

MISSION BRIEFING: Feature Film Press Kit

# Horrors of War

CLASSIFIED

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## TAG LINE

"In war, death is not the only thing to fear."

## LOGLINE

In 1944, as the allies press forward, Hitler unleashes his secret weapons. The Office of Strategic Services (O.S.S.) sets up a paranormal division to deal with these operations.

## SYNOPSIS: HORRORS OF WAR

Feeling the pressure from Allied advance, Hitler unleashes his secret weapons. Hitler's desperation to win the war at all costs, combined with his obsession with science, the occult, and the paranormal give rise to a type of warfare the world has never seen. As combat in the European theatre of World War II unfolds, American soldiers experience horrors and phenomena in battle that cannot be explained. After-action reports are classified and kept secret by a covert military investigation unit.

While making their way inland after the D-Day landing, Lieutenant John Schmidt and his men, including man-of-action 2nd Lieutenant Russo, come upon a scene of carnage. An error in judgment is made, resulting in tragic loss as the squad encounters a seemingly unstoppable German super-soldier. Schmidt is wounded in the exchange, and reassigned.

Schmidt embarks on a mission with his new unit, a group of misfit and criminal soldiers, under the command of the malevolent Captain Mitchell. While enroute into occupied France to destroy a weapons lab, their transport plane comes under fire and they must bail out. They miss their drop zone, and the soldiers find themselves caught between the German army and a creature that can only be described as supernatural...a werewolf. Two malcontent GIs cause problems with local French civilians and pay a hefty price when the werewolf takes revenge. Young Sergeant Gary becomes infected after he encounters that revenge firsthand.

Upon returning to base camp, Schmidt debriefs with his Colonel, and discovers that his encounters are not isolated incidents. He is recruited by the Office of Strategic Services (O.S.S., precursor to the CIA) to head up a mission behind enemy lines to find the source of these weapons, a mysterious scientist by the name of Dr. Schaltur.

In taking on the mission, Schmidt is reunited with Russo (now a captain) and his team of war-hardened GIs who have experienced all-too-real horrors of their own in battle. Now, Schmidt and must find the doctor and stop him before Hitler's horrific vision can be fully realized.

## PRE-PRODUCTION

The idea for the film originated with co-writer/co-director/producer Peter John Ross. "I wanted to make an original feature film that crossed genre's and ideas. I'm a big action movie fan and the idea of mixing traditional old school Horror elements with the World War II movies of old appealed to me. It hasn't been used much and it's ripe for new stories. Hitler did experiments on soldiers and created all kinds of secret weapons."

Jon Osbeck came aboard to both star in and work on *Horrors of War* after having done multiple productions with Peter John Ross. Scott Spears contributed advice and helped the foundations of the film with his years of experience. Together, they shot a WWII re-enactment in Canton Ohio with the 352<sup>nd</sup> Infanterie group at an event called "Bulletfest".

The original inception of *Horrors of War* was intended to be an anthology film, as in three 30 minute stories, each one directed by separate directors and tied together with a wraparound. John Whitney joined the project as the third director, taking a story written by Peter John Ross and making it his own, writing the screenplay for it.

The first step was making a scene from the screenplay to use as a demonstration of what the whole film would be like. The WWII re-enactment groups rallied to the cause and the 3-minute scene was shot on 35mm and 16mm film in one day. Everyone donated their time on this and put forth amazing efforts because this would determine if the film would be made. The production team decided to make a scene as opposed to a trailer because most people see a great trailer and then the movie disappoints them. We wanted to show we could tell a story.

The "trailer-scene" was then screened at various film festivals and on the Internet. Producer Sean Reid saw the scene and wanted to be involved. He offered his production experiences with E! Entertainment Television and his sales agent Tony Kandah with Hollywood Wizard. Tony saw the scene and immediately signed on as executive producer.

After a stint at Dreamworks, Phil Garrett moved back to Ohio to raise his son in his home state. Still wanting to be involved in filmmaking, Phil found *Horrors of War* via an Internet search and became a producer and did re-writes of the script.

Working with Executive Producer Tony Kandah, the three-part anthology was dropped in favor of doing a single storyline following the character of Lt. Schmidt through the stories. The middle story was dropped and the whole script was expanded to focus on the new characters. Re-writes occurred all the way through post-production.

