

**SCREEN AUSTRALIA PRESENTS  
IN ASSOCIATION WITH SCREEN QUEENSLAND  
AND FOXTEL**

**A PENANCE FILMS / WOLFHOUD PICTURES PRODUCTION**

# **ONLY THE DEAD**

**PRODUCTION NOTES**

Running time: 77:11

**ONLY THE DEAD**

Directed by BILL GUTTENTAG and MICHAEL WARE

Written by MICHAEL WARE

Produced by PATRICK MCDONALD

Produced by MICHAEL WARE

Executive Producer JUSTINE A. ROSENTHAL

Editor JANE MORAN

Music by MICHAEL YEZERSKI

Associate Producer ANDREW MACDONALD

•

SCREEN AUSTRALIA /PRESENTS

A PENANCE FILMS / WOLFHOUND PICTURES PRODUCTION

IN ASSOCIATION WITH SCREEN QUEENSLAND

AND FOXTEL

## **ONLY THE DEAD**

### **One Line Synopsis**

What happens when one of the most feared, most hated terrorists on the planet chooses you—personally—to reveal his arrival on the global stage? All in the midst of the American war in Iraq?

### **Short Synopsis**

Theatrical feature documentary *Only the Dead* is the story of what happens when one ordinary man, an Australian journalist transplanted into the Middle East by the reverberations of 9/11, butts into history. It is a journey that courses through the deepest recesses of the Iraq war, revealing a darkness lurking in his own heart. A darkness that he never knew was there.

The invasion of Iraq has ended, and the Americans are celebrating victory. The year is 2003. The international press corps revel in the Baghdad “Summer of Love”, there is barely a spare hotel room in the entire city. Reporters of all nationalities scramble for stories; of the abuses of Saddam’s fallen regime; of WMD’s, of reconstruction, of liberation. There are pool parties, and restaurant outings, and dinner-party circuits. Occasionally, Coalition forces are attacked, but always elsewhere, somewhere in the background.

All the while however, alone and in secret one man, Abu Musab al Zarqawi, the most vicious al Qaeda leader the world has ever seen, is planning the real war. Step- by-step he lays out his plan in a letter to Osama bin Laden: the suicide truck bombings; the bloody horrors of the civil war; the televised beheadings. He carries out his grand design to perfection, bringing the country to its knees, almost singlehandedly transforming the invasion into one of the most brutal conflicts our time and a catastrophe for the planet’s only superpower...and he does it all on camera. And then, when he’s finally ready to reveal himself, to “go public” as he foretold bin Laden, what does Zarqawi do with the film that will shock the world, that will change the war forever?

He gives it to Michael Ware. Of all people. A hard-drinking, hard-running, maverick Australian reporting for American news outlets. The tape Zarqawi gives him, having handpicked Ware by name, sets our correspondent off on an epic voyage as he seeks answers. As he seeks what he thinks will be the Truth.

**“I expected it to be unpleasant, I expected there to be blood and sadness, I expected there to be human tragedy, but also those rare luminescent flickers of triumph too, maybe even moments of joy, and I found all of those things.”**

### ***Michael Ware on the Iraq War***

#### **ABOUT THE PRODUCTION**

ONLY THE DEAD is the product of Australian Journalist, Michael Ware’s personal video archive accumulated while covering the Iraq War for Time Magazine between 2003 and 2007. What began as a three week assignment in Baghdad to cover the invasion of Iraq became 7 years of Ware’s life, living in and reporting on the conflict. The hundreds of hours of extraordinary footage, recorded as his personal diary, was never intended to be seen by anyone. The thought of making this film would not cross his mind until 10 years later on returning home to Brisbane, Australia.

Ware explains where it began; “until the war in Iraq I’d never held a video camera in my life, but on the front lines in Kurdistan, I was first given a small handi-cam and told where the on button was. First and foremost, it was a notebook. As a Writer, it was an incredibly effective tool, because, amidst the confusion of a bombing, or combat, or in all sorts of circumstances, there’s barely enough time to scribble, but if you’ve just got the camera rolling, the story ends up embedded in those mini DV tapes.”

These mini DV tapes Ware refers to were stored under his Mother’s bed during his infrequent trips back to Australia. Ware continues; “By the time I first really came home from war in 2010, under my Mother’s bed, was a great box of over a hundred tapes - hundreds of hours of my Iraq war. And it wasn’t until after about a year, because that was a pretty difficult year, when I was attempting to write. To try and extract this thing from me that was the war, and to put it onto the page, and I just couldn’t do it. And then the thought occurred to me, I’ll watch a tape, maybe that will jar something loose. And from watching one, I thought I should watch the next one, and on and on. It still wasn’t for another six months that I’d gotten close to watching all the tapes.”

