PRESS KIT

RED BLOOD CELL PRODUCTIONS PRESENT A DAVID SANDER FILM

GHOSTS WAR

OFFICIAL SELECTION NEWPORT BEACH FILM FESTIVAL

MEDIA CONTACT: ENZO TEDESCHI - PRODUCER

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RED BLOOD CELL PRODUCTIONS PRESENTS "GHOSTS OF WAR"

GRAHAM BRISSETT AS PYT JOE RICHMOND' SIMON BROADHURST AS CPL CARVER' DARRYL BACH PETER CROSS JAMES DOWNEY SIMON WEBSTER DARREN WOOD PHINGERAPH SHING FUNG CHEUNG PRODUCTION THE SERGERY ENTER ENZO TEDESCHI SPERMENTER KLINIK DESIGN PRODUCTION KATIE NEWTON

MUSIC COMPUSED SAMANTHA FONTI PRODUCEY ENZO TEDESCHI PRODUCES CLINTLOGAN WHITEHARD DAVID SANDER

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03 March 2010

Ghosts of War and Red Blood Cell Productions

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ABOUT GHOSTS OF WAR

LOGLINE

Northern France, 1917. An Aussie soldier is killed in action, but doesn't realise it, even when his own ghost comes to claim him.

SYNOPSIS

Northern France, 1917. Australian Private Joseph Richmond and his fellow soldiers from the 18th Battalion A.I.F. have retreated into a supply trench during an artillery barrage. After being left by himself to act as a listening post, Joe discovers the all-important trench periscope has been damaged, meaning he has to poke his head above the parapet to determine enemy movements after he can overhear them close by. After exchanging shots with an unseen enemy, he retreats, but is confronted by a mysterious soldier. The soldier tells Joe go with him, even though he is not Joe's relief. Joe refuses to leave his post without proper orders. The soldier reveals himself to be Joe as well, that Joe's shooting exchange was fatal, and he has been dead ever since. The soldier is everything Joe had to leave behind to become a soldier, and now he is dead, the two must reunite so Joe's soul can meet its destiny.

WRITER/DIRECTOR

David Sander

GENRE

DUR ATION

PRODUCER

TRODUCER	GLIVICE	DUKATION
Enzo Tedeschi	War/Drama/Supernatural	16 minutes
ASPECT RATIO	GAUGE	AUDIO
2.35:1	25fps 4k/2k MPEG-2/HD-CAM	AC3 5.1 / LT-RT
LANGUAGE	COMPLETION DATE	SHOOT LOCATION
English	September 2009	Sydney, Australia

THE CREW OF GHOSTS OF WAR

DAVID SANDER WRITER/DIRECTOR



Coming from an art background, David conceived of film ideas and storytelling from an early age. He has a Bachelor of Arts (major in English, theatre and film). David spent the 1990s as a self employed desktop publisher and video effects specialist before the 2000s, a decade dedicated more to graphics and visual effects for numerous television commercials and long-form content, including five seasons of the long-running Logie Award nominated Network 9 series 20 to 01, and Logie Award nominated Things to Try Before You Die. David was also able to work on high-end projects including select television commercials, feature documentaries such as Food Matters, and drama features such as Khoa Do's Missing Water and Ben Ferris' Penelope. Aside from numerous other personal projects, David has worked independently on a major feature titled Man Conquers Space. Ghosts of War is David's first short film drama as Director, and has begun to establish his reputation as a dependable and capable director and film maker. After Ghosts of War and Man Conquers Space, David intends to develop many of the other projects has has conceived since his youth.

ENZO TEDESCHI PRODUCER



In 2008, Enzo produced and edited the controversial independent feature documentary *Food Matters*, currently still enjoying success around the world. Most recently he produced and edited the epic World War I period film *Ghosts of War*, and post-produced and edited the award-winning *The Last One* with director Carlo Ledesma. Enzo has edited numerous television series, documentaries and award-winning short films, including *Love Always xx*, which featured at the Cannes Short Film Corner in 2007. He worked in the editing department on Shane Abbess' *Gabriel*, as well as co-producing and editing the behind-the-scenes documentary for that film: *Behind The Madness*. He has edited and overseen the post-production paths on Channel Nine's Logie Award nominated *Things To Try Before You Die*, and the observational documentary series *AFP* for Zapruder's Other Films. Enzo was nominated in for an Australian Editors Guild Award in 2008 for Best Editing in Television Non-Drama for *Gardening For Kids With Madi*.