Tony Kandah presold territories like Benelux (Belgium-Netherlands-Luxemburg) and Hong Kong at the American Film Market, and Japan & Poland at Cannes based on the single scene from the film. This allowed the producers to more confidently raise the additional funding needed to complete the budget and the picture was greenlighted to start production.

Now the concept of having an anthology and three directors was dropped, and with Jon Osbeck bowing out of directing the middle story, two directors remained. With the revised script with one story, it became a challenge to determine how to best handle this. It was decided that since the elements of the individual stories were

there, Ross would direct the first half of the film and John Whitney would direct the second half. With some crossover, that meant Ross was overseeing the werewolf story and John Whitney the Super Soldier experiment continuation.

Casting and rehearsals were held at the Tavares Teleproductions studio. Jon Osbeck was cast as the lead character Lt. Schmidt. Brooklyn native and stage actor Joe Lorenzo was cast as Capt. Russo (originally Wilson). Writer/director in his own right, C. Alec Rossel was cast as the nefarious Capt. Mitchell to be a foil to Jon Osbeck and Daniel Alan Kiely was cast to play Sgt. Gary whose character goes through a most interesting arc when he's bitten by a werewolf.

Sean Reid brought experienced people to the production from his previous short film shot on 35mm and the whole team was brought together with professionals from the commercial and film industry.

## PRODUCTION

Horrors of War Principal Photography took place from July 9<sup>th</sup> through July 31<sup>st</sup>, 2005. Additional photography took place originally in April 2004, and pickup shooting for one day commenced on September 30<sup>th</sup>, 2005. 2<sup>nd</sup> Unit photography also included a D-Day re-enactment on Lake Erie in September 2004 to get what appears to be very convincing footage of the Allies plight to overcome the German defenses.

## SHOOTING ON FILM

Because our story is a period piece, film remains the most appropriate medium for our subject matter, despite recent advances in video image quality. Because audiences are more sophisticated and have a pre-existing notion of the look of historical films, they would be intuitively aware of the video look, even if they cannot articulate why this is, and the anachronism of a video image would draw them away from the story set in World War II.

Horrors of War was shot on a variety of film formats, but all of them were celluloid film. The bulk of principal photography was done with an Arriflex SR2 and shot on Fuji Super 16mm film stocks. Additional shooting included some scenes done on 35mm film with an Arriflex BL motion picture camera. For flashbacks and dream sequences, super 8 film in the Pro8mm film negative were used to achieve several unique looks for flashbacks and Point-of-View.

Processing was done primarily through Acent Media Laboratories in California, and the Telecine transfers were done with IndePost in Cincinnati Ohio. The super 8 film were processed and transferred through Pro8mm and their facility.

Each director not only worked individually on the two halves of the film, they each worked with a different Director of Photography. Scott Spears worked with Ross on the first half of the film and Greg Sabo shot for John Whitney's second half.

Though the style of each story is a bit different, a common look was given and a color scheme was agreed upon in pre-production meetings. Everyone worked to make a seamless, single vision for the film. Only one set was shot on by both DP's and that was the Colonel Parks Tent.

Since the majority of the film shot daylight exteriors, the Fuji 100ASA was used the most, with some 250D for magic hour, and 400 speed for night shoots & interiors.

## SHOOTING IN OHIO

Horrors of War was shot all over the great state of Ohio. The aesthetics of Ohio are not unlike Europe, and in remote areas of Ohio, the geography, architecture, and landscapes match very well to the period.

### Shade Ohio – Athens County

Several parts of the film were shot on a private 180 acres in Shade Ohio. For several locations in France we chose a location that has been home to several short films previously. A nearby abandoned turn of the century church was used for exteriors and interiors.

### West Jefferson Ohio

For the base camp scenes and one additional scene, the production moved west of Columbus to a residence where World war II re-enactors setup several tents, a working period Allied tank, and a large troop transport vehicle, adding a great deal of scope and realism to the film.

### Logan Ohio

Again, on a private residence, the pine trees and dense foliage provided a very realistic replacement for Germany and the Ardens. A large action scene involving extras, simulated gunfire and explosions were all done in this beautiful and scenic location.