Reliving the footage brought a flood of memory back to Ware, including people and events that he had forgotten entirely. He realized his tapes had the potential to be an account more powerful than the written word and so he began exploring the idea of making a film covering his time in Iraq. This led him to producer Paddy McDonald.

Paddy McDonald recalls the first time he viewed the footage with Ware in a small dark room in Brisbane. “I was completely transported to a different place and time. It was pretty arresting stuff, tough stuff, but powerful, and I immediately felt that it was a story I wanted to help Mick bring to the screen.”

He continues stating; “War reporters I find fascinating, because I find them to be very alien creatures, and I could never really understand how you can operate in those kinds of places, and here’s an ordinary guy, from the wilds of Australia, who goes to, as he puts it, take a ring side seat at history.”

Having taken that ring side seat at history Mick's story is one of the pursuit of the truth at any cost. He would put his life on the line countless times; from the day to day struggle of life in a warzone; to the frontlines of battle; and eventually even his own kidnap and near beheading at the hands of Al Qaeda - and all of it was captured on tape. With such unflinching, unparalleled, and raw material came the realisation that a film unlike any other war film before lived in this footage.

Ware had a very clear vision for the film that he was setting out to make but required an experienced filmmaking partner to help him realize this. Enter two time Oscar Winner Bill Guttentag. For Guttentag it was an easy decision to get involved. He describes Ware's footage as "captivating, visceral, and raw" but was equally fascinated by the story of Ware himself.

Bill Guttentag; "There were many fine reporters who covered the war in Iraq, but I don't think anyone was there as long as Mick was, and had the insights that he did. Mick Ware lived the war. He was out there, day after day, in battle after battle, and he was recording it."

The key piece of the creative teams was completed with Editor Jane Moran joining the team. She admits the process was a harrowing experience, not only due to the nature of the film but also the sheer size.

Moran; "With an archival film there is always an awful lot of footage, and when I arrived we had 200 hours of Michael Ware's tapes, and then we ordered in enormous amounts of stock footage, so there was a lot to go through."

The culmination of a lifetimes worth of work and sacrifice was now finally underway for Ware. The process of making the movie had now begun in earnest.

Four months later they emerged from the cutting room with ONLY THE DEAD.

## **THE FILM**

"This is a film about the Iraq War like you've never seen before. There's been a lot written about this war, it's been portrayed in movies and TV shows, but it's never been portrayed like this." States Co-Director, Bill Guttentag;

"I've seen some amazing war films where you sit there on the edge of your seat, and you're nervous, and it has all the power of a movie, but it's still a movie, and you know that they're actors, and they're going to go home at the end of the day. There's scenes in this film where Mick goes into a house, and there's this horrible shoot out, and bullets are flying all over the place, and part of the power of this film is that you know; it's a real person; in a real house; with real bullets."

Expressing the reality of war was equally important to Ware, "This sense of imparting a true experience of the War is the overriding force within this project. To just find a way to take this War, and in tiny glimmers, in tiny slivers, for fractions of a moment, to let other people share them, experience them, not to just watch an event, but somehow to feel something of it."

The visceral nature of Ware's videography certainly creates an emotive experience. Dropping the audience firmly into Ware's shoes and transplanting them to Iraq. Whether it's with U.S. Troops or Iraqi Insurgents, ONLY THE DEAD places the audience in the thick of the action.

Guttentag; "Part of the power of this film is that you are living through the eyes of one of the finest war journalists of our generation and it's not enough that he's telling you what he did. He shot it."

Editor, Jane Moran adds; "Mick takes the camera to places you never really get access too, you never really see, and we follow him and we see terrible things, and I think we slowly see how a man's soul; or a soldier's soul; or an insurgent's soul; can be eroded through the horror of war."

Ware continues; "Initially my focus was about trying to understand the war, and to understand it from the Iraqi's side. But eventually, the story also led me to the Americans, and I don't mean the American government, and I don't mean the American Military per se, I mean the Americans. The kids who were in the Humvees, who were in the gunpits, who were in the chopper doors, who were patrolling the streets, the story led me to them and their experience"

Ware talks of the "love" that he found for the U.S. Troops during his many embeds. "For anyone back home, it's almost unimaginable to understand what it takes to go outside the wire, into a hostile population, where almost anything could blow up on you, or a bullet could come from anywhere, and yet these kids did it, week after week, month after month... A Soldier, or a Marine, isn't fighting for great causes. They're not fighting for democracy, they're hardly even fighting for their country. They're fighting for the guys next to them."

