreams die with her fiancé, the Traveling Man. In the story of Vespers, it’s fitting that her tale is symbolized by the setting of the sun. Her grief is so great, she wonders whether the sun will rise again on another day. She wonders if she wants it to.

We cast Beth, whose character is younger sister to “Lauds” (Karla Droege), because both her person and her spirit seem translucent, as if a light shines from deep inside—which, in Beth’s case, is exactly the case. When her luminous transparency reveals such piercing grief, it’s like looking too long at a harsh light. The memory of it stays with you.

Beth studied acting at The University of Oklahoma before making the move to Los Angeles in 2003. During her time on the west coast, Beth enjoyed roles both in front of and behind the scenes of numerous projects. A member-on-leave of Hollywood’s Actors Co-op, Beth claims the theater company as her creative home.

As telling about Beth as her drive to act is the knowledge that her arrival in Hollywood revealed to and developed in her a fervent compassion for women working in the sex industry. For years, Beth volunteered for an organization called Treasures, whose unique intention was simply to communicate to the women they served that they were loved and valued.

“My character is the hour of Vespers personified as a grieving fiancé. Exploring loss through the lens of eternity revealed to me unexpected beauty in heartbreak and confirmed that relationships of all kinds are a balm to the soul.”



MARCIA WHITEHEAD

AS “COMPLINE”

Marcia Whitehead is, first and foremost, a singer. Born with a rare spinto-soprano voice, she marshaled her expendable income, her energies, and her considerable passion over decades of time into the training of her voice to sing some of the most stentorian repertoire in all of opera. Burning Heart Productions’ first film, [*Laundry and Tosca*](#), started out to document her pursuit of voice lessons with one of the then top vocal coaches in New York. It ended being a story of one woman who learned that “sometimes just following a dream is enough,” which is to say she learned that being led by love and passion makes a better life than playing it safe, no matter what the outcome.

Marcia, as that coach Franco Iglesias once said, was born with a unique gift, a “treasure”—a gift from God—but it may be the simplest of her gifts. Marcia is a fully-embodied romantic, a believer in the existence of God and her capacity to know Him, a risk-taker, a generous friend, and a woman with operatic sensibilities in more than just music. In the years since the completion of that film, a combination of its screening, her singing, and speaking has taken her to many unpredictable places to tell her stories, witnessing over and over the power of her story to galvanize people to follow their dreams—no matter what those dreams might be.

A natural in front of the camera, Marcia lends herself to a narrative story not unlike her own, the character of Compline, as someone who has looked mortality in the eye and chooses to live more fully rather than shrink in fear. It is not easy for anyone to face the possibility of not living fully the brief life one has been given. It’s even harder to begin to feel one’s own frailties with age and still risk all for beauty and faith and, above all, love. Marcia understands the nexus of the Compline character perfectly, I think, and can stand in the gap uniquely for all those facing the end of the day with the question of “am I loved for who I am?”

“When Lauralee asked me to portray the character of Compline, I couldn’t have been more thrilled. Because her story was based in some ways on my life, I did become a bit nervous that reliving some difficult moments from my past might be painful. I was wrong. Pain never actually materialized and becoming ‘Compline’ turned out to be one of the most freeing and healing adventures I’d ever had.”



PRAYING THE HOURS

ROLL	SCENE	TAKE
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Director Laura Lee Farrer
Camera Jordan McMahon
Date 2 Jan 2018 MOS DAY NITE



TAMARA JOHNSTON McMAHON

PRODUCER



Tamara Johnston McMahon, Producer, was a producing partner with Burning Heart Productions from its inception until 2020, working on *Laundry and Tosca*, *The Fair Trade*, *Not That Funny* and currently on *Praying the Hours*. Previously employed at ImageMovers, she worked on films such as *The Polar Express* and *Beowulf* before cofounding the fair trade skincare company, Anti-Body, LLC in 2005, which supported cooperatives across Africa, Israel, and Palestine by sourcing the highest percentages of fairly traded ingredients. This platform allowed her to be a spokesperson for fair trade practices, social sustainability, and anti-human trafficking. Most recently McMahon partnered with Lauralee Farrer as one of the founding creatives of FULLER studio and was, until recently, its senior producer. There she produced video, podcast, and magazine content for print and digital and is currently pursuing her own creative projects. Tamara was the producer in charge of creative development on the *Praying the Hours* project.

