



And



Proudly present

GHOSTED

A film by

CRAIG VIVEIROS

With

**JOHN LYNCH MARTIN COMPSTON CRAIG PARKINSON ART
MALIK
DAVID SCHOFIELD AMANDA ABBINTON**

and

PETER WIGHT

Screenplay by **CRAIG VIVEIROS**

Running time : 99 Minutes

INTRODUCTION

Ghosted is an independent British movie with universal appeal, it is a personal, timeless story about second chances that resonates with people from all walks of life.

British film and film-makers, being hot at the moment after a string of successes, means that ghosted already has a path for success.

Not only is it a good British story created by good British talent, it also shares similarities with other recent winning stories.

Other prison movies such as, 'A Prophet', 'Hunger', have reached mass audiences and received critical acclaim. In Europe and in the Americas. this successes is the kind we wish to achieve with, 'Ghosted'.

This movie has been created with the intention, unlike many other independent movies, to have a shelf-life that will continue for decades to come...

A Word From our Executive Producer: Art Malik

A Reason To Get Involved.

Zahid Mubarek was a Young British Asian who was brutally murdered by his cellmate on March 21, 2000, at the Feltham Young Institute in southwest London. He was already inside Feltham when his killer, 20-year-old Robert Stewart - a known racist and psychopath - was transferred to his cell.

Many key questions still remain unanswered:

- Was the teenager's placement in that cell accidental, negligent, or worse still, deliberate?
- Was the killing pre-meditated, or a seemingly random urge of violence?
- Were others laterally involved in the death; be they staff who had fears but did not act, or inmates who wanted to see a fight?

One of the most serious allegations expected to be investigated is the thus-far unsubstantiated claim that institutionally racist prison officers provoked fights between inmates of different ethnicities - fights upon which they placed bets.

When Craig sent the script of 'Ghosted' to me earlier this year I was reminded of the above case, the parallels seemed striking...could Paul's arrival in the wing have been orchestrated to bring some kind of closure to his and Jack's crimes...was this ghosting a coincidence or did indeed someone with a Messiah complex believe that a wrong needed to be righted, or more simply and disturbingly was the decision a deliberate act of malevolence?

Stories are often told with the caveat that “if they made a film about it, no one would believe it.”

‘Ghosted’ sets out to address, not necessarily answer, some fundamental questions around redemption and acceptance, these apparently simple objectives are mired in the subjective and as the film ends with more questions to be asked than answered, it seems an appropriate undertaking.

It has not been the easiest of journeys, funding proved difficult, if not impossible, but with the determination of a great cast and a young, eager and passionate crew, the journey is nearly complete.

Passion is the driving force in any art, and in cinema it is required by the bucket loads. Distributing this film will not be easy, it will require a Distributor with vision and passion to equal that already shown, but lesser films have made it and with the right guidance ‘Ghosted’ may well join that pantheon.

Short Synopsis

“Ghosted”. A brutal, yet beautiful tale of loss, survival and salvation, told within the four walls of a British prison. Two men uncover a friendship that rewards them both unexpectedly.

Long Synopsis

A visiting room full of prisoners slowly begins to empty as they and their visitors leave. One man remains, JACK. He cuts a solitary figure, waiting in hope. A prison guard approaches him from behind and reminds him, “She’s not coming”. Jack extinguishes his rollie.

Jack is on a payphone, speaking to his wife. She tells him that their relationship has been over for a long time. He states that it is the “*anniversary*”, his credit runs out. Jack slams the phone.

Jack rips the photos of his wife and family off his cell wall in a fit of anger, he sits on his bunk and looks at a picture of his son. A commotion can be heard on the wing. A new prisoner has arrived.

PAUL, 21, sporting a cut and a bruise on his face, enters the wing. He is met with an array of looks and unsavory comments referring to his age, sexuality etc. Jack and his cellmate AHMED, look on.

AHMED, 60, is a lifer. He is of Pakistani origin, has an air of grace about him and is extremely pious. Jack spots an inmate named CLAY walking toward Paul.

CLAY, 32, is the wing No 1, a nasty piece of work. He is of medium build and has a strong northern accent. Clay approaches Paul and tells the other prisoners to shut up and leave him alone. Clay tells Paul not to worry, that he will be looked after in here. Paul thanks Clay. Clay’s manipulation has begun. Jack watches on knowingly.

Clay and Jack's eyes meet.

Lights out, Jack lays awake looking at a picture of his son. Paul lays curled in his bunk, using the sheets to mask his tears.

Morning, an Islamic prayer call can be heard from a nearby mosque. In Jack's cell, Ahmed prays as Jack sleeps.

