

PRESS KIT

RED BLOOD CELL PRODUCTIONS PRESENT
A DAVID SANDER FILM

GHOSTS OF WAR



MEDIA CONTACT: ENZO TEDESCHI - PRODUCER
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RED BLOOD CELL PRODUCTIONS PRESENTS "GHOSTS OF WAR"
GRAHAM BRISSETT AS "PVT JOE RICHMOND" SIMON BROADHURST AS "CPL CARVER" DARRYL BACH PETER CROSS JAMES DOWNEY SIMON WEBSTER DARREN WOOD
DIRECTOR OF PHOTOGRAPHY SHING FUNG CHEUNG AUDIO POST PRODUCTION THE SERGERY EDITED BY ENZO TEDESCHI SPECIAL VISUAL EFFECTS KLINIK DESIGN PRODUCTION DESIGN KATIE NEWTON
MUSIC COMPOSED BY SAMANTHA FONTI PRODUCED BY ENZO TEDESCHI EXECUTIVE PRODUCER CLINT LOGAN WRITTEN AND DIRECTED BY DAVID SANDER

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03 March 2010

Ghosts of War and Red Blood Cell Productions

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POSTOP⁺
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sound

KLINIK
DESIGN



A u s t r a l i a



Australian War Memorial

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

PRODUCER

Enzo Tedeschi

GENRE

War/Drama/Supernatural

DURATION

16 minutes

ASPECT RATIO

2.35:1

GAUGE

25fps 4k/2k MPEG-2/HD-CAM

AUDIO

AC3 5.1 / LT-RT

LANGUAGE

English

COMPLETION DATE

September 2009

SHOOT LOCATION

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 he 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.

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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.

—DS

January 2010

INVESTED INTERESTS

POST PRODUCTION
INDUSTRY FOCUS

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



BACK 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 *Surgery 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." 

 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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Best Boy Tobias Andersson

Key Grip Glenn Day

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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