“Working on Praying the Hours was a marathon and the reward of seeing it through to completion is an experience I’ll never forget. Working with my long-time creative partner Lauralee—along with the collaboration I shared with the best cast and crew—made producing this years-long project both a lesson in the craft of filmmaking and in how we are deeply connected as human beings.”

RON AUGUST ALLCHIN

PRODUCER

Ron began in the advertising side of motion picture production in 1997. He coordinated and managed logistics and budgets for the production of various national commercial campaigns for Budweiser, Carl’s Jr, L’Oreal, T-Mobile and many others. In 2007, Ron founded a coffee importing roasting and retail company in Europe, Three Bean Coffee Co. In 2010, Ron transitioned from advertising into narrative filmmaking and joined the producing team on the award winning feature film *Not That Funny* and, in 2011, on the feature *Praying The Hours*. He’s also produced many other documentaries and films including award-winning shorts, *The Return* and *Stop Traffick*, as well as tv shows, including Netflix Comedy specials. He joined FULLER studio in 2016, as part of a team of filmmakers. In 2019, again as a freelancer, he produced documentaries, tv, and film while continuing to be a lifelong learner. He recently got his pilot’s license.

“‘Kairos’ time, a once abstract concept, became real life-support for me during the difficult seasons surrounding production. The grace I found within the team, the community, the art, and the stories we were committed to telling all impacted my ability to clearly recognize compelling opportunities that were previously hidden by the chaos of a ‘chronos’ world.”

ROBERT BETHKE

PRODUCER

Rob directed, produced, or crewed on several dozen short and feature projects over the past two decades. Rob first joined the Burning Heart Productions team on the feature film *Not That Funny* and served several roles during the *Praying The Hours* project. He just finished a PhD in global education and lives in Northwest Washington.

“Everyone who worked on Praying the Hours would probably say that it was unlike any other film production they’ve experienced. Our team was thoughtful, generous, and purposeful, much like the content of the film. For me, being part of this project certainly changed my life in profound ways.”



PATRICK O'NEIL DUFF

PRODUCER/EDITOR

Patrick is the Director of Production for FULLER studio based in Pasadena, California. Patrick began his career as an assistant editor at Kaleidoscope Films Group, a print, movie trailer, and commercial post-production house. Patrick has two decades of experience as an editor and videographer, and he taught editing, color, and audio post-production at the Los Angeles Film Studies Center for over ten years. Patrick is also a classically trained musician.

"Editing Praying the Hours was a challenging yet rewarding experience, a true labor of love for me. I worked with over five thousand video files over the course of four years to transform a seven and a half hour rough cut down to what we called 'the shortest, truest thing.' Through that experience, I forged a new understanding of achronological storytelling, experimenting with the ways editing can be used to explore and elucidate the film's themes of chronos and kairos time."

MATTHEW WEBB

PRODUCER

Matthew has been a student, teacher, writer, director, producer, actor in films and theater. He was the co-writer/director of the award winning short, *Weathered*, starring Nicole Parker and Tony Hale, as well as numerous music videos. Webb is the first assistant director on *Not That Funny* starring Tony Hale, and is a producer on *Praying the Hours* and the documentaries *Pure*, and *One Year Road Trip*. Matt is a founding member of Kinema Commonwealth, a collective of filmmakers dedicated to creating an "environment of creative, story-driven filmmaking based on a foundation of respect for people and the art that we practice." Matt is the producer in charge of scheduling on the *Praying the Hours* project, is on the project writing team, and is the segment producer for "Compline." He currently teaches Film Production at Huntington University and is the writer/director of the upcoming feature film *Glenn Frank*.

"Praying the Hours was more than a labor of love. It was a process of transformation for many of us in the cast and crew as we not only told the story of the Traveling Man and those he meets, but also met ourselves in the characters on screen. It was a powerfully 'humanizing' experience that made me both a better filmmaker and person."



LAUREN MEARES

COMPOSER

(aka Lauren Meares) is a singer/composer living in Los Angeles, California, by way of small town Texas. She grew up singing in church, as mesmerized by the harmonies of a congregational hymn to those of The Beatles, The Supremes, and The Cranberries. Add to that a love for movies and the music that fills them and you get a kid who was always humming a theme or making up a tune. Though not proficient with any one instrument (much to the chagrin of her high school French horn teacher), she loves tinkering with whatever she can get her hands on. Most often, you'll find her at the piano or collaborating with her husband, Mateo Meares, a fellow musician and producer, for ongoing projects as well as music for their church, where they hope to create a space of healing, lament, and celebration. *Praying the Hours* is her first feature length score, for which she composed music and lyrics, performed all instruments and vocals, and gave voice to the Greek Chorus:

Where does love go when it's gone?