Clay slowly begins to suck Paul into his own, un-forgiving world. Paul refuses to dispose of a knife used in an attack by Clay's gang. Clay's reaction is one of fury, as he threatens Paul with his life. Jack is always close watching, waiting.

Jack requests to one of the screws that Paul be put in a cell with him for his own safety, the screw refuses and makes a joke about Jack wanting Paul as a "Joey".

In the shower room, it is virtually empty. Jack showers and can hear some humming, it's Paul. Jack laughs to himself. Suddenly the humming is broken by the voice of Clay and the laughter of his two side kicks as they come in. Paul backs up, Clay tells him not to worry. If he couldn't take the knife, there would be something else he could do. Paul protests that he's not like that, Clay calmly protests neither is he. Jack listens from within the other cubicle. Jack goes to turn into the cubicle but is bounced away by the sidekicks. Jack goes back to his cubicle and is forced to listen as a struggle takes place between Clay and Paul. Paul's mouth is smothered and all that can be heard are murmurs. Jack barges into that cubicle and knocks one of the inmates over, then piles straight into Clay, separating him from Paul and knocking him into the wall. Paul shuffles down into the corner and curls up. Clay, Jack and the 2 sidekicks scramble on the floor as they attempt to fight in the slippery conditions, the screws suddenly enter and split up the brawl. As they are all being led out Jack gives a knowing look to the screw who denied Paul's transfer.

Paul gets introduced into Jack's cell, they are formally introduced, Jack gives Paul a few words of advice before they both hit the sack, Paul sobs the night through.

Jack tries to raise Paul's spirits, after Paul refuses to leave his cell. Paul questions why Jack hasn't got any pictures on his wall and asks if he has people on the out. Jack tells Paul, that sometimes it's better to forget the life you had and start over. When Paul asks if he has any kids Jack says no.

Lights out, all is quiet then Jack breaks the silence, and begins to tell Paul about his life. There is an uncomfortable silence before Paul talks about how he has only ever had foster parents and that he has had so many that it doesn't make a difference anyway.

Jack and Paul's relationship builds as they continue to do their time quietly, avoiding the ever-constant threat of Clay and his gang.

Jack walks past Clay before walking in to the TV lounge, it's empty. All of a sudden he is bundled by Clay and two others into a store cupboard. It is just Clay and Jack in the small room, Clay has a knife, Jack draws up some courage and tells Clay he's not going to do anything with the knife. Clay moves towards Jack,

Jack moves immediately pinning Clay up against the wall. Jack tells Clay that he's seen killers close-up and that Clay isn't one of them. Then Jack takes the knife and stabs himself in the thigh, and states that this way he doesn't lose face in front of the other inmates but must promise to leave he and Paul alone. Clay backs out of the room.

A new young inmate is brought into the wing, BENNY, 22, he is loud and brash. At lunch Clay invites the new inmate to sit with them, it is clear he is used to the system as he chats in a relaxed manner, bragging about his offences. Suddenly he spots Paul and stares at him attempting to see if he recognizes him. Clay notices and asks if he knows him, to which he replies that they were locked up together in YO. Clay asks if he has any information on Paul, he has. Clay listens on intently...

Night, Clay is suddenly dragged kicking and screaming to the seg, punishment for the belief that he stabbed Jack.

Jack and Paul are in their cell. Jack tells Paul what he is in for, involuntary manslaughter. Paul tells Jack he's in for, arson. That he fell in to a bad crowd and got caught in a trap.

Clay comes out of the seg, and claims to Jack, that Paul has been lying, he didn't come from a YO he was ghosted from another prison and no-body knows why. Jack accuses Clay of lying, before Clay begins to taunt Jack about his dead son, saying that no matter how hard he try he can never replace him.

Jack confronts Paul in their cell about Clay's statement, he denies it at first, then Jack gets it out of him. Paul tells Jack that he was released from YO about 3 months ago and suffered abuse at another prison because it housed other accomplices in his crime, before being ghosted to this prison.

When, at 16, he moved to new foster parents in Wolverhampton, he was trying to fit in and got caught up with some bad people. His crime wasn't just arson, there was a death involved.

As all of the details slowly come to light, Jack pieces them together and realizes that Paul was responsible for the death of his son.

As Paul turns back round, Jack suddenly begins to physically tear into him with anything at hand, relentlessly until there is no life left. Jack steps back, rings the alarm and waits to be taken to the seg.

In segregation, Jack dreams he is drowning and that his son is swimming to the surface of a deep pool, he tries desperately to get to air but remains unsuccessful.