### Mechanicsburg Ohio

The recently made historical landmark property of John Wing was the prime location for exteriors and interiors of a French Chateau, which was in fact a horse stable that was over 100 years old in Mechanicsburg Ohio. It's design was based on the European style, so it wound up being a perfect find. Phil Garrett had seen this years prior and thought of it as a great location for the film.

### Canal Winchester Ohio

The command tent interiors were setup at Sabo Studios in Canal Winchester where the tent was re-created on a soundstage. Lighting it to match what was shot exterior in West Jefferson was a challenge to the filmmakers that was met with creative solutions.

### Mansfield Ohio

The training grounds for the 352<sup>nd</sup> Infantarie German Re-enactment group served as the location of the original demo scene, as well as for multiple locations in the film. A cemetery was entirely fabricated and placed in a field next to the tree line as well as a period bunker, all used to amazing effect in the final film. The bunker was made by the re-enactors for their own uses in training as well as for the film.

#### Youngstown Ohio

The finale of the film was shot in downtown Youngstown in an abandoned rubber factory. The city welcomed the production with open arms as Richard "OZ" Ouzman, the film commissioner for Youngstown helped the production secure locations & helped arrange hotels. The location was perfect for what we needed and provided an eerie and appropriate look for a bombed out set of buildings in 1940's Germany.

#### Conneaut Ohio

Every September, the beach in Conneaut Ohio is the home to a D-Day re-enactment where hundreds of Re-enactors come to storm the beach. The filmmakers attended with permission and film several shots for the D-Day scenes in the film there.

#### Delaware Lake Ohio

For additional shooting of D-Day scenes, the filmmakers setup several Tank Busters themselves and shot inserts of key actors that were then edited with the Conneaut footage to complete the illusion.

#### Columbus Ohio

C-47 airplane interiors were shot in Columbus city proper on a set constructed by the production team and shot during the pickup shooting in September 2005.

## WORKING WITH WORLD WAR II RE-ENACTORS

Horrors of War tapped into the re-enactment community for authentic props, vehicles, and weapons, providing us with blank firing rifles, even a .50mm canon, as well as functional tanks, armored cars, trucks, and jeeps.

Many of the re-enactors are former Civil War re-enactors who converted their hobby to the new fad of World War II. Dedicated and enthusiastic, the World War II re-enactors were anxious to be involved in a feature film like Horrors of War. These people do their thing when there are no cameras to capture it, so having it preserved on celluloid was a joy and a privilege.

WWII re-enactors will spend upwards of \$2,000 on their uniform for authentic, oft times actual gear used in the real war, and similar amounts for their weapons and converting them to the safe blank firing” status. Groups are all over the United States and World War II re-enactments have become attractions for the public, although several “battles” as they are called, are done privately with only re-enactors able to participate or witness.

In Conneaut Ohio every September, there is a D-Day re-enactment on Lake Erie where the public comes in droves to witness over 300 men in period uniform storm the beach with the sounds of M1’s firing and the German’s fire their MP40’s in response. A real P51 Mustang buzzes over the beach and faux explosions rock the sand. The filmmakers were there in 2004 with three film cameras to capture the event and use it in the final film for double for Normandy.

Most of the extras throughout all of Horrors of War are WWII re-enactors from as far away as Tennessee and northern Michigan to participate in the shoot. The film could not have been completed or done with as much authenticity without the generous support of the WWII re-enactment community.

## POST PRODUCTION

Because both Peter John Ross and John Whitney edit professionally in the commercial world, they decided to offline the movie with Avid Xpress Pro HD. Each director took a crack at editing their half of the film individually, then came together to where John Whitney finalized the offline edit, making tweaks throughout the film. Even after the rough cut and pick up shooting, Ross did the initial edit, then John Whitney finalized the cuts into the whole show.

The bulk of principal photography was film processed at ASCENT MEDIA in Burbank and transferred via telecine at Indepost in Cincinnati to both DVCAM and matching timecode to Digibeta by colorist Kevin Marck.

