



The image features a series of vertical strips of paper, each containing fragments of text and some red stains. The text is partially obscured and difficult to read, but some words like "civil", "of n", "Re", "Sup", "urt", "ORE", "of", "nb", "ers", "on", "AN", "U", "COS", "VA", "CT", "VER", "EC2" are visible. The red stains are scattered across the strips, particularly on the right side. The overall composition is abstract and layered.

# SHADOWPLAY

# SHADOWPLAY

## WRITTEN AND DIRECTED BY

Ed Osgian

## SHORT FILM

18min 45sec

## GENRE

Corporate Thriller

## COUNTRY

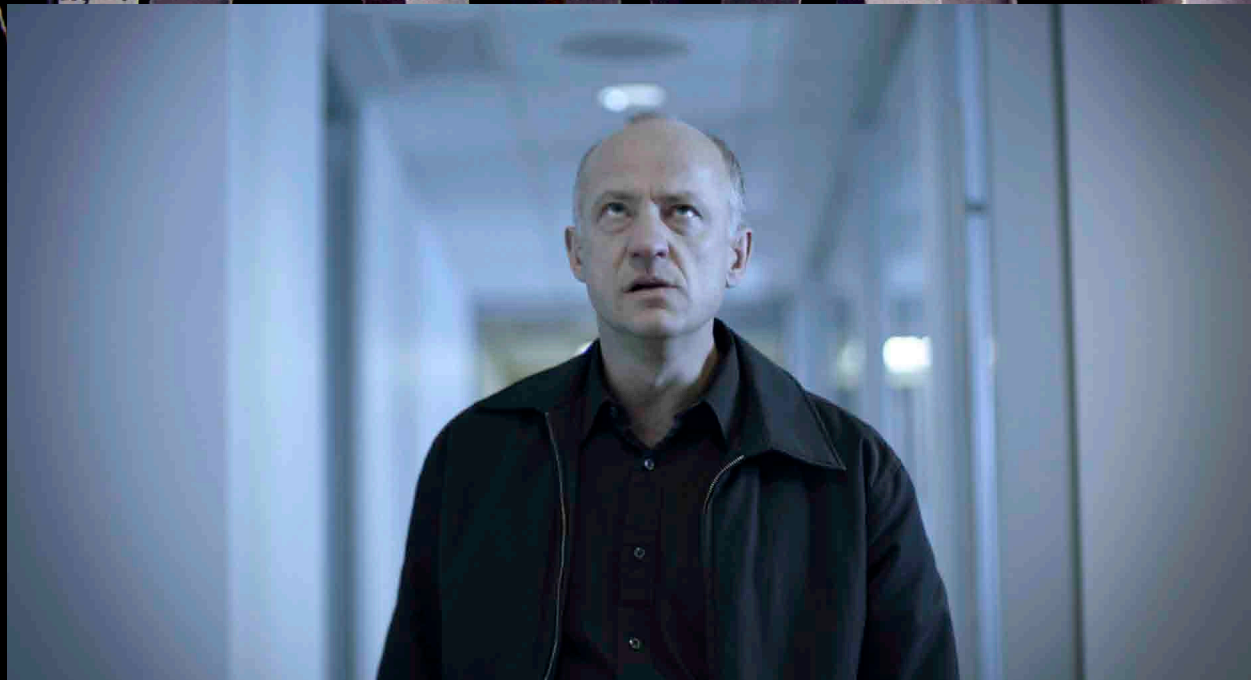
Canada, 2012

## LOGLINE

The investigation into the life of a compulsively private employee of a large corporation changes the lives of everybody involved.

## SYNOPSIS

David is a recent hire at a multinational company. As the important project he is working on nears completion, his secretive behavior draws the attention of his superiors. Sloan, the corporate security specialist hired by the executive Glenda Grey, gets increasingly frustrated by trying to understand what he is dealing with. As the fear grows that David is about to sell corporate secrets to the competition, everybody is forced into action.



Kurt Max Runte as Sloan (*Shadowplay*, 2012)

## DIRECTOR'S NOTE

Making short films is all about experimenting, taking risks and trying something different. In terms of its production, *Shadowplay* is a major experiment – an ambitious film done on a shoestring budget. In terms of its narrative, *Shadowplay* also takes many risks. Will the audience be able to follow such a sparse story? Are the blanks that viewers need to fill in too big? And finally, in personal terms, *Shadowplay* has presented me with the opportunity to renew a passion I had put on hold for a while.

The idea for *Shadowplay* came from my own experience dealing with some big corporate clients. While observing the inner workings of these companies, I got fascinated by this enclosed world, governed by different sets of rules and often even developing its own language and code of ethics. I felt attracted to this strange universe – a true absurdist's heaven that can easily be seen as an inkling of our own dystopian future.