Jack is released from segregation. Ahmed approaches Jack on the wing and tells him that if he ever wants to find peace he has to forgive Paul.

Jack walks up to Paul's bed in the infirmary. He is a vegetable, barely able to speak. Jack sits beside him, everything is still. They look at each other for a moment; Jack is unable to hold eye contact. Suddenly Paul's lifeless hand reaches out, Jack holds for a moment before taking it.

The two sit still as they feel a strange sense of redemption, PAUL has been punished for his sins and JACK has rid the anger and guilt held from the death of his son.

The two remain alone, as they began.

MEETING THE DIRECTOR: CRAIG VIVEIROS

On the story

The lead character in 'Ghosted' is Jack (John Lynch) and when we first meet him he is on some what of a downward spiral. His wife has left him, his son is dead, he doesn't have much to live for and is looking for a way out, a distraction to avoid becoming institutionalized.

He is put into the path of a younger prisoner, Paul (Martin Compston), a new inmate who, through his vulnerability, leaves himself open to being victimised by other prisoners. Jack sees this as the distraction he has been looking for, becoming Paul's protector may ease some of the guilt he feels for letting down the two people that he truly loved, his wife and his son.

It's a story of redemption for both Jack and Paul. Paul has his own demons and his lack of a solid family unit allows his relationship with Jack to blossom. Both of their paths are destined to unite, achieving the same common goal. It may just be a little more complicated to reach that goal, in light of revelations between the characters.

Other characters in the film, such as Clay (Craig Parkinson), also possess a multifaceted nature to their personalities. The need to project a façade and hide true feelings within the prison environment has always fascinated me and provides great foundations for creating intriguing characters.

On prison drama

I have always found the prison setting an interesting one, the dynamics of different characters, the hierarchy and the psychology involved always seem to provide the perfect ingredients for good storytelling. It's setting in this film is very claustrophobic, there is the heightened sense of paranoia and obviously, the inability to escape. In the prison environment you have to deal with your problems and issues, face-to-face, head on, on a daily basis. If something is not right, you have to confront it which inevitably leads to tension or drama. There is no hiding, no escape, you are exposed.

On working with the cast

All of the actors involved in this film have been brilliant. I couldn't have asked for anymore from any of them. Obviously it is an independent production and I felt honored that they have come on board and believe so much in the script, the story.

I like to work collaboratively with the actors and find a place within the scene that works for us all. That's what has been brilliant about this film, everyone involved is doing their bit, whole-heartedly.

When I am writing a script I try and think of it from the visual perspective as well as from a narrative sense. I am trying to put something in the mind of the person who is reading it that they can interpret it in their own way and feel it.

I think the actors have been really good at picking that up. It makes the process so much more liberating, when you all feel a connection.

They were all really fresh to work with. John is so enigmatic as a performer, as is Craig. Martin, such a natural actor, a great talent, he can depict perfectly that vulnerability which makes 'Paul' a character you immediately feel for.

On shooting style

My intention always to shoot the film on longer lenses and shy away from the formulaic, standard wide, mid close etc. We looked to make this something that was original, something that was fresh. We wanted to create the feeling that you were always being watched and there are always eyes on you. So there is a very claustrophobic style in place, projecting the idea of the inability to escape. Longer lenses were the choice.

We had one core visual reference for the film. It was a Polaroid. A Polaroid that I had taken on a train that was pulling out of Victoria station. I remember covering the flash with my hand, taking the photo. Slowly as the picture came to life I remember just seeing these blurry fluorescent lights drifting through the frame. It was such a mesmerizing image. I showed it to James Friend (Cinematographer), and we used it as our foundation for the look of the film.

WHO IS INVOLVED

Crew Biographies

Craig Viveiros

Director

James Friend (D.O.P)

Rupert Bryan

Producer

Rupert Bryan established Motion Picture House in 1998 with the aim of creating a company that excelled at providing creative moving image in all its forms. Since then Rupert has been involved in every stage of every production, overseeing an output that has garnered awards and driven ambition. Inspired and motivated to work with

some of the UK's finest emerging and established talent, Rupert's aim is to continue to produce entertainment of outstanding quality, make ideas real and encourage and foster excellence for the purpose of optimizing profit and art.

After producing several award winning shorts Rupert was keen to engage in longer format stories. His first feature 'BASELINE' a London set gangster drama, was theatrically released in the summer of 2010 and has recently picked up awards including Best Feature at the New York International Film festival. Distributed by Optimum in the UK, Rupert is currently negotiating with US distributors.