SHING FUNG CHEUNG DIRECTOR OF PHOTOGRAPHY



Director of Photography Shing Fung Cheung's work has received awards too numerous to mention from the ACS, Kodak, if Awards... even an ARIA Award nomination for best music video. The list is very long. Having worked across a wide variety of genres from documentary to feature length drama, Fung is an asset to any production lucky enough to have him on board. Some of Fung's award-winning films include *Danya*, *The Haircut*, and *Fahimeh's Story*.

THE CAST OF GHOSTS OF WAR

GRAHAM BRISSETT PRIVATE JOSEPH RICHMOND



Graham Brissett is a Sydney based actor with extensive theatrical experience, closely aligned with education. From conducting ANZAC shows for schools to performing as a variety of characters at the long-running Old Sydney Town theme park, Graham has largely specialised in historical roles, maintaining close links with factual content, though still maintaining an active interest in drama and comedy. Graham has participated extensively with the Australian Living History community, re-enacting such periods as English Civil War, the Viking Age, the American Civil War and the First and Second World Wars. Such involvement fosters a fundamental understanding of each period, bringing a greater level of authenticity to his performances. While enjoying comedy roles, his role in Ghosts of War was dealt with as a challenge of bringing a diversity of attitudes and facets of the personality of his character to the big screen.

SIMON BROADHURST CORPORAL PERCIVAL CARVER



Corporal Carver is Simon Broadhurst's first film role. Simon is involved with the 18th Battalion Re-enactment Society, a First World War re-enactment group, and has known Graham Brissett for many years.