I kept imagining stories that go beyond the glass walls of the corporate world and became obsessed with its environment and with finding distinctive angles to present it. For me, *Shadowplay* became a morality tale situated in a universe where data is easier to collect than to understand and where privacy does not exist. A play about the personal choices of a secretive individual who tries to fit into his new surrounding – a theme I can easily relate to as someone who often moves between different worlds and struggles with his own identity.

## PRODUCTION NOTES

Seasoned Canadian actors David Lewis (currently in Robert Redford's *The Company You Keep*), Kurt Max Runte (*Underworld: Awakening*) and Ingrid Torrance (just returning from an episode in *The Killing*, a hit AMC series) joined forces to bring to the screen the short film *Shadowplay*, a corporate thriller written and directed by Ed Osgian. Osgian, penned the script for *Shadowplay* while working on his first feature screenplay. "It was a case of cabin fever, I guess," he says. "I spent a lot of time locked in a room working on the script for *Diversion*. So immediately after it was finished I felt an urge to go outside and get my hands dirty. *Shadowplay* seemed a perfect opportunity. Tonally it's similar to *Diversion* but the story is completely different. It's much smaller in scope so I felt it could be squeezed into four shooting days – get it done fast."

Filmed in Vancouver in December of 2011, *Shadowplay* takes place in corporate hallways and boardrooms, as well as in the urban city core. Working with cinematographer Michael Balfry, Osgian took extra care finding the right locations. "It's all about what ends up in front of the camera and locations are a huge part of that. With the film being a corporate thriller, we needed a certain look." Indeed, through Balfry's impeccable cinematography, the imagery of *Shadowplay* is reminiscent of 70s cinema and strongly evokes the feeling of isolation and loneliness that burdens the main characters.

Casting director Tiffany Mak managed to put together an extraordinary ensemble of actors willing to step in and play even the smallest roles, sometimes with only a line or two of dialogue or, in a few cases, none whatsoever. "It's a humbling experience, seeing such an amazing cast and crew willing to help a first-timer," says Osgian.

Although Osgian previously directed many hours of non-fiction television programming, *Shadowplay* officially

*(continues on next pages)*



Ingrid Torrance as Glenda Grey (*Shadowplay*, 2012)





marks the first time he works in drama since the films he made at university. After years of working in the documentary field, this was a welcome change. "There is nothing better than waking up in the morning and knowing exactly what is going to play out in front of the camera," says Osghian, referring to the often unpredictable, elusive nature of documentary filmmaking. "Or, at least, pretending to know!"

His documentary background was a bonus however, especially when it came to filming in tight locations with a scaled-down team. "I guess it all comes down to being comfortable with the crew, cast and scene and then finding a way to make it real and believable," Osghian notes. Although *Shadowplay* is very stylized and restrained, the performances are firmly rooted in reality.

Putting a crew together and securing high-end locations is something producer Kate Green is accustomed to. "The thing about *Shadowplay* is that there was nothing short and simple about it. We used a large canvas and stuck to a very ambitious shooting plan. In the end, it's always about a little bit of luck too and we had some pretty auspicious moments!". Because Osghian wanted to work with available light to save time on setups and give the film a naturalistic look, this made the schedule dependent on daylight availability. And in December, the days get very short. "On the upswing, finishing early allowed us to recharge and focus on the next day," says Green.

The two co-producers, Robin K. Flynn and Robert S. Weber, made sure the days were rolling according to plan. In the case of Weber, who is also a co-writer of the *Diversions* feature script, this was an opportunity to see how things might work if *Diversions* were to be produced on a low budget. "I think there is a certain benefit in keeping the crew size manageable; it makes us a bit more efficient and also much closer-knit. On the other hand, the stories Ed likes to tell are not your typical low budget fare – something to definitely keep in mind when we do proceed with *Diversions*".

Once the filming was done, a long editing and post-production process started. Ozan Biron, a successful director of commercials in his own right, was on hand to help hone the story in the editing suite. *Shadowplay* contains over 30 visual effects and composites and Biron's experience in that field was an additional bonus. He was also closely involved during the overall production of the film as both producer and second unit director. His eye for detail was crucial to *Shadowplay*'s successful completion. "Ozan has such an inherent feel for visual storytelling – every suggestion he makes improves the material tenfold," says Osghian.

The last to join the film was composer Kevin Hamilton. "The rough cut I saw was so different from the usual short film material that I immediately wanted to be part of the project. Ed had very specific ideas about the score and in all honesty I think we managed to match an amazing cinematography with a great score." Hamilton's dark and brooding soundtrack makes a perfect companion to a film with very little dialogue.

Immediately after finishing *Shadowplay*, Osghian went back to pushing *Diversions* closer to the finishing line. It is far from certain what will happen but the experience with *Shadowplay* has made him more determined than ever: "I feel so blessed having been able to do *Shadowplay* with such a great cast and crew. All I can hope is that they will want to come back and play with me again in the future."