Two other genre pieces 'THE HIKE' and 'UMBORAGE' have also been (co-) produced and are currently in post.

'GHOSTED' shot in April 2010 is Motion Picture House's most ambitious project to date. An original and thought provoking story created by a cast and crew of some of the best british talent, this is the type of film Rupert is confident will put Motion Picture House on the radar of the entire industry.

But he's not waiting, "GET DIAMOND' is already in an advanced state of development. With Jason Flemying, Tamar Hassan and Costas Mandylor already attached, the wheels are in Motion at the Picture House.

Amy Hubbard
Hubbard Casting

Casting Director

Amy Hubbard CSA is currently casting The Hobbit for exec producer Peter Jackson.

She has just completed casting on Neverland a mini-series from writer/director Nick Willing (the first production to be commissioned by Sky Movies).

Credits as casting director include The Lord of the Rings Trilogy (directed by Peter Jackson), Chocolat (UK casting, directed by Lasse Hallstrom), The Grey Zone (directed by Tim Blake Nelson), Ben Hur (tv mini-series, directed by Steve Shill), There Be Dragons (directed by Roland Joffe), The Devil's Double (directed by Lee Tamahori), The Arbor (director Clio Barnard won Best New Documentary Film-maker at Tribeca Film Festival 2010) and the one that makes her daughter the most proud: Weetabix 'Horse Racing' (commercial, directed by Ringan Ledwidge).

Cast Bios

JOHN LYNCH

Northern Irish actor John Lynch has barely stopped acting since receiving a BAFTA nomination for his haunting performance in the 1983 Irish film 'Cal'. Since then, he has built on his early success appearing in many Irish and International films including 'Sliding Doors', alongside Gwyneth Paltrow, and 'The Secret Garden' with Maggie

Smith, 'Evelyn' alongside Pierce Brosnan and 'In The Name of the Father', 'Lassie', 'Best' and 'Some Mother's Son'.

His latest novel 'Falling Out of Heaven' was released in May this year.

MARTIN COMPSTON

In 2006, Martin starred opposite Shia LaBeouf, Robert Downey Jr and Channing Tatum in the ensemble drama *A GUIDE TO RECOGNIZING YOUR SAINTS*, for which they jointly received Best Actor at the Gijon International Film Festival and Best Ensemble at the Sundance Film Festival.

He followed this by co-starring with Peter Mullan and Gary Lewis in *TRUE NORTH* (2007), and then with Kate Dickie in the hugely acclaimed *RED ROAD* (Jury Prize, Cannes Film Festival, 2006). Martin then made two horror-adventure movies, *DOOMSDAY* (2007) dir. Neil Marshall, and *RED MIST* (2008), for Paddy Breathnach.

In 2009 Martin acted out his teenage ambition playing Seventies Scottish soccer star and multi international cap John O'Hare in the Brian Clough biopic *THE DAMNED UNITED* (2009). Then Martin was cast opposite Eddie Marson and Gemma Arterton in J Blakeson's highly acclaimed directorial debut *THE DISAPPEARANCE OF ALICE CREED* (2010).

Martin leads Northern Soul musical *SOULBOY* (2010) which opened in the UK in August and earlier in the year Martin gave a notable performance in true crime TV mini-series *FIVE DAUGHTERS* for the BBC co-starring Sarah Lancashire and Ian Hart and directed by Phillipa Lowthorpe (*The Other Boleyn Girl*).

CRAIG PARKINSON

British actor Craig Parkinson first gained critical and viewer attention with his effective portrayal of English music mogul Tony Wilson in director Anton Corbijn's *Control* (2007). Since then he has recently been seen in *The Unloved* (As 'Ben'), *Soulboy* (along side Martin Compston) *Four Lions* (as Matt) and is in the upcoming *Brighton Rock* (Cubitt) with Helen Mirren

ART MALIK

Over the last 20 years Art Malik has found his way onto our screens. Art Malik will be remembered for quite some time as Aziz, the terrorist going to his death riding a missile in James Cameron's *"True Lies"* (1994), but he is a well-traveled stage actor and is familiar for his many miniseries and features based in India.

Billed as Athar Malik, he made his film debut in Peter Brook's *"Meetings With Remarkable Men"* (1979), based on the memoirs of the meditative cult figure G.I. Gurdjieff. 1984 proved to be a breakout year for Malik. He first came to the attention of American audiences as Zarin in the HBO miniseries *"The Far Pavilions"*, co-starring Ben Cross and Amy Irving.