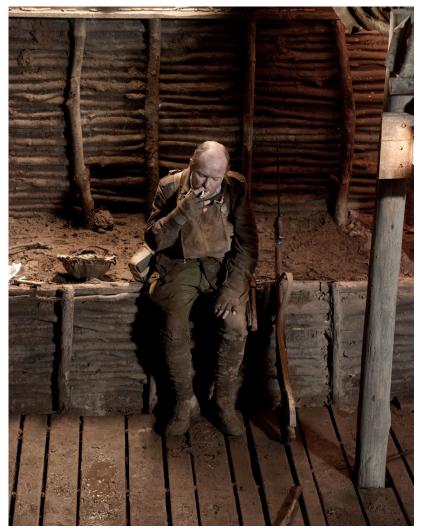








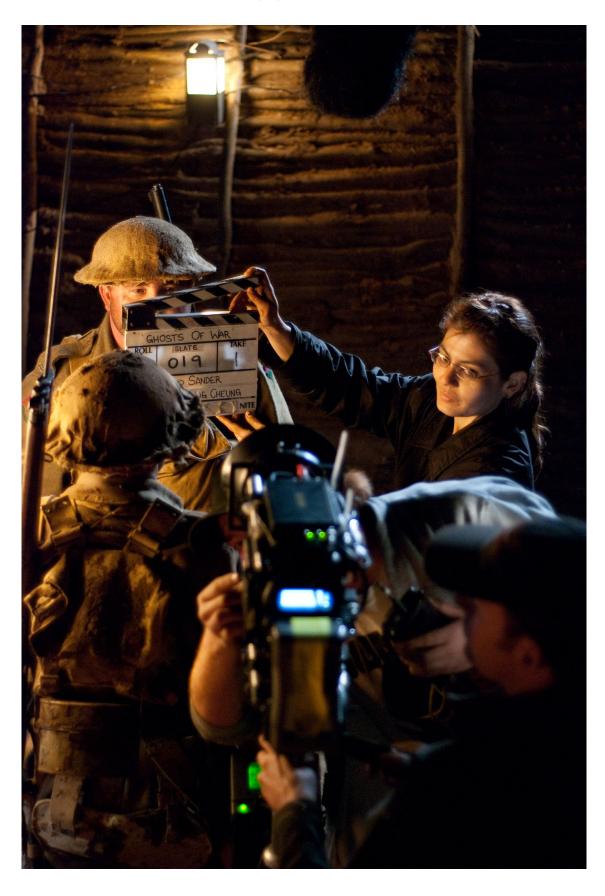














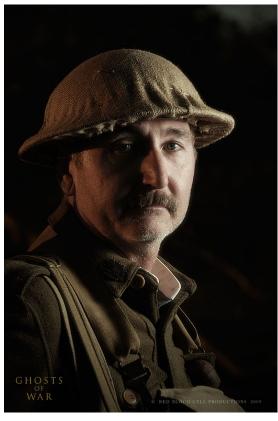




























FROM THE DIRECTOR OF GHOSTS OF WAR

PERHAPS THE GREATEST difficulty with any war story is exploring what it takes to willingly go to war to kill, acting against the very morals and ethics society is arguably based on. *Ghosts of War* is an exploration of the idea that every man drafted to war has of necessity the need to separate himself in two - the man who would march off to war, leaving his loved ones behind, to kill his fellow man; and the man left behind, who maintains his compassion, humanity and the morals and ethics of civilised society, of a nurturing, life-giving existence. Only in coming home, or in death, can the two be reunited.

It can be easy to watch war films and draw a dispassionate eye over scenes of carnage and devastation, to distance oneself from the stench of death and the despair of the survivors. To read the letters and documents of those who were there is to develop an understanding of not just the events that occurred around those present, but an empathy with their own feelings, evolution and methods of dealing with the ever-increasing horror surrounding and involving them, despite the gulf of distance, years and social circumstances.

War is - after all - hell.

The First World War was a time of unprecedented carnage, the old world of national conflicts, with their chivalric decorum, battlefield strategy, and due processes clashing with the new world of new technology - of machine guns, heavy artillery and tanks on a scale hitherto unimaginable. Deploying soldiers into trenches and demanding they withstand enemy advances using only basic implements and outdated strategy doomed so many to ignominious death; poor decisions from the command structure becoming so endemic that for many troops all hope for survival was lost even before they set foot on foreign soil.

It is into this environment that we find our story, with the consequences of senseless, irrational orders from on high only slightly mollified by the soldiers in the trenches sharing jokes and looking out for one another. It is only through the power of mateship, and the larrikin spirit of levity in the face of gravity, that any man can hope to survive; to maintain some semblance of dignity, and perhaps even sanity. It is the memory of a loved one that reminds our soldier what he is fighting for, so can he reconcile within himself why is he where he is, all trace of bravado and righteousness from propaganda-laced days of enlistment having long evaporated in the face of the true nature of war. To bring even a glimmer of that to the screen is a challenge for any film maker.

Having family members continue to serve in the military - indeed in the past having lost family to war - makes this a personal journey for the film maker and the lead actor alike. Having the story transform from war story to ghost story (for where more than a battlefield would there be ghosts?) transforms the emphasis of conflict to reconciliation, the mortal traces arguing with his anonymous assailant in the last vestiges of a sense of duty. War to peace, dark to light, aggression to calm.

Ultimately the hope is the audience will come to recognise - if they are not conscious of it already - that every man who fights in war is still a man, and not some heartless machine; that all who go to war are still individuals with their own stories, and not faceless masses to be fed to the great war machine; that every war grave from World War I, and indeed any conflict, may be aged and silent now, but the story is no less valid, important or relevant.

INVESTED INTERESTS



POST-PRODUCTION HOUSES HAVE STARTED TO INVEST IN AUSTRALIAN FILMS, AND EVEN PRODUCE THEM. SIMON DE BRUYN SPEAKS TO SEVERAL FACILITIES ABOUT THE PROS AND CONS OF FILM INVESTING.