This insight into the people who lived the reality of Iraq is what makes ONLY THE DEAD so powerful. The unwavering reality of day-to-day life for people on both sides of a war zone is captured within the film. Michael Ware speaks modestly about the quality of his camera work but the power of his footage is undeniable.

When questioned what drove him to go to such lengths to chase the story, especially amidst the chaos of battle, he still can't say, stating; "My only thought was just capturing it, being there to see it, right there, where it was happening, where the meat meets the metal as they say. "

And the meat certainly met the metal on the rooftops of the city of Fallujah where Ware found himself embedded with U.S. Troops, in the largest engagement since the Vietnam War. With bullets flying Ware darts and ducks alongside U.S. Forces with his ever present camera in hand.

Guttentag continues; "Mick was out there living the war, he was out there with the troops, he was out there with the insurgents, he was out there questing for some truth to report back, and what we're trying to do, in a very honest way, is take you through Mick's story. Mick presents himself in a very open way, and he shows you the things that he did that were tremendous, and there's things that he did that have affected him for the rest of his life but it's all through his eyes."

“We wanted to make a film which had the audience feel what it was like to be in the Iraq war, what it was like to be in the battles, what it was like to see the sort of things that Mick saw and some of those things are graphic, but I think they’re all real.”

This unflinching honesty is at the heart of ONLY THE DEAD. The film drops the audience firmly into the shoes of Michael Ware and we travel through Iraq, witnessing the conflict through his lens. Whether it’s with Iraqi insurgents or U.S. Forces; from the safety of the Green Zone to ground zero of a suicide bombing; Ware’s camera captured it all. Eventually even his own kidnap and attempted beheading, which was to be filmed on his own camera - a harrowing experience that Ware would only survive by the skin of his teeth. And yet, Ware didn’t leave. He still hungered for the story - a story he’s finally willing to tell.

Producer, Paddy McDonald adds about Ware; “It was something that was incredibly brave, also incredibly stupid, and something that he just did on instinct. He had a job to do and he went there and he did it. In retrospect, I’m certainly glad and I suspect audiences will be glad, that he did that because he’s come back with an incredible experience and an incredible insight into that war - and war in general.”

Guttentag; “Part of what we’re trying to do is show a film about the horrors of war. There’s a lot of people in this film who behave admirably there’s a lot of people who behave horribly. We’re not trying to trash any group we’re trying to present a sense of reality that in War things can be messy. But I hope that people look at the film and always think it’s honest. It’s honest in it’s brutality, it’s honest it’s power, and I think it’s honest about what it says about war.”

Michael Ware continues; “At the heart of my experience of the Iraq War, and certainly at the heart of my archive of footage, is my journey watching the birth of a terrorist organization, an organization that outlived the Iraq war, and continues to this day. In modern times we know it as the Islamic State, but I was there to witness it’s birth, and I was there to see the man who created it, a Jordanian militant by the name of Abu Mussab Al Zarqawi.”

It was this man, Zarqawi, that turned Ware’s personal and professional life on it’s head. Zarqawi selected Ware as an unlikely go between and ordered that his terrorist propaganda be disseminated to the Western World through Ware. This resulted in Ware being the first man to witness the true horror of what Zarqawi, and Al Qaeda in Iraq, was capable of.

Bill Guttentag; “One of the really interesting things about Mick’s story is how he intersected with Zarqawi. Zarqawi was one of the world’s most wanted terrorists and he selected Mick to be his go between. It’s one of the things that drives the drama of the film, and it was absolutely true in real life. Where ever Mick was going Zarqawi was there in a way too. Mick would go into a city controlled by Zarqawi, Mick was getting footage from Zarqawi, and it’s fascinating following this odd, and complex relationship, between Mick and Zarqawi.”

This access is what makes ONLY THE DEAD such compelling viewing. It is a tale of Iraq from multiple sides and an illuminating window into where a modern terrorist organisation began.

Ware finishes; “As I sit here now the borders of the middle east have been redrawn by a terror organization known as the Islamic State. They have carved their own country. This is all the legacy of Zarqawi, the redrawing the map of the middle east, this religious war that

has now infected Islam between Sunni and Shia, these televised, facebooked, twittered atrocities, are all the legacy of Abu Musab Al Zarqawi, and that's at the heart of our story."