The Pro8mm film was transferred at their own facility, supervised by Scott Spears with Pro8mm owner Phil Vigeant as colorist. The Super 8 film footage was then processed in Adobe After Effects for the different scenes for either a dream sequence where a liquid effect was applied, or in the Byrnes flashback, another spidery effect represented a shell shocked soldier's point of view. Composer John Fromes with the Triple By=pass Café FX house handled all the Super 8 film elements and uprezzed them to HD resolutions.

Central Ohio freelance 3D animator Donald L. Drennan created all the computer generated planes in the film, as well as digital set extensions. Don used Lightwave to create the wireframe models, shaded and textured them using real photos taken of close ups of World War II plane parts at the Dayton Air Force Museum. Upon seeing several test shots, the plane sequence involving C-47 transport planes was expanded and re-worked to include new shots as they were developed by Don and the producers.

Several shots needed digital enhancements of additional blood and other more graphic elements than what was shot in camera. Cleveland animator Brendan Malloy touched up and created visual FX for 13 shots where he added blood sprays, additional squib hits, and even on screen intestines of a lead character.

The score was written & performed by two composers. Akron Ohio musician James Robert Ballard took on the bulk of the film & did most of the softer, more emotional moments. Bill Wandel of Los Angeles composed & performed mostly the action scene music, bringing a larger orchestral sound to the film.

Columbus Ohio based production house Space Junk Media volunteered their services & created the stylized opening and end title sequences. The unique style and look was so compelling, Space Junk Media also designed the final poster images used to promote the film. Melding horror and science fiction with a stark, moody animation using footage and stills from the production along with original animations resulted in an amazing piece of art in itself with the opening titles to *Horrors of War*.

Sound design and mixing was done with Cobblestone Studios with Klint Marco and Matt Walsh in Los Angeles California. They created and recreated most of the intense battle scenes gun and artillery fire, as well as reworked all the dialogue with professional audio editing. Additional Music & Effects tracks were created for worldwide distribution by Cobblestone. A Surround mix was finalized with Cobble for future releasing.

Throughout all of post production of *Horrors of War*, the Internet was used extensively to share file information, transfer video, and proof images, final FX

shots, and score the film to. Through the use of high speed Internet providers, even a low budget film like *Horrors of War* could work with vendors and artists from across the country to complete the complex post production process.

The final mastering & online edit of the film was done in December 2005 at Lyon Video with online editor Joe Martin on an Avid Adrenaline uncompressed editing system from the Digibetas. A final pass at color and tweaking was done to give the movie it's singular feel. All the elements came together and were re-cut to high end specifications for both broadcast & archiving.

## POST PRODUCTION FACT SHEET

Avid Xpress Pro HD used for the offline edits  
Avid Adrenaline was used for online edit  
Lightwave was used for 3D animation  
Adobe After Effects was used for compositing

Planetary Media furnished Offline Editing Facility  
Lyon Video provided Online Edit facility  
Cobblestone Studios provided post production sound mix and design  
Tavares Teleproductions provided ADR facility  
Mills James Productions provided additional post production support  
Indepost provided the Telecine transfers  
Ascent Media did the film processing  
Pro8mm handled the Super 8 film processing and telecine  
Filmcraft Lab did additional 16mm film developing  
Film & Video Transfers did additional super 8 film transfers

## TRIVIA

- John Whitney came up with The title “Horrors of War” on the fly in a pre production meeting. Considering the genre bending of Horror, World War II, and Science Fiction, the title was quite apt and no other ideas were considered.
- Joe Lorenzo’s character of Captain Russo was originally Captain Wilson. The producers decided to make the name match something more appropriate for the Brooklyn born actor.
- 30 Pages of the script were omitted and re-written less than six days before principal photography.
- The costumes were bought from the same company that provided the same service for HBO’s *Band of Brothers*, Bayonet Inc in Atlanta Georgia.
- The German Armored Car replica was actually made out of wood.
- The tagline “*In war death is not the only thing to fear*” was thought up by Andy Wourms en route to the D-Day re-enactment in Conneaut Ohio.
- The German canon is an actual canon from World War II with all original matching serial numbers on all parts.

## THE PRODUCTION TEAM

HORRORS OF WAR is the first feature-length film effort from either Peter John Ross & John Whitney. The following pages contain brief bios of the team behind Horrors of War.