Does it start all over, back to square one?

And how does it know when to stay or to go?

Where does love go, when it's gone?

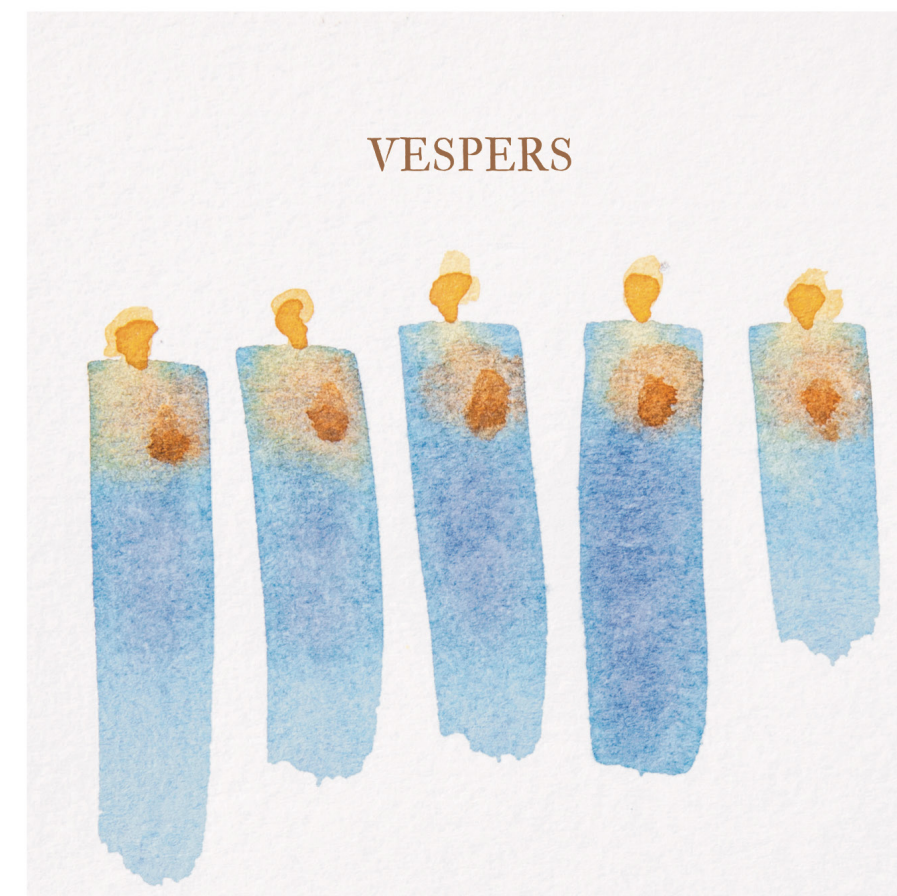
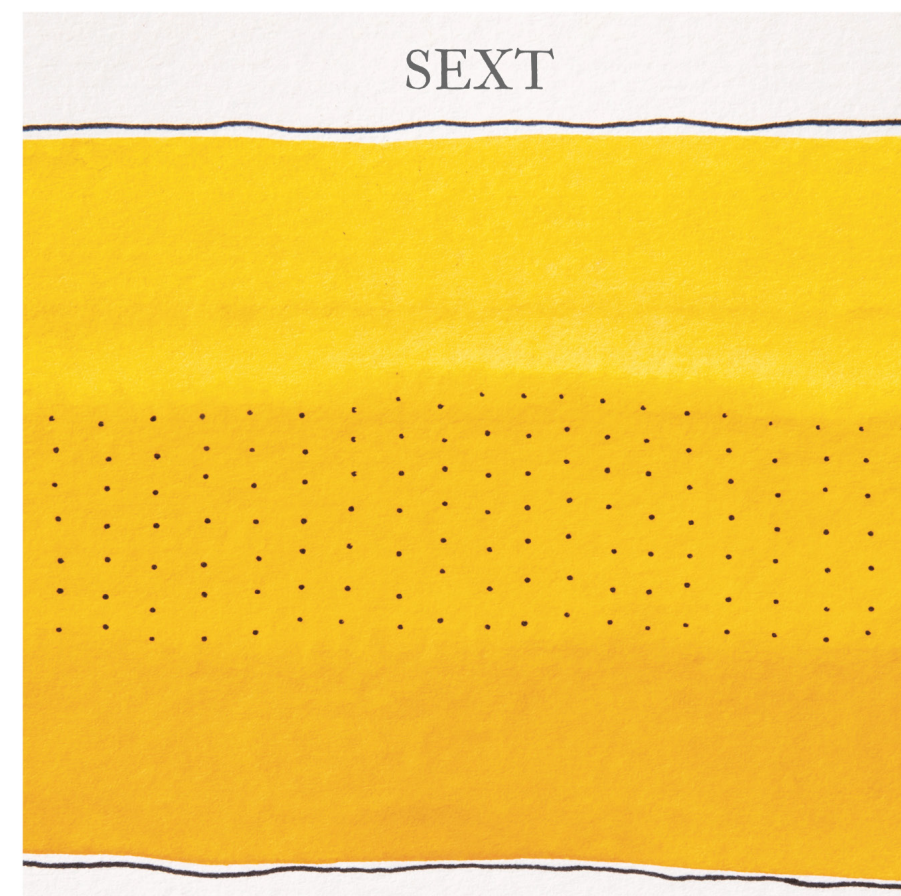