Ware continues; "A film about war shouldn't be something that you watch easily or necessarily comfortably. You can take a lot of meaning out of it, you can take a lot of different things out of a war film, but I don't think it should necessarily be an easy experience, because the experience, in actuality, is anything but."

Ware finishes, summing his own experience; "Stumbling through a war, in a foreign country, through these events of history, I came upon this insight, there was nothing I could do to fix things, there was nothing I could do to help things, there was nothing I could do to stop the blood, but I could shine a light on it all."

ONLY THE DEAD certainly shines a light. The film shows the audience the raw and unvarnished truth of an unwitting journalist's journey through a conflict that continues to define the world today.



## **CREATIVES**

### **MICHAEL WARE**

**Co-Director / Writer / Producer**

Michael Ware is the President/CEO of Penance Films and TV, an independent documentary film company based in Brisbane, Australia. Prior to forming Penance, Michael was Chief Primetime Foreign Correspondent for CNN, reporting from Iraq, Afghanistan, Pakistan, Lebanon, the Republic of Georgia, and Mexico.

He joined CNN in May 2006, after five years with sister-publication Time Magazine. He was one of the few mainstream reporters to live in Iraq near-continuously since before the American invasion and gained early acclaim due to his willingness to establish contacts with the Kurdish Peshmerga and the Iraqi insurgency. He reported on the severity of the growing opposition Western coalition forces faced in mid-2003, and his contacts have provided him with controversial videotapes of attacks on coalition forces, including the murder of four Blackwater contractors. Ware has been 'embedded' with American and British military forces on numerous occasions.

A native of Brisbane (Queensland) Australia, and graduate of Brisbane Grammar School, Ware earned a Bachelor of Laws and a degree in Political Science from the University of Queensland and spent a year as Associate to then-President of the Queensland Court of Appeals Tony Fitzgerald before moving into journalism. He worked for the Courier-Mail in Brisbane from 1995–2000 and gained local notice after a series of articles led to a formal investigation into police handling (or lack thereof) of a paedophilia ring. Ware declined to name sources who had provided him with internal police documents in the matter.

His earliest assignments for Time Magazine took him to East Timor in 2000, and in December 2001 he went into Afghanistan to cover the U.S. search for al-Qaeda. As preparations for the invasion of Iraq began in early 2003, Ware relocated to the Kurdistan area in the north of that country. Although he has gone into battles embedded with US forces, he also travelled to insurgent camps and reported on their perspective of the war. His Time bylines include reports from Kabul, Kandahar, Fallujah, Tikrit, Tal Afar, Mosul, Samarra, Ramadi, and Baghdad.

In September 2004, while investigating reports that Abu Mousab al-Zarqawi's nascent "al-Qaeda in Iraq" group was openly claiming control of the Haifa Street area of Baghdad, Ware was briefly held at gunpoint by fighters loyal to Zarqawi who had pulled pins from live grenades and forced his car to stop. His local guides, including members of the Ba'athist Party, were able to win his release. (Ware has stated that had this happened only a few months later, when Zarqawi's group had grown stronger, he would have been killed.)

He was named Time's Baghdad Bureau Chief in October 2004.

He left the network in 2011 and founded Penance Films to focus on creating film, television and documentaries.

**Bill Guttentag**  
**Co-Director**

Bill Guttentag is a double Oscar-winning feature film and documentary writer-producer-director. He wrote and directed *Knife Fight* (IFC) starring Rob Lowe, Julie Bowen, Carrie-Ann Moss, and Jamie Chung, which premiered at the Tribeca Film festival, and was released in 2013. He also wrote and directed *LIVE!*, starring Eva Mendes and Andre Braugher, which was produced by Mosaic Media Group and distributed domestically by The Weinstein Company, and its international distribution included Lionsgate (2008).

His films include *Nanking* (THINKFilm/Fortissimo), a theatrical documentary which premiered at the 2007 Sundance Film Festival, and featured Woody Harrelson and Mariel Hemingway, and was shortlisted for an Oscar. He also directed *Soundtrack for a Revolution* (Wild Bunch) which had its international premiere at the 2009 Cannes Film Festival, and was also shortlisted for an Oscar.