Peter John Ross

Producer / Co-Writer / Co-Director

A fateful meeting with Richard Linklater in January 2000 at Ohio State University inspired Peter John Ross to start making short films within weeks. After having been fired from his job as a full time broker, Ross committed full time to being a filmmaker the following September. Since that time, Ross has used the Internet to accumulate a fan base and notoriety with filmmakers online. The online moniker of Sonnyboo, Peter John Ross' online username, has earned a solid reputation for providing advice and downloads for moviemakers. Short films directed by Peter John Ross have won several awards at film festivals and online, and have appeared on Bravo UK, Tech TV, National Lampoon Networks, and Movieola the short film channel. Ross' film website, Sonnyboo.com has been listed as one of the Top Ten sites by Internet Video Magazine and several others. Ross contributes articles on moviemaking for more than 20 film websites.

John Whitney

Co-Director / Co-Writer

Originally from Dayton, Ohio, John moved to Columbus in 1987 to study film at the Ohio State University. For the past fourteen years, John has worked in the Columbus market in film and television production. He has worked on over 400 television commercials and a handful of independent feature films, most recently on the film GREEN CARD FEVER. As a director, John has been at the helm of music videos as well as short films including "The Greater Good" and "Solve for X", which has won numerous awards at Film Festivals. His most recent project, "Passion", was named the Overall Winner of the 2004 Sixty Second Film competition. His commercial, "The Mission", for Milwaukee's Pickles, won the coveted silver Telly at the 2003 "Telly" Awards. John lives with his wife Jen and son Kirk in Grove City, Ohio.

Philip R. Garrett

Producer / Co-Writer

Originally from Springfield, Ohio, Phil studied business at Ohio University. He worked in the software/internet industry for a number of years, first in Ohio and then California where he also studied film and television. In 2000, Phil switched careers when he joined DreamWorks, where he worked in visual effects on a number of films, including THE MEXICAN, EVOLUTION and Steven Spielberg's ARTIFICIAL INTELLIGENCE: A.I. and MINORITY REPORT. He later moved into production at DreamWorks Animation, where he worked on SHREK and this summer's MADAGASCAR, and served as production supervisor of animation on the DreamWorks blockbuster SHREK 2. Phil's next role was that of associate production manager for the SHREK 2 DVD, and more than 30 SHREK 2-related commercials. In 2004, Phil has worked in pre-production for Disney. In addition to his feature film work, Phil has worked on a number of independent short films in various roles including writer, director, producer, cinematographer, and editor.

Jon Osbeck

Co-Producer / Actor

Jon has been working consistently for the last four years, acting in several independent films. Jon's commercial acting credits include: television ads for OhioHealth, Donato's Pizza, Safe Auto, EB Brown Optical; industrial videos for US Bank and Big Lots; and multiple radio spots for Kroger Supermarkets. Jon made his directorial debut with "Mann in Driving", a short film. The "Mann" series captured Best Comedy at Film Festivals. Jon has also produced and directed corporate videos for SportsMedicine Grant; commercials for Sundeberg & Fesenmeyer Attorneys at Law; and produced two short films that have been picked up for cable television distribution in the UK.

Tony Kandah

Executive Producer / Sales Agent

Tony Kandah is responsible for leading Hollywood Wizard's worldwide development and establishing it as a dynamic, productive, independent production and distribution company. In 1988, after successfully completing film school, Kandah worked as a production assistant on the feature film, RING OF FIRE II. Impressed with his competence and enthusiasm, the executives immediately promoted him to Production Manager on four features: PRIVATE WARS, FIST OF HONOR, NO ESCAPE, NO RETURN, and TO BE THE BEST. In 1993, Kandah found financing for, co-wrote, produced and co-directed his first action-adventure film feature entitled L.A.WARS, which has had a huge success worldwide. While overseeing the worldwide sales of L.A.WARS, Kandah developed and executive-produced, with Cinepix Film Properties and Moonstone Entertainment, the action-adventure feature film, MASK OF DEATH, starring Lorenzo Lamas, Billy Dee Williams and Rae Dawn Chong, which world-premiered on HBO. Following the success of MASK OF DEATH, Kandah developed another screenplay entitled NEW BREED, which he sold to Cinepix Film Properties (Lion's Gate Films). Between 1998 and 2000, and prior to founding Hollywood Wizard, Kandah developed many screenplays including the sci-fi action-adventure feature, STARFORCE, which he also produced. STARFORCE stars Michael Bergin (Baywatch) and Amy Weber.