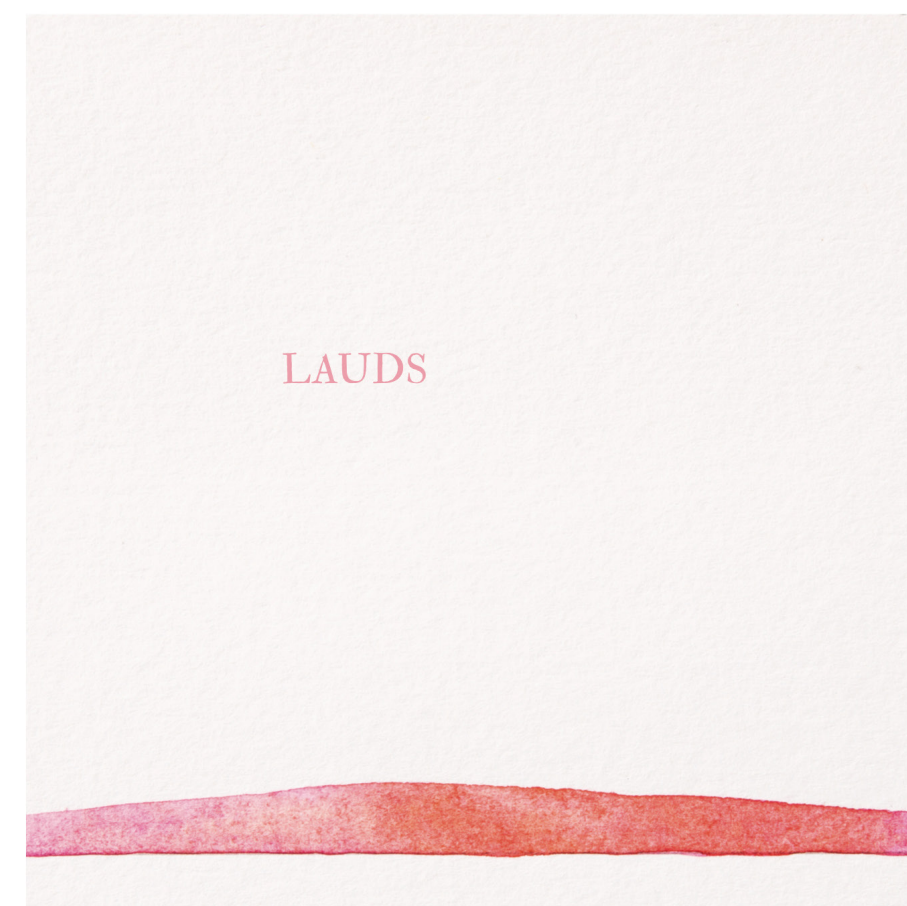
Where does love come from when it's just begun?

Is it small like a seed or is it big as the sun?

And how does it know when to grow and grow?

Where does love come from?