The success of these ventures brought Malik to Hollywood, where he appeared on the big screen, as an Afghan rebel leader who teams up with James Bond (Timothy Dalton) in "The Living Daylights" (1987). In Roland Joffe's "City of Joy" (1992), Malik portrayed a brutal gangster who demands graft from the local inhabitants of the area. Opposing him are an American doctor (Patrick Swayze) and a woman who operates a medical clinic (Pauline Collins). Malik's villain caught the attention of James Cameron who cast the actor as Aziz in "True Lies" without even meeting him. He subsequently was featured in the acclaimed British drama "Clockwork Mice" and appeared as the sinister rival to the King in the Disney-produced "A Kid in King Arthur's Court" (both 1995). Since then he has been either on stage (Old Vic, Royal Court, RSC, Royal Exchange) or on screen. He has been in such films as 'The Wolfman', and 'Sex in the City 2'.

HUGH QUARSHIE

Well known for his role as Ric Griffin in Holby City. He has been in over 300 episodes over the last 9 years and has been nominated and won several awards for his achievements on this series. His film career has seen him as Father Justice in 'Conspiracy of Silence' and Captain Panaka in 'Star Wars Episode I: The Phantom Menace' and also appearing in 'To Walk the Lions' alongside Richard Harris.

DAVID SCHOFIELD

David Schofield has had a prolific acting career spanning the last 40 years. He has acted in film, television and theatre. His movie credits include such Hollywood big screen behemoths as 'Gladiator', 'Last of the Mohicans', and 'Pirates of the Caribbean' and he is regularly to be seen on British television, having appeared in such favourites as 'The Bill', 'Holby City' and 'Waking the Dead', to name but a few. His theatre credits include numerous appearances for the Royal Shakespeare Company, the National Theatre and in London's West End.

David is a patron of the Gesar Foundation, and is involved in the development of the Gesar Drama Companies, whereby children are encouraged to express themselves by way of the performing arts.

AMANDA ABBINGTON

Amanda is an extremely diverse actress who has appeared in various film, television, theatre and radio productions. Born in the UK, Amanda's first major break was in 'Twenty Things to Do Before You're Thirty': a successful comedy drama. She then went on to do other productions for BBC, Channel 4 and ITV which mainly covered the comic aspect of her ability. One of her most successful role to date was being one of the lead performers in *Man Stroke Woman*, a fresh comedy from the BBC and also playing 'Babs' in *Married, Single, Other* which aired on ITV this last year. *Casualty*, *The Bill*, *Dream Team* and *Teachers* are just a few of the other shows she has appeared in. Amanda's film credits include *Slip Road*, *The All Together* the upcoming *Swinging with the Finkels* starring Mandy Moore. Accents come easily to Amanda who can perform "any accent you can think of, including foreign."

NEIL MASKELL

Neil was born in the City of London in 1976. He attended Anna Scher's theatre classes from the age of 11 and his first professional acting work was gained as a child. He has subsequently had a twenty year career including theatre, The Traverse, Edinburgh, Television, working for Directors including Adrian Shergold, Paul Greengrass and Jo Wright and Film including "Nil By Mouth", "The Football Factory", "It's All Gone Pete Tong", "Tony" and "Basic Instinct 2".

ANDY LINDEN

Andy Linden is soon to be seen in the upcoming films "Harry Potter and the Deathly Hallows" as Mundungus Fletcher and the comedy feature "Bulla" as Left Handed Lenny. Andy has appeared in a wealth of TV and Films including: Not Going Out, Merlin, Drop the Dead Donkey, Rome, New Tricks, Roman Polanski's Oliver Twist, Lucky Break, The Rise of the Footsoldier, The Secret of Moonacre, Love Is The Devil, The Business, Law & Order UK, Garrow's Law, Bleak House and Lock Stock.

Andy started his career in the comedy double act "The Port Stanley Amateur Dramatic Society" with Cliff Parisi (Minty in Eastenders) on the Alternative Comedy Circuit and then did his own very successful stand up act for years. His last Edinburgh show was in 1997 in the one man play "Barry Sorts it Out" which won Time Out Critics CHOICE and he will be appearing this year in a another one man show he has devised himself called "I Kid You Not" which will be playing at the Gilded Balloon in August.

Over the years Andy has worked with a wealth of comic talent: Peter Cook, Hale and Pace, Fry and Laurie, Alexei Sayle, Jo Brand, Paul Merton, Harry Hill and Lee Evans.