Sean Reid

Producer

Sean was born in Cleveland, Ohio. After attending Sonoma State University in California, his first job was at "America's Funniest Home Videos". This led to his working for the Home and Garden Network, CBS News, NBC Television and eventually a five year stint at E! Entertainment Television, where he directed musical performances featuring Smashmouth, Everclear, Peter Frampton and Steel Pulse, to name a few. After leaving E! he worked for Fox Television on several shows and then directed and produced the DVD Premiere Awards with host Ben Stein. In 2003, he wrapped up directing, writing and producing his first feature film REDEMPTION. After successful film festival appearances in Los Angeles and Toronto, REDEMPTION was distributed by Artisan Home Entertainment. In 2004, Sean returned to Ohio and currently works as a producer/writer for Stonekap Productions in Canton.

Greg Sabo

Cinematographer

Greg Sabo is a freelance Cinematographer. He studied film and television at Ohio University and graduated in 1987. He worked his way up the ranks, first as a camera assistant for three years and then as a gaffer for another eight years. He has worked with many well know directors and cinematographers through out his career. He began lensing commercials in 1997. Since that time Greg has worked his way up from a regional shooter to sought after DP for national commercials and television shows. He owns two 35mm camera, one Super 16mm camera and recently added a Varicam HD. He is a member of the International Cinematographers Guild Local 600.

Scott Spears  
Cinematographer

Scott has been working in film and video production for over seventeen years. He received a Bachelor of Fine Arts and a Master of Fine Arts in Cinema from the Ohio State University. He has shot nineteen feature films, numerous short films, commercials and music videos. Scott won an Emmy Award for his photography on the short film "The Birthmark", which aired nationally on PBS. Scott's most recent projects have been the sci-fi action films IRON THUNDER and UNSEEN, and the drama FOREIGN CORRESPONDENTS, starring Wil Wheaton, Corin Nemec and Melaine Lynsky. Also, he shot the thriller A LETTER FROM DEATH ROW, featuring Martin Sheen, Charlie Sheen and Brett Michaels.

Richard Fike  
Stunt Coordinator /Special Effects Coordinator

Mr. Fike has been involved within the Stunt/Action arena for over 16 years. He has been the Stunt Coordinator and Special Effects Coordinator for such action films as the 2005 "Graduation" with Adam Arkin, 2005 "Horrors Of War", the 2004 production of "Raising The Dead" with Allison Eastwood, "Death4Told" with Margot Kidder, "A Better Way To Die" starring Lou Diamond Philips, Andre` Braugher and Scott Wiper, "Legends Of Haunted Lighthouses" featured on The Learning Channel (TLC), Satellite Films "Ohio Health" commercial, Cornerstone Pictures.Kumho Tire commercial, the feature film "Enemy", the NFL Cleveland Brown's fantasy video "Masters Of The Gridiron", to include numerous military tactical training videos, industrial projects and live outdoor theatre shows. His recent stunt credits include: George Clooney's "Welcome To Collinwood", Billy Zane's "Bet Your Life", Toyota Camry, Ohio Lottery with Leslie Nielsen, "Big Foot", "Best Of The Best 3" and "Double Dragon."

Most recently, Mr. Fike was the Coordinator of Pyrotechnics for the 2005 WW11 D-Day reenactment invasion in Conneaut, Ohio. He was contacted by Old Tucson Studios in Arizona, and was commissioned to conduct a complex third party review and analysis of their stunt & safety program. Emphasis was placed on their safety, training, personnel and equipment policies and procedures. In addition, Stunt Predators has hosted auditions and provided talent and training for the Ohio based "Six-Flags Batman Water Stunt Show." According to Mr. Fike, "Our work ethic is simply to be prepared; keep the project's cast and crew safe at all costs, and sell the action for the Director. We have to be ready at all times and we appreciate the tremendous financial commitments and time restraints placed on every production." Give us an opportunity to work with you. Stunt Predators, USA "We take the risks, you take the credit!"