IMAGES FROM POST OP GROUP FUNDED SHORT FILM GHOSTS OF WAR



ACK WHEN Wolf Creek was being financed in 2003, Oasis Post head of post production Dale Roberts was given an option to invest. The idea was that the post-production facility would heavily discount their rate but get equity in the film.

"The first real opportunity where we had to physically make a decision to invest was definitely Wolf Creek. We could have done it for nothing and invested but I ended up deciding to take the cash and work on this DI pipeline because we hadn't done it before," he says.

While Roberts jokes that it wasn't the wisest decision he has made (the film was picked up by Miramax for \$US3.5 million and took \$5.8 million at the Australian box office) the missed chance certainly turned his head towards the possibility of dropping some income in exchange for equity in films that do their post at Oasis or other Kojo Group facilities.

"Facilities in the past would normally do a discount, but now you might do a \$300,000 job for \$200,000 and take the rest in equity. That's the big change. So you do it at the bottom basement price and the cream on the top might come back in two years if it makes money," he says.

Roberts hasn't been the only person to have climbed on board this model. In fact most of his peers at other post houses have either invested or are circling various opportunities. Deluxe recently climbed onboard *The Waiting City* while Cutting Edge has invested in the \$8.5 million *Beneath Hill* 60; both deals have combined discounts with equity.

Cutting Edge founder John Lee says he will only consider a project if it has considerable post work planned – and can be relied on not to cut this part of the budget down the line.

"We have invested in 10 films now – Blurred was the first – but we're not out to encourage it. It works up to a point but it generally puts you out of pocket by \$80,000 to \$90,000 and Australian films don't exactly make money," he says.

"That said, we are happy to support films that allocate enough in post. Producers say they know films benefit from a longer time in post but their behaviour doesn't reflect it – either they are trying to shave off money and get a deal or they just don't spend the time. But we still have to be paid. So when we are asked the question [about investment] we look at it, but it is subject to how much a film is doing in post."

Roberts says most post houses are getting involved to shore up work down the line. Most film and TV producers try to get a discounted rate these days, so the reassurance of a post house also taking equity (in exchange for even heavier discounts) is often the sweetener a facility needs to ink the deal. However he says that if the deal is done, producers better make sure they pay the remainder owing on time.

"Any facility of any note that is serious about DI would be sitting on many millions of dollars of equipment. We always leave hard costs out of investments, so we're not left hung out to dry and producers need to realise that if you do these deals we also want the cash; we need to be paid in 30 days time. From our end it's about growth and sustainability," he says.

"Of course it's still a big risk. We did a film called *Elephant Tales*, and a whole bunch of people including us and Rising Sun did deferred payment on that and here we are, four years later, and we haven't seen our deferment back yet. But when you sign up you know you are deferring the real dollars and know you might get it back with some cream later."

To temper this risk, some post-production houses have started producing themselves, ensuring they get a bigger slice of whatever profits the film sees, and potentially earlier. While Omnilab Media has been at the forefront of this, other companies are starting to enter the fray. Kojo produced Beautiful and is a producer on Swerve, while the Post Op Group – encompassing Sergery Sound, Babylonia and Klinik Design – soft-launched a production arm, Red Blood Cell Productions.

The first film in their pipeline is a short, Ghosts of War, written and directed by the group's own VFX director David Sander. Post Op executive producer Clint Logan explains the group specializes in traditional long form post, but wanted to make a short film that would act as a showreel for what the company could do and help them step towards producing features.

"It's all part of the bigger picture; a lot of post houses are getting on board and it's going to be the next big [production] model. I know that some of the other post-production facilities have been getting into development themselves, but we need filmmakers to provide the impetus for us to do it," he says.

The involvement of Enzo Tedeschi as producer (who produced the massively successful nutritional doco Food Matters) was the final piece of the puzzle. "He's one of the hardest working people in television, and for us it was all about having the right team of filmmakers on board," he continues. Logan says Post Op put up the initial cash budget to shoot the film, and has provided almost \$200,000 in VFX and post services since.

Tedeschi says the scope of the film erupted after Post Op Group came on board, as they were able to pour extra effort into the film given their stake was so large.