"Sometimes it feels like I'm two different people—the person who writes and the person who doesn't. These two aren't often friends because one easily finds fault with the other. On a project the likes of Praying the Hours, not only was there hardly any time for self-sabotage, the film itself lent me space to be with every part of myself. Lauds softened my mornings and Terce gave me energy while None allowed me to mourn and Compline patiently sat with me. This is my favorite way to compose, when I can give myself over to a feeling or a moment and almost forget I'm the one writing."



PRAYING THE HOURS

SOUNDTRACK

The soundtrack to *Praying the Hours*, composed and performed by Lolo Meares and accompanied by watercolors depicting each of the Hours of prayer by artist [Lori Fox](#), will be available through the Burning Heart Productions website after August 2021.



ABRAHAM MARTINEZ

DIRECTOR OF PHOTOGRAPHY

on “None” and “Sext” for the *Praying the Hours* project, has contributed to assuring that our team of accomplished cinematographers shares a cohesive vision for the project. One of the many cinematography demands of this project is the most visual characteristic of the hours—natural light. [Abe](#) has always loved the art of storytelling through images in the frame. While watching the movie, *The Killing Fields*, in secondary school, the desire to integrate travel and photography in an adventurous career began to take shape. With his family, Abraham has worked and traveled to over 40 countries. Abraham built his foundation working on many studio feature films in Hollywood as a camera assistant, and has recently emerged as a Director of Photography. He assisted behind the camera on movies such as *Flight Plan*, *Spider-Man 3*, and *Fast and Furious*, to name a few, totaling to over twenty feature films. In between working on studio films, he was able to supplement his experience by assisting renowned commercial Director/DP, Scott Duncan. Recently, Abraham photographed two independent feature films overseas, in India and Kenya, and while on location in Kenya, along with his wife and two boys, Abraham resourcefully produced a children’s show pilot targeting vulnerable children. Working on films has proved more than simply an adventurous career but has triggered a passion to impact culture and shoot compelling stories along the way.

BRANDON LIPPARD

DIRECTOR OF PHOTOGRAPHY

is an award-winning cinematographer who studied film at Victoria Motion Picture School. [He](#) describes himself as having “a passion for adventure” that has taken him on shoots from the jungles of Thailand and Cambodia, to slums in Africa, to the River Thames in London. His unique repertoire speaks to his innovative style and out-of-the-box creativity. Recently he’s been shooting commercials for Dodge, Chrysler, and Fiat, but also coloring dailies on shows like *This Is Us*, *Castle Rock*, and, most recently, *NCIS Hawaii* (coming Fall, 2021). His first feature project as DP with Burning Heart Director Lauralee Farrer—[Not That Funny](#)—prompted this collaboration.

GREGORY KING

DIRECTOR OF PHOTOGRAPHY

is an award-winning filmmaker, artist, and musician based out of Los Angeles, California, although he is quick to add that he hails from Louisville, Kentucky. [His](#) directing work spans documentary films, narrative shorts, experimental art films, music videos, and non-profit promos. His films have played such festivals as Hot Docs, Edinburgh, Ann Arbor, Rooftop, deadCenter, and the Brooklyn Film Festival, and his visual art has been exhibited across the country in numerous galleries, artist-run spaces, and museums. He was the recipient of an NEA/Regional Artist Fellowship, an Elizabeth Greenshields Foundation Award, a Harvey Fellowship, and a Jerome Foundation Grant, among other accolades. King was a member of the indie-classical ensemble [rachel’s](#), and toured with the band from 1995 to 2006 across the US, Canada, and Europe. With director Lauralee Farrer, Gregory edited the documentary [The Fair Trade](#), and was camera operator and colorist on [Not That Funny](#).

JORDAN McMAHON

DIRECTOR OF PHOTOGRAPHY

has been involved in *Praying the Hours* from its new start, providing us with our first still images that helped us to cast and imagine the film. Quiet and thoughtful with an artist’s eye, Jordan often works alone or with just the actor to find authentic moments that can be overwhelmed by the harsh realities of a full production crew. We have come to rely on Jordan’s second unit work as providing the ambience so vital to portraying honest stories. Jordan is a cinematographer with credits on Burning Heart Productions feature documentary *The Fair Trade*, feature narrative *Not That Funny* and is credited as a Director of Photography on *Praying the Hours* for the sheer magnitude of footage he shot that has given the film its unique natural light signature. McMahon received his degree in Film & Television from California State University of Los Angeles after which he made promotional videos for non-profit organizations such as The Foundation for Living Beauty, Model United Nations of Pasadena, The Children’s Nature Institute, 1Sky.org and others.