Shawn Collins  
Make Up FX

Shawn was born in Columbus,Ohio.At an early age he subjected himself to such films as "American Werewolf in London" and John Carpenter's "The Thing".

Upon graduation from high school, he seriously pursued his strange passion for make-up FX and creature design at the Art Institute of Pittsburgh, where he found himself on location shoots for such major films as Dogma, and the televised daytime drama "As The World Turns".Since then he has worked with FX legend Tom Savini and has had work featured on IFC'S Behind the Screams. His current body of work can be seen at [www.lefthandsh8k.com](http://www.lefthandsh8k.com)

## ABOUT OUR SALES AGENT & EXECUTIVE PRODUCER



Hollywood Wizard is a full service motion picture company that produces and distributes profitable independent feature film and television product for a worldwide audience. With an overhead and development fund, through which it expects to develop for production up to 20 low-budget motion pictures over the next five years, the company has begun assembling a slate of projects in various stages of development in order to quickly position itself as a dynamic, productive, go-to independent production company.

The company's overall strategy is to develop, produce and distribute well-made, profitable independent commercial films featuring upcoming stars and directors, while incurring a minimum overhead expense for the development, production and distribution facets of the company. With the ability to produce its own projects as well as acquire feature films for worldwide distribution, the Company intends to build value by creating a library of film copyrights and distribution rights.

Hollywood Wizard principals will attend and maintain booths at all film markets to license the rights of acquired and self produced titles and to keep up with the ever changing trends in the global marketplace and the needs of foreign and domestic buyers.

The long-term objective of Hollywood Wizard is to become a powerful mini-major film studio with a consistent output of profitable, quality independent films.

Horrors of War, LLC has already signed for representation by Hollywood Wizard, and we have several pre-sales pending for territories outside the United States for Home Video and Cable Television rights.

## HORRORS OF WAR CREDITS

Directed by  
PETER JOHN ROSS & JOHN WHITNEY

### Cast

Lieutenant John Schmidt JON OSBECK  
Captain Joe Russo JOE LORENZO  
Sergeant Stephen Gary DANIEL ALAN KIELY  
Captain Mitchell C. ALEC ROSSELL  
Dr. Heinrich Schaltur DAVID CARROLL  
Corporal Simpson CHIP KOCEL  
Colonel Parks KIM CAREY  
Sergeant "Dimm" Dennison SEAN VELIE  
Private Underwood JASON MORRIS  
Sergeant Armstrong LOUIE COWAN  
Corporal Rueber MILAN A. CARGOULD  
Yvette BRANDY SEYMOUR  
Claire MEGAN PILLAR  
Private Byrnes MICAH JENKINS  
French Wereman JOSEPH SHAW  
Private Brick MICHAEL EVANICHKO  
Private Roach RYAN VELIE  
Preacher ANDY PEITSCH  
Super Soldier 1 JASON ADAMS  
Corporal Reese MICHAEL KADLEC  
Corporal Jackson ERIC PAUL  
Private Griff JEFF KENNELLY  
Private O'Reilly ANDREW WOURMS  
Private Stamper DAVE GIGLIATI  
Private Bagwell NEAL HAVENER  
Private Reeves ZACH STARR  
Private Blatch ANDY KRAMER  
Super Soldier 2 C. ALEC ROSSEL

Super Solder 3 ZACH STARR  
Pitiful German TOM CARDINAL  
German Armored Car Driver KEN WILSON  
Private in Jeep JOHN GRIFFITH  
German Soldier DREW PANNEBECKER  
Super Soldier 4 SCOTT PERDUM  
Dead super-soldier prototype PHILIP R. GARRETT  
Soldiers  
ROBERT APPLGATE  
DARYL SLUSHER  
TIM SPOSATO  
TYLER SPOSATO  
ROBB WALTERS  
TIM WHALEN  
SCOTT ALESHIRE  
DANE ALGIE