"The film starts with a mortar barrage. We shot two or three explosions on set and a crane shot but they've extended it for a minute with all of these CG shots, which opens the size and scale of the production right up. Any money that the project can generate goes back at the very least to paying back the money they put up in cash, but it's more about these guys trying to make a mark for themselves as they are branching out into something they've never done before."

b www.if.com.au

Director David Sander

Producer Enzo Tedeschi

Executive Producer Clint Logan

Director of Photography Shing Fung Cheung

Editor Enzo Tedeschi

Composer Samantha Fonti

Production Design Katie Newton

Screenplay David Sander

Associate Producers Michael Ney

Luke Torrevillas

CAST

Pvt Joseph Richmond / Richmond's Ghost Graham Brissett

Cpl Percival Carver Simon Broadhurst

18th Battalion A.I.F. Soldiers Darren Wood

Darryl Bach

Peter Cross

James "Bluey" Downey

Simon Webster

Mr Brissett's Ghost Double Darko Kubatka

German Voices Karl Moll

Julian Harvey

Steadicam Richard Narramore

Assistant Directors Luke Torrevillas

Paul Brenner

Focus Pullers Mark Collins

Nathan Martin

Camera Assistant Rose McVittie

Nathan Martin

Gaffer Chris Miles

Best Boy Tobias Andersson

Key Grip Glenn Day

RED Data Wrangler Nir Shelter

Sound Recordists Scott Viles

Nic Godoy

Steadicam Richard Narramore

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RED Data Wrangler Nir Shelter

Sound Recordists Scott Viles

Nic Godoy

Boom Operator James Sharratt

Sound Design Cate Cahill

Music Mix James Fonti

Unit Manager John Wheeler

Location Manager Mary Barltrop

Water Truck Brian Shepard

Risk Assessment Jashja "Dutch" Stel

Script Consultant Graham Brissett

Karl Moll

German Translator Swantje Lorrimer

Armourer Paul Martin

Johan Earl

Explosives ARMZFX

Johan Earl Pat Johnson

Art Department Eve Browne

Props Katie Newton

Stuart Rowsell, Bloodhound FX

Daren Hardie Annie Wright David Sander Sam Cannons

Wardrobe Graham Brissett

David Sander Darryl Bach Peter Cross

James "Bluey" Downey

Simon Webster Darren Wood Makeup Nicolle Adrichem

Louise Healy Di Weightman

Stills Photographer Carlo Ledesma

Behind the Scenes Producer/Director Michael Ney

Behind the Scenes Videographer Michael Ney & Shannon Jones

Behind the Scenes Presenter Magdalena Roze

General Hands Ruth Cannons

Julian Harvey Jordan King-Lacroix Geomayra Silva Chris Shepherd Danny Young

Additional Photography Craig Watkins

Production Accountant Rene Botha

Special Visual Effects Klinik Design

Grading / Visual Effects / Matte Painting David Sander

Rotoscoping Brian Lim

Alexander Maclean Lauri Smith

Special Thanks

Edgar Downes

Matthew Graham Graham Brissett

18th Battalion AIF Living History Group 1914–1918

Mike Seymour Nick Kelly

Carlo Ledesma

Mark Kavanagh - Daymaker Lighting

ND Lighting

Lawrance Ordnance

Cobbity General Store

Darko Kubatka

Maria Tedeschi

Bridget Kennedy

Jane Huddleston

Lots of Watts

Karen Warner

James Morgan

Ruth Cannons

Sam Cannons

Lisa Brissett

Magdalena Roze

Michael Ney

The Wegman family

Clint Logan

Serge Lacroix







Post-Production Facilities provided by



Special Visual Effects



Post Production Sound Engineering



The Producers wish to especially thank: Leigh Harris



Australian War Memorial CANBERRA, AUSTRALIA

for invaluable assistance in the production of this film

Menin Gate at Midnight

by
Will Longstaff
courtesy of
Australian War Memorial
Canberra, Australia

Dedicated to the ANZACs, especially those still serving away from home, and their loved ones.

Filmed on location in Sydney, Australia.

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