In 2003 Bill Guttentag won an Academy Award for the documentary *Twin Towers* (Universal). He has also received a second Oscar, three additional Oscar nominations, a Peabody Award, three Emmy Awards, two additional Emmy nominations, two Writers Guild Award nominations, a Producers Guild Award nomination, and a Robert Kennedy Journalism Award.

His films have been selected for the Sundance Film Festival three times, Tribeca four times, and have played at numerous American and international film festivals. They have also received a number of special screenings internationally and in the US, including at the Harvard Kennedy School and the White House.

He created and executive produced the NBC series *Crime & Punishment*, which ran for three seasons (2002-2004). The series was part of the *Law & Order* family of shows, and was created with Dick Wolf, who was also an executive producer.

His novel *Boulevard* was published by Pegasus Books/W.W. Norton in 2011, and the French edition was published by Éditions Gallimard in 2013, where it was finalist for the Grand Prix de Littérature Policière (award for crime novels). He co-wrote the non-fiction book *Masters of Disaster – The Ten Commandments of Damage Control* (Palgrave/Macmillan, 2012), and the paperback was published in 2014.

He has directed films for HBO, ABC, CBS, Turner, and others. His films include *The Cocaine War*, an ABC News/Peter Jennings special on the drug war in South America, and *You Don't Have to Die*, a film he made for HBO, for which he also won an Oscar.

Bill Guttentag has been a lecturer at the Stanford University Graduate School of Business since 2001.

He has shown his films and given lectures at many US and international universities including: the University of California, Berkeley; Yale; Harvard; the University of Pennsylvania; USC; Peking University; Fudan University; Kyoto University; and the Hong Kong Academy of Performing Arts. Other screenings include the Museum of Modern Art in New York; The Academy of Motion Picture Arts and Sciences; The Paley Center for Media; and the Brooklyn Academy of Music.

**Patrick McDonald**  
**Producer**

Patrick McDonald joined Bord Scannan na hEireann / the Irish Film Board in May 2000. During his time at the Irish Film Board was involved in the financing and production of over sixty film and television projects, and over one hundred documentary projects.

He worked across projects such as Bloody Sunday (Paul Greengrass), Intermission (John Crowley), The Count of Monte Cristo, Reign of Fire, Ella Enchanted, and Disney's King Arthur, and John Boormans's Country of My Skull.

With partners such as BBC, Film Four, Miramax, IFC, Universal, the UK Film Council, ZDF Arte, Granada Television, RTE, Australian government funders, MEDIA, and Eurimages.

He left the Irish Film Board in 2004. He produced **The Mighty Celt**, starring Robert Carlyle and Gillian Anderson for BBC Films with worldwide sales by The Works. It premiered at the 2005 at the Berlin Film Festival.

He went on to produce the horror film **Shrooms** in 2006, Capitol Films handled international sales. The film was financed by Ingenious Media, IFB, NIFTC, Nordisk, TV3 and BVI. It received its world premier at the Edinburgh Film Festival.

In 2006 he also acted as Executive Producer the Irish Film and Television Award winning mini-series **The Running Mate** a ground breaking comedy drama based upon an idea by leading Irish playwright Conor Mc Pherson. He also served on Executive Producer on **The Eclipse** a feature film written and directed by Conor McPherson and starring Aidan Quinn and Ciaran Hinds. It premiered at the Tribeca Film Festival in 2009 where Ciaran Hinds won the best actor award.

During his time there he worked on films such as Bait 3D (the first Australian/Singaporean Co-production), PJ Hogan's Mental, and Iron Sky. Television drama series such a Slide (Fox), Sea Patrol (Nine), and The Straits (ABC) in addition to a range of documentaries.

In July 2011 he set up a new company **Wolfhound Pictures** to produce high quality film and television projects for the Australian and international marketplace.

Wolfhound Pictures has a busy slate and is in post-production on it's first project the feature film **Predestination** (Sony Pictures) written and directed by the Spierig Brothers, starring Ethan Hawke.

Wolfhound Pictures is currently in pre-production on the feature documentary **Only the Dead** chronicling the story of CNN and Time war correspondent Michael Ware's time in the Iraq war. The film is being co-directed by **Michael Ware and three time Oscar winner Bill Guttentag**.

**Jane Moran**  
**Editor**

Jane Moran was born in Sydney, Australia and grew up in the wild tropical North of Australia in Darwin and small-town Rockhampton. She graduated from the University of Capricornia with a Bachelor of Arts in Media and Literature.