For further updates please visit [www.shadowplaythemovie.com](http://www.shadowplaythemovie.com)



## DAVID LEWIS

*David*

### *Selected credits*

#### Film:

Man Of Steel (2013)  
The Company You Keep (2012)  
Donovan's Echo (2011)  
Personal Effects (2009)  
Possession (2009)  
Firewall (2006)  
Deck The Halls (2006)  
Lake Placid (1999)

#### TV:

Fringe (2012)  
Harper's Island (2009)  
Smallville (2009)  
The L Word (2007)  
Stargate SG-1 (2004)



## KURT MAX RUNTE

*Sloan*

### *Selected credits*

#### Film:

Underworld: Awakening (2012)  
Apollo 18 (2011)  
The Day When The Earth Stood Still (2008)  
AVPR: Aliens vs Predator - Requiem (2007)  
X-Men 2: X-Men United (2003)

#### TV:

Fairly Legal (2012)  
Fringe (2012)  
Eureka (2009)  
Smallville (2009)  
The Andromeda Strain (2008)  
Kyle XY (2006)  
Godiva's (2006)  
Stargate SG-1 (2004)



## INGRID TORRANCE

*Glenda Grey*

### *Selected credits*

#### Film:

Elopement (2010)  
Numb (2007)  
Scooby Doo 2 (2004)  
Cheats (2002)

#### TV:

Once Upon A Time (2013)  
The Killing (2011)  
Life Unexpected (2011)  
The Haunting Hour (2011)  
The Good Wife (2009)  
Robson Arms (2008)  
Supernatural (2008)  
Blade: The Series (2006)  
Flight 93 (2006)



David Lewis as David and Alisha Newton as Piper (*Shadowplay*, 2012)



### ED OSGHIAN (*writer/director*)

Ed Osgian (pronounced Oz-key-an) is a Canadian director best known for his work in non-fiction television. He received a LEO Award for directing *The Next Great Chef*, the primetime series he created and which also received a Golden Sheaf Award for Best Documentary Series.

Born in former Yugoslavia (Belgrade, Serbia) and of mixed Armenian, Italian and Croatian heritage, Ed moved to Canada after getting his Master's degree in Film/TV Direction at Belgrade University of the Arts. Ed spent a few years directing commercials and music videos and in 2002, his experimental short *Applause!* received a LEO Award and was in the Official Selection of the Palm Springs International Film Festival. Subsequently, Ed directed and produced a number of documentaries and non-fiction programs for various Canadian and US networks.

His film training, combined with a background in both design and journalism, allow him to always perfectly balance style and substance. *Shadowplay* is his first foray into fiction. His feature project *Diversion*, a political thriller, has been developed with the help of TELEFILM and is currently seeking financing.



**MICHAEL BALFRY, CSC** *(director of photography)*

Nominated for a 2012 Emmy Award for his work on the drama series *The Haunting Hour*, Michael has been steadily collecting accolades for his great work. Previously, he was honored with a nomination for an American Society of Cinematographers (ASC) Award, giving him a spot among a prestigious group of filmmakers that includes Dante Spinotti, Barry Ackroyd and Emmanuel Lubezki.

Prior to *The Haunting Hour* Michael helmed the critically acclaimed TV series *The Dead Zone* for three seasons and served as director of photography on a number of television films. Michael's international experience has seen him travel and work throughout North America, Europe and Asia. He has garnered several Canadian Society of Cinematographers (CSC) awards and nominations as well as a LEO Award.

**KATE GREEN** *(producer)*

Kate is a graduate of Malaspina University's Technical Theatre Program, the Gastown Actor's Studio and the University of British Columbia's Entertainment Administration Program. Kate produced *Joanna Makes a Friend*, a 2010 MPPIA short film winner that recently screened at Cannes, and *Funny Business*, one of the 2011 Crazy 8's winners. Kate is currently producing Celia McBride's debut feature, *Last Stop for Miles* as well as the scripted comedy series *Dads* - in development through the BC Film Interactive Fund.



David Lewis as David (*Shadowplay*, 2012)



**OZAN BIRON** *(producer/editor)*

Ozan cut his teeth in film mainly under the mentorship of Neill Blomkamp, the writer/director behind the success of *District 9*. Ozan lensed a number of short films with Blomkamp, notably *Alive In Joburg*, a short used as the genesis of a later blockbuster. He also collaborated with Trevor Cawood on *Terminus*, which was selected at TIFF 2007 as one of the top ten Canadian films of the year. Ozan's own short film *Meth* was the starting point for developing the feature length film *Diversion*. Currently represented by Ridley Scott Associates (RSA - World), Ozan has been establishing himself as a director of visually outstanding commercials.

**KEVIN HAMILTON** *(original music)*

Kevin is an award winning composer and music producer based in Vancouver BC. He is