Story by  
PETER JOHN ROSS & SCOTT SPEARS

Screenplay by  
PETER JOHN ROSS  
JOHN WHITNEY  
PHILIP R. GARRETT

Producer  
PHILIP R. GARRETT

Producer  
SEAN A. REID

Producer  
PETER JOHN ROSS

Co-Producer  
JON OSBECK

Executive Producer  
TONY KANDAH

Associate Producers  
DIANA SCOTT  
RYAN COVERT

Cinematography by  
GREG SABO  
SCOTT SPEARS

Production Design  
KEN WILSON

Music by  
JIM BALLARD

Additional Music by  
BILL WANDEL

Edited by  
JOHN WHITNEY  
PETER JOHN ROSS

First Assistant Director  
DEREK RIMELSPACH

Second Assistant Director  
VINCENZO CODISPOTI

Second Second Assistant Director  
ANDY WOURMS

Costumes by  
KIM ANDREWS

Assistant Camera AARON JACOB SMITH

Assistant Camera ALEX ESBER

Sound Recordist RYAN PUTZ

Boom Operator MICAH JENKINS

Boom Operator SCOTT PERDUM

Script Supervisor CHRISTINE CHAPMAN

Gaffer GIL WHITNEY

Grips JON GRIFFITH

ARJUN RAO

GREG QUINN

SCOTT PERDUM

JARED GREENE

Production Assistant DREW PANNEBECKER

Medic DIANA SCOTT

Art Director PHILIP R. GARRETT

Weapons Master / Property Master KEN WILSON

Set Designer JON OSBECK

Assistant Props / Set Dresser SCOTT ALESHIRE

Set Dresser JOSEPH SHAW

Storyboard Artist MIKE BRUINSMA

Still Photographer THERP SAJIK

Catering and Craft Services DEB SOPER

Special Makeup and Creature Effects Created by  
SHAWN COLLINS

Makeup Department Head / SHAWN COLLINS  
Special Makeup & Creature Effects

Makeup Effects Artist JOSEPH SHAW

Life Casting Assistant / VERONICA JEFFERY  
Makeup Assistant

Assistant Foam Runner BENZY

Special Effects Supervisor RICHARD FIKE

Special Effects KEN WILSON

CGI Aircraft Sequence Created by  
DONALD DRENNAN

VFX Producer PHILIP R. GARRETT

VFX Supervisor / CGI Artist DONALD DRENNAN

VFX Artist BRENDAN MALLOY

VFX Artist SHAUN LEE BISHOP

Compositors JOHN FROMES

ROBERT NEVILLE

WHIT JOHNSON

Location Managers VINCENZO CODISPOTI

RYAN COVERT

Assistant Editors C. ALEC ROSSEL

BRANDY SEYMOUR

MICAH JENKINS

2<sup>nd</sup> Assistant Editors MICHAEL CAREY

AARON FRIEDMAN

Opening Titles Sequence Created by  
SPACE JUNK MEDIA

Editor/Motion Graphics DAVID BALL

Motion Graphics Designer ROBB DIERKEN

#### Second Unit

2ND Unit Cinematographer BILL PIVETTA

2ND Unit Additional Cinematography GIL WHITNEY

MIGUEL BALDONI-OLIVENCIA

BRET DAHLGREN

2ND UNIT Sound Recordist &  
Boom Operator TIM DUTTON & DUTTON SOUND

2ND UNIT Script Supervisor /  
Continuity LINDA BYRKET

2ND UNIT Second Asst. Director CHERYIAN JOHN

2ND UNIT Pyrotechnics JUSTIN HECHT

KARL WELCH

2ND UNIT Director - Base Camp PHILIP R. GARRETT

Film Laboratories ASCENT MEDIA

Pro8mm QUALITY FILM SOLUTIONS

Telecine INDEPOST  
Dailies Colorist KEVIN MARCK  
Pro8mm Colorist PHIL VIGEANT

Online Edit Facilities LYON VIDEO  
Online Editor JOE MARTIN

Post Production Sound COBBLESTONE STUDIOS  
Sound Mixer KLINT MARCO  
Foley MATT WALSH

ADR Recorded at TAVARES TELEPRODUCTIONS

Catering and Craft Services by DEB SOPER

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Any similarities to any persons living or dead is purely coincidental and unintentional, especially any zombies.

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"Horrors of War"

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