MARTINA NAGEL

DIRECTOR OF PHOTOGRAPHY

Martina Nagel, Director of Photography—a unique combination of writer and cinematographer—was born in Munich, Germany, and has worked in the film industry all her adult life. She studied film at the Free University of Berlin, graduating with a master’s degree in fine arts. In London, she worked for twelve years on BBC documentaries, first as an editor and then as a cinematographer. Although the editing room was where she developed her understanding of film, cinematography, and storytelling, it was only when she was behind a camera that “the feast of visual poetry that cinematography can be became real for me.” Describing herself as influenced by cinematographers Ellen Kuras and Anthony Dod Mantle, the highlights of her work include the official selection of her films at over a dozen international film festivals and the winning of both the writing and cinematography competitions at the Berlinale Talent Campus.

For many years Martina has worked on award-winning feature films, BBC documentaries, MTV music videos, and a host of independent projects, videos and short films. She has been an invited lecturer at the British Film Academy and the Northern Film School and is a frequent contributor to Europe’s leading screenwriting journal *Scriptwriter*. She is a member of the Writer’s Guild of America. Together with Bart Gavigan she founded and ran Spark Productions—a successful script clinic service that has been attended by some of the world’s leading A list writers, producers and directors. We are privileged to have Martina on both our writing and cinematography teams.



DP Abraham Martinez on the set of *None*



Editor Patrick Duff, Director Lauralee Farrer, Sound Designer Scott Weber, and Composer Lauren Meares



DP Gregory King, Director Lauralee Farrer, and DPs Brandon Lippard and Jordan McMahon



DP Martina Nagel on the set of *Compline*



BURNING HEART PRODUCTIONS PRESENTS A LAURALEE FARRER FILM CHRISTOPHER MIN TIM HALLIGAN KARLA DROEGE
RAMSEY ROBINSON ELIZABETH MONTGOMERY DAVID FRERE AARON PAUL BALLARD BETH CASTLE AND MARCIA WHITEHEAD IN
"PRAYING THE HOURS" MUSIC BY LOLO MEARES EDITED BY PATRICK O'NEIL DUFF DIRECTORS OF PHOTOGRAPHY MARTINA NAGEL BOERST
GREGORY KING BRANDON LIPPARD ABRAHAM MARTINEZ JORDAN MCMAHON EXECUTIVE PRODUCER/DIRECTOR/WRITER LAURALEE FARRER
PRODUCERS RONALD ALLCHIN ROBERT BETHKE PATRICK O'NEIL DUFF TAMARA JOHNSTON MCMAHON AND MATTHEW WEBB



TITLE

PRAYING THE HOURS

TAGLINE

Eternity is not something that happens after you die.

LOGLINE

Killed by a car driven by his teacher, the Traveling Man visits eight people with whom he has unresolved business as he crosses from this life to the next.

BRIEF SYNOPSIS

The epic narrative feature *Praying the Hours* tells the journey of the Traveling Man as he leaves this life for the next, visiting friends along the way with whom he has surprising, unresolved business.

SCREENER

[Video](#) (passphrase: praythehours)

TOTAL RUNNING TIME

3:08:26

High resolution photographs can be found [here](#).

PRODUCTION TEAM

PRODUCTION COMPANY

Burning Heart Productions

WRITER, DIRECTOR, EXECUTIVE PRODUCER

Lauralee Farrer

STORY BY

Lauralee Farrer, Jonathan Foster, Kiri Hart, Tamara Johnston McMahon, Martina Nagel, Matthew Webb

PRODUCERS

Tamara Johnston McMahon, Ronald August Allchin, Robert Bethke, Patrick O'Neil Duff, Lauralee Farrer, Matthew Webb

DIRECTORS OF PHOTOGRAPHY

Abraham Martinez, Brandon Lippard, Jordan McMahon, Gregory King, Martina Nagel

EDITED BY

Patrick O'Neil Duff

COMPOSER

Lolo Meares

CONTACT DETAILS

Director [Lauralee Farrer](#)

FULL CAST AND CREW

Cast and crew list can be found [here](#).



burningheartproductions.com