Jane cut the Miramax festival hit, *Forvever Fever* aka *That's the Way I Like It (USA)*, Alan White's acclaimed drama *Erskineville Kings* starring Hugh Jackman, and Christina Andreef's multi-award winning *Soft Fruit* for Fox Searchlight. Jane was nominated for an AFI award (Australian Film Institute, or Aussie Academy Award) for Dein Perry's dance drama *Bootmen*, starring Adam Garcia. She was awarded the Australian Screen Critics Award for Best Editing for *Bootmen*. Jane was invited to become Additional Editor on Baz Luhrmann's blockbuster musical *Moulin Rouge* and then went on as the Supervising Editor of Special Features for the DVD release, including the editing of the extended dance sequences. Jane then moved on to work as Additional Editor on P.J. Hogan's *Peter Pan* for Revolution Studios.

Jane Moran's crisp, kinetic and inventive editing style on *Bootmen* impressed the Producers of skate-punk film, *Deck Dogz*, who recommended her to the film's Academy Award-nominated Writer/Director Steve Pasvolsky.

Following *Deck Dogz*, Jane cut three diverse Australian films, *The Forest*, *Queen of Hearts* an aboriginal family story, and the multi-award winning, festival hit *Jewboy*, a cultural coming of age drama. She was nominated for an AFI for her work on *Jewboy*.

Moran then worked with Director Elizabeth Allen, who made the popular and critically acclaimed mainstream, young-adult film *Aquamarine* for Fox 2000. After a successful release, the film enjoyed widespread success as a popular summer DVD.

Following *Aquamarine* Moran went on to cut the feature length documentary *Salute* which is a multi-awarded, critically acclaimed film that received a theatrical release. This was immediately followed by a film based on the true-life story of the murder of a young girl *How to Change in Nine Weeks* for award winning Producer and first time Director Simone North.

Returning to America, Jane again teamed up with Director Elizabeth Allen for *Ramona and Beezus*, a young adult film based on the much beloved Beverley Cleary books, starring young teen sensation Selena Gomez, John Corbett, Bridget Moynahan, Ginnifer Goodwin and Sandra Oh. The film went on to become a box office success.

Moran was then invited to reunite, as Additional Editor, with Jill Bilcock, to cut the award winning smash hit *Red Dog*, starring Josh Lucas. *Red Dog* is the eighth-highest grossing Australian film of all time. The *Red Dog* DVD is the biggest-selling Australian DVD of all time.

Back in the USA, Jane worked on Ryan Murphy's *Glee: the 3D Concert Movie* with editors Myron Kerstein and Tatiana S. Reigel for 20<sup>th</sup> Century FOX. A film that enabled her to celebrate her love of music and dance with high energy, kinetic editing.

Immediately after this, Moran cut the feature *Short Beach* aka *Circle of Lies*, a film that explores the complexities of being a young adult.

Impressed by Moran's work, the Producer's of *James Cameron's Deepsea Challenge* recommended her, as Editor, to Academy Award-winner James Cameron for his 3D documentary on his trip to the bottom of the Mariana Trench. Moran's crisp editing received acclaim in capturing the spirit of this internationally coordinated project.

Jane went on to work with Award-winning Director Mark Hartley, on his first feature film, a remake of a classic Australian psychological horror film, *Patrick*. The film stars Charles Dance and Rachel Griffiths.

Jane's latest work has been on *Only the Dead*, a documentary co-directed by Michael Ware and two-time Oscar winner Bill Guttentag, telling the story of life in war in Iraq, for the soldiers, the civilians and the journalists — living and dying in a long and tragic American exploit. This feature length documentary will have a cinema release this summer.

Moran is a member of Australian and American editing guilds and has home bases in New York and Los Angeles as well as Sydney, Australia.

### **Michael Yezerski** **Composer**

Michael Yezerski is one to watch. His film scores and concert works have touched audiences across the globe. His music is a blend of the traditional and contemporary – elegant, subtle and deeply emotional. Bending genre and time, Yezerski has explored a dizzying array of musical styles. He is recognized for his diversity and fluidity as a composer.

Hailing from Australia, Michael has worked with many of that country's finest directors including Claire McCarthy, Elissa Down, Shaun Tan (Oscar® Winner) and PJ Hogan. He has been nominated three times for the country's highest film honor - the AACTA award for Best Original Score - and has won numerous industry and guild prizes.