WHY AND HOW DID YOU GET INVOLVED

CAST

JOHN LYNCH

It's been a long long time since I've read a script that centres absolutely 100% on the characters they are all **really well** written and extremely well fleshed out. 'Jack' in particular, initially, I was looking at it from his perspective. He is an incredibly complex character and an intensely dark character and there is a tremendous amount of ambivalence around his history, around violence. What I found when I read the script is that it wasn't black and white it was grey... he is a man who lives in the shadows, you can't really pin him down, he is ultimately, I think, a good man, but there is this fisher in him, there is this crack in him...

I think Craig really has captured something, when I read the script it just really stayed with me and I thought it's been a long time since I have gone into a film with so much character detail to draw on, which then in itself brings another thing...your exposed because you are really inside that character's mind. You are really inside the

character's heart because they talk about how they feel, they show how they feel. it's been very exciting and at the same time, it's been a little scary"

I think you can always get a really strong sense of what the director is going to be like from their script. I knew that in the script there was a tremendous amount of detail, it's exacting, it's complex, it's complicated, It's about what happens when men get locked up for a long time... it's dark...and I knew that someone who could write something like that had to be an interesting director.

It's about what happens to a man when you lock him up, it's about what happens when you start to kill any chance you have of reconnecting with the world...when you throw everything away, when you end up in a hole, in a corner with your back to the wall. In a very real and very detailed sense. I think it's a story about something that is powerful. And I think people will always be interested in stories like that.

MARTIN COMPSTON

I make my living through low budget film,so this is kind of the norm for me, but I think it is the way forward especially for British film. Productions spend months and months trying to get millions upon millions of pounds and then when they've got a certain amount they still don't make it and in my experience, if you have any sort of money, just go and do it. I think Motion Picture House and London Film and Media have been really clever, they had a good script, which was the most important thing and then they got actors that wanted to make that script and were willing to work for less. It's been good to work on something that is enjoyable and challenging, I have been lucky.

The script is really well written, there are moments of genuine humanity and I believe that every character has something, it wasn't the 'stereotypical hardman', everyone has different sides to them.

The Director is talented, he will go far. Being such a closed set everything takes place on the wing and that meant there was only so much you could do, but at the same time that was quite liberating to the writer (Craig Viveiros/Director) because he knew the restrictions. It's been really refreshing to work with a director who knows exactly what he wants, but also gives you space to express yourself. Obviously being a writer, director the script was something he had worked on for awhile and it's admirable that he could let something go which was obviously very personal to him and let us tamper with it. He understood that after casting you in that part he had to trust you as much as we had to trust him. He has got real enthusiasm for what he does and it's been nice being on set with someone who doesn't see it as a burden. Craig enjoyed himself and that atmosphere actually spreads around the crew. And even though it could be such a dark script at times...we could still have a laugh.

CRAIG PARKINSON

"It's a real slice of life"

Everyone in this film did truthful work, even though we were in this 'film' world, we all were in a real world.

The one thing I really enjoyed, apart from the character is the story. Whenever I first read a script, I try and not have the character in mind so I can get a really good version of the story and not just pick out character traits. What I loved, is that it was a prison film NOT about escape, it was the opposite. The characters were so strong and I knew we had some brilliant actors in, I just couldn't wait to be involved.

I have worked with a lot of first time directors and a lot of big experienced directors and sometimes it doesn't matter, that it is there first time. The good thing about Craig (Viveiros) is he had a very gentle air on set, but he was very clear. Because he wrote the script he knew it inside out and he was very open to any sort of change on the day or if something wasn't playing right, we would just change it and play about with it. His calmness and gentleness bled down through everybody. We had a very focused set even when we were doing really high energy, intimate scenes.

CREW

RUPERT BRYAN

PRODUCER

We originally planned to make GHOST a short film but when the opportunity came about to make it a feature, we grabbed it. Craig wrote the script in a matter of weeks and after he sent me the first 20 pages I knew this was something to get behind. First and foremost this film has an intriguing story with good characters and strong themes, what more could you possibly want from the world of cinema?. When the journey first started I had no idea where the money was going to come from, who was going to be in the film, and how we could make it for the budget ...that we didn't have yet!.

I'd worked with Craig on his short film Vengeance and on a few projects and features beforehand so I knew he had a natural talent for directing and he just needed to be given the tools to get the job done. We tooled him up and went to work!. An inspiring moment was when Art Malik read the script and said he's love to be involved. We had a brilliant crew, great cast and more passion than a tropical fruit punch.

We've made a film that everyone is proud to be part of, thats the important part!

SUSAN GURLEY

COSTUME DESIGNER

Ghost is my first feature iv designed having come from a TV background. I stuck to a colour scheme and broke the costumes down in stages, so they didn't look like they had just been bought but various stages of wear and tear. Its not all prison outfits, some characters wear civilian clothing to show their hierarchy within the prison and privileges they have earned. Its a saturated, worn look to reflect the story.