Notable films include *The Black Balloon* (dir. Elissa Down starring Toni Collette, Best Picture, AACTA), *The Lost Thing* (dir. Shaun Tan and Andrew Ruhemann, Oscar® Best Animated Short), *The Waiting City* (dir. Claire McCarthy, starring Radha Mitchell and Joel Edgerton) and *Mental* (dir. PJ Hogan, starring Toni Collette, Liev Schreiber). Most recently Michael scored Josh Lawson's *The Little Death* (TIFF 2014) and wrote additional music for *Transformers: Age of Extinction* under renowned composer Steve Jablonsky.

Michael is equally at home on the concert stage. His works include *The Red Tree* for the Australian Chamber Orchestra (Nominee, Work of The Year, Australian Classical Music Awards) and *Kaddish Avelim* for the Sydney Chamber Choir.

Michael studied musical composition under the late Peter Sculthorpe and renowned composer Ross Edwards at the University of Sydney graduating with first class honours. Michael then graduated with distinction in audio technology from the Australian Institute of Music and completed Film Music studies at the Australian Film, Television and Radio School. He began playing the clarinet at age 7 before teaching himself to play the piano at age 12 and composing a year later.

**Justine A. Rosenthal**  
**Executive Producer**

Justine A. Rosenthal served as editorial director of the Newsweek/ Daily Beast Company and executive editor of the print magazine. Rosenthal was previously editor of *The National Interest*, adjunct professor at Georgetown University, a research fellow in foreign policy studies at the Brookings Institution, the director of the Executive Office at the Council on Foreign Relations, special assistant to former-Treasury Secretary Robert E. Rubin, and the director of the Atlantic Monthly Foundation. As a Luce Scholar and Lecturer, she spent considerable time in China teaching courses on international relations theory and post-Cold War security issues. Rosenthal received her B.A. from the University of Chicago and her PhD in Political Science from Columbia University, where she was awarded Einstein and Presidential Fellowships.

## CLOSING CREDITS

Directed by BILL GUTTENTAG and MICHAEL WARE

Written by MICHAEL WARE

Produced by PATRICK MCDONALD

Produced by MICHAEL WARE

Executive Producer JUSTINE A. ROSENTHAL

Editor JANE MORAN

Music by MICHAEL YEZERSKI

Associate Producer ANDREW MACDONALD

•

SCREEN AUSTRALIA /PRESENTS  
A PENANCE FILMS / WOLFHOUND PICTURES PRODUCTION  
IN ASSOCIATION WITH SCREEN QUEENSLAND  
AND FOXTEL

Additional Writing: Narration:	JUSTINE A. ROSENTHAL
Executive Director of Television, FOXTEL	BRIAN WALSH
Executive Producer, FOXTEL	ROSS CROWLEY
Executive Producers:	PHIL HUNT AND COMPTON ROSS
Executive Producer (Penance Films)	CHRISTOPHER JOHNSTONE
Assistant Editor	MARGI HOY
Music Supervisor	ANDREW KOTATKO
Researchers	NAOMI HALL LISA SAVAGE
Translators	MARIAM ELLIOTT SUHEIL DAMOUNY
Production Assistant	JACOB LIVERMORE
Production Intern	SAMANTHA KEOUGH
Post Production Accounting & Offset Services	PREP SHOOT POST AUSTRALIA Pty Ltd.  LYNN PAETZ

NICHOLLE MCMURTRIE

Picture Post Production

CUTTING EDGE

Executive Producer

MICHAEL BURTON

Post Producer

DANI GARD

Digital Intermediate Colourist

ADRIAN HAUSER

Online Editor

CHRIS ALCOCK

Technical Supervisor

JASON BOCK

Opening Titles Designer

ZENON KOHLER

Sound Post Production:

SOUNDFIRM

Sound Editors:

STEVE BURGESS

LEAH KATZ

Foley by:

MARIO VACCARO

ALEX FRANCIS

Re-recording mixers:

ANDY WRIGHT

CHRIS GOODES

Sound Post Producer

HELEN FIELD

EPK Director

ANDREW MACDONALD

EPK DOP

JAY TOPPING

Music produced, programmed and arranged by MICHAEL YEZERSKI

Additional Music by

JAMES SHUAR

Orchestrated by

MICHAEL YEZERSKI AND JESSICA WELLS

Music Preparation by JESSICA WELLS AND CLIFF BRADLEY, JIGSAW MUSIC

Percussion Soloist

JESS CIAMPA

Orchestral Contractor & Session Supervision JAMES FITZPATRICK FOR TADLOW MUSIC

CITY OF PRAGUE PHILHARMONIC STRINGS

Conductor

MIRIAM NEMCOVA

Concertmaster / Soloist

LUCIE SVEHLOVA

Recorded at

SMECKY MUSIC STUDIOS

Engineer

JAN HOLZNER

Legal Services

MARSHALLS AND DENT LAWYERS

BRYCE MENZIES

KAREN STANDAL

OSCAR O'BRYAN

Insurance Broker

MOONEYS INSURANCE BROKERS

DAVID MANSLEY

Travel Services

STAGE AND SCREEN TRAVEL SERVICES



VERY SPECIAL THANKS

Special thanks to all the U.S. soldiers and Marines who were part of the journey documented in this film. They will forever have our love and friendship.

To countless Iraqis, from all sides of the conflict, who can never be named for fear of retribution special thanks is also owed. With courage and kindness they placed their faith in a curious foreigner.

YOUSIF BASIL  
WALTER BIENZ AND SOLID STATE  
PAM BLACK  
DIANNE BUTLER  
HOWARD CHUA-EOAN  
KATHERINE CUSANI-VISCONTI  
CYNTHIA DELMAR  
MEGAN DONEMAN  
ANDREW ESSEX  
JEFF EVANS  
TOMMY EVANS  
ALICE GABRINER  
DES GARRISON  
NEIL HALLSWORTH  
DAVID HALPERN  
KIM AND BILL HAMMOND  
MEITHAM JAMAA  
JAY JAROCH  
YURI KOZYREV  
TONY KRANTZ  
SUJAY KUMAR  
MATT LOZE  
MARCO  
JOHN MARTINKUS  
CAMPBELL MAYNES  
CORINA MCKAY  
TONY MEE  
STEVE MEEHAN  
DAVID MICHOD  
JUSTIN PERMIJO  
VANESSA RADNIDGE  
PAUL RIECKHOFF  
STEVE ROHR  
ALI SHAHEEN  
BRETT STRAUGHAN AND RADIUM  
TOM PENNINGTON  
LEN AND GAIL WARE  
JACK WARE  
STEVE WATERSON  
RICHARD WELCH  
THE BAGHDAD BOYS FROM TIME AND CNN

**Producers Would Like to Thank**

ANDREW MACKIE & RICHARD PAYTEN  
DANA O'KEEFE  
JOCK BLAIR & NATALIE LINDWALL  
ROSS MATTHEWS & MARK LAZARUS  
JANINE PEARCE

CATHERINE NEBAUER

**ARCHIVE CREDITS**

ABC RADIO

ABU DHABI TV

AL ANSAR

NEWSREEL ARCHIVE / AP ARCHIVE

CBS

CNN IMAGE SOURCE

DVIDS

GETTY IMAGES

INA

INTEL CENTER

ITN SOURCE

JOURNEYMAN PICTURES

JOHN MARTINKUS

LIVELEAK.COM

NBC UNIVERSAL ARCHIVES

RASSD NEWS NETWORK

RNN

SABC

T3 MEDIA

WGBH MEDIA LIBRARY & ARCHIVES

"LONELY BOY"

Performed by THE BLACK KEYS

Written by Dan Auerbach, Patrick Carney & Brian Burton

Published by GAGA Music Publishing / Universal Music Publishing Australia Pty Ltd

Courtesy of Nonesuch Records, licensed by Warner Music Australia Pty Ltd

DISTRIBUTION ADVISORY SERVICES - CINETIC MEDIA

OFFSET FINANCING PROVIDED BY METROL TECHNOLOGY / KREO FILMS

Developed and Filmed with the assistance of SCREEN QUEENSLAND

PRODUCED IN ASSOCIATION WITH FOXTEL

PRINCIPAL INVESTOR SCREEN AUSTRALIA

A PENANCE FILMS / WOLFHOUND PICTURES PRODUCTION

COPYRIGHT + ISAN © 2015 OTD Holdings Pty Ltd, Screen Australia, Screen Queensland Pty Ltd  
and Foxtel Management Pty Ltd. ISAN: SAN 0000-0003-E7B4-0000-G-0000-0000-Q

DISCALIMER AND PIRACY "Ownership of this motion picture is protected under the laws of Australia  
and all other countries throughout the world. All rights reserved.

Any unauthorized duplication, distribution, or exhibition of this film or any part thereof (including  
soundtrack) is an infringement of the relevant copyright and will subject the infringer to severe civil  
and criminal penalties."