**DANNY ROGERS
DESIGNER**

PRODUCTION

Craig Viveiros and James Friend first approached me about 'Ghost' as it was then called early in 2010 over a drink at Pinewood Film Studios. Having collaborated with them on 'Road to Vengeance' in 2009 and spoken on wrap about a potential involvement in future projects I was pleased to hear what they had to say. I was immediately interested in working on a full blown feature. After the 'elevator pitch' from Craig I was intrigued and after a subsequent analysis of the script I was sold on the idea.

Principally I was drawn to the film by the prospect of working with Craig and James again whom I consider to be among the most talented and innovative young film makers I have ever worked with. The idea of creating an environment which had to be all at once physically and emotionally oppressive and yet had to strike a balance between being a force and yet not overshadowing the individual personalities of the film's characters was also a challenge. Atmospherics were used to a great extent (initially I would have to say at James' suggestion) and they contributed a great deal to the overall feel of the film. Other than the general bleakness of the environment the attempts of the individual characters to personalise their 'private' spaces was also a useful tool in creating a believable environment of incarceration.

The entire crew came to a screening of Jaques Audiard's 'A Prophet' (designed by the excellent French Designer Michel Barthélémy) at my house prior to commencing production which was (is) a favourite of Craig's and a major influence of to overall feel of the film. We also watched numerous hours of documentary footage about English prisons which proved invaluable. It soon became apparent that our preconceptions of the reform system were slightly off and I had to address these preconceptions such as inmates dress and the day to day operation of the prison itself at length.

Hopefully we have achieved an overall look and feel that is authentic without encroaching on the story or the superb performances to too great a degree, this was certainly our aim. The use of light and shade and the general blandness and uniformity of the interiors when combined with the occasional splashes of colour such as inmates clothing or a board game or book here or there are the general themes that ran throughout the film. The scene of which I am most proud however is the final confrontation between the two main characters, Jack & Paul, the details of which will of course have to remain unsaid. However, I will say that it was a technically challenging sector of the film and having seen the finished article, one of which I am extremely proud.

KELVIN HUTCHINS

EDITOR

Working on *Ghosted* was a great experience for me as an editor. Apart from numerous short films the only long form content I had edited was a low budget horror feature set at night in the woods, so to say there were little to no similarities is an understatement!

Having worked with Craig on his short film *Road to Vengeance* we had built up a fluid working relationship and I was pleased to be asked to work with him again on this project. He is a hugely talented individual. What we decided from very early on was that we would have an assistant/assembly editor on set syncing the rushes and cutting scenes as they went. For this job we turned to Sam White, and I am forever grateful to our line producer, Jo Dixon for recommending him as we formed a fantastic working relationship which led to us becoming a thorough and fluid editing team.

Sam and I decided on the post work flow. This meant that Craig could be on set in the morning then visit Sam at lunch to see a rough cut of the day before, and sometime even that morning's scenes. This was invaluable to Craig. It allowed us to have an assembled edit 2 weeks after we had finished principle photography.

Sam, then came on board as a joint editor and for the next two weeks we worked on the film with Craig. Craig would brief one of us and then switch to another and review it. This method really sped up the process and gave it a strong energy. By sitting down together, reviewing and agreeing amends, and then going straight to make the amends meant that we never got too bogged down on one scene for days on end.

After this 2 week period Sam unfortunately had other commitments (getting married!) So Craig and I decided to let the film breathe for two weeks then come back to it with fresh eyes.

This break did us a world of good. When we returned to the project we felt reinvigorated. We all saw new opportunities to make improvements and get the running time closer, to what we knew would make the piece stronger, of just over 90 mins.

Working with a director like Craig is a hugely creative process. It is my job to give him options of how the scenes can work and discuss the merits of each. The aspect of working with Craig that was most liberating is that he knew the characters and story inside out so the options we were looking at were very small minutiae it allowed me to really concentrate on the fine details of the story and characters. As this is such a character piece this made the film stronger and gave it more gravitas.

Another element that made it easier to hone in on the details of the characters was the quality of the performances. It is very rare, when editing, that you have so few takes that are usable. In our case, this meant that the challenge was to look for the more finer aspects of the performances that told you where the characters were in their heads at that time which is a real luxury to do in an edit.

There were some big decisions to make in the edit not least how to address the violence in the final act. I always knew once I had read the script that we

had a real responsibility to engage the viewer to such a degree that this act of violence was not over the top. Craig has always been insistent that we show the Sequence of the event and while I was at first unsure seeing how the characters are developed and how much time you spend with them I do think this is justified.

I am extremely proud to have been able to work with Sam and Craig on this project and hope that you enjoy watching it as much as I did editing it.

SAM WHITE

EDITOR

As a director Craig knew exactly what he wanted before he even came into the edit suite and it was more a case of building the edit he had already cut in his head. His creative style and solid technical skills as a Director led the project seamlessly in post production where he continued to guide his vision through. As an editor it was great to work with such talented people on such a fresh and exciting project!

The Red-FCP workflow allowed us to have the mornings rushes logged, synced and ready for assembly the very same day using the Red proxy H files. As well as allowing Craig to scan back over the shoot at the end of the day. This fast turn around led to a fairly complete assembly just (2) weeks after principle photography wrapped.

The project structure within final cut was key to the progression of the film and made it easy for me to hand the project over to Kelvin Hutchins. We had been talking regularly as we built the project up from day 1 and careful logging meant that it was easy to jump back and forth to any part of the film without confusion.

It was a pleasure to work on such an original and exciting project with so many talented cast and crew. Under Craig Viveiros's direction solid performances from both the established talents and the up and coming made editing a pleasure, coupled with James Friends rich and moody visuals the project was a privilege to work on.

AMY HUBBARD **DIRECTOR**

CASTING

I was drawn to the story as I felt it deals head on with forgiveness and redemption.

And Craig Viveiros put it together from interviews with prisoners, which makes it not only meaningful, but gives it truth too. Once I saw some of Craig's previous work I knew it would be dark, understated and beautiful...

We were lucky enough to have Art Malik as producer and he was a beacon to the other actors. I knew John Lynch would bring enormous power to the role of Jack. So we pretty much bombarded him and were delighted when he said yes. Martin Compston blew us away with a read that felt so real it was like watching a documentary. And then Craig Parkinson came in and frightened the bejaysus out of me, which made him perfect for Clay. We had a brilliant actor called Chris Hatherall reading in with everyone, so actors could get physical and rough him up a bit and do what they needed to get the scene right in the audition environment. Chris wasn't available the day that Craig Parkinson came in. I have had post-traumatic stress disorder ever since. I'm so proud of all the cast, and I'm really looking forward to seeing Hugh Quarshie in a 'hardman' role we've never seen him play before. I was very moved by Jack's ultimate acceptance of life on life's terms. Something we all find difficult.

AMORY LEADER DESIGN/COMPOSER

SOUND

Writing the music for *Ghosted* has been a very rewarding experience. The film has a certain weight and impact with some great performances that really communicate with the viewer – in particular from John, Martin and Craig. Finding inspiration has always been easy as the film offers so much material to respond to, and on various different levels from the concept and story to the striking production design. These sort of positive factors really help with the process of composing, because in this case the role of the music is to highlight and complement the drama and action, instead of trying to improve something, fix a problem or add emotions that are not present on screen (as is so often the case with music in film). We've always looked to give the music a restrained aspect, reflecting the fact that the prisoners can rarely express themselves and must keep their feelings locked away – fear, paranoia and isolation abound amongst the inmates. Another central aspect of the film are the simmering tensions that permeate the prison environment and the dark secrets in the hearts of the prisoners, so whilst the music is there to give hints and suggestions, it's important for it not be too bold or expressive for the most part. One of Craig's many skills as a director is his ability to encourage initiative, so in working for him we have always felt able to express ourselves and follow our instincts. The approach he takes is a great way to encourage creativity and makes for a healthy collaborative atmosphere. Speaking to Craig about his goals for the score really helped to understand what kind of approach we needed to take, he is a big fan of film scores and we found a lot in common ground to work from, in particular a huge admiration for the work of Bernard Herrmann. However, in this case our biggest source of

inspiration was in fact not the bombastic sound of North by Northwest or the lush romanticism of Vertigo - as that sort of approach would have been wholly inappropriate! For Ghosted, Craig was clear that the music should never be a distraction and needed to work in subtle ways as an element of the mix that would blend in rather than jump out, so he pointed us in the direction of some of the work that David Julyan had done on Christopher Nolan's films, such as Memento and The Prestige which had the kind of textures and sensibilities he was looking for. It was a great starting point for us to work from, and so we began to piece together the sound of life in the prison. For this score we've used a limited orchestral palette and avoided synthesized sounds, it helps to keep a good consistency to the score and ties in with the restrictions of prison life. The use of harmonics, tremolos and muted strings helps give that sense of claustrophobia and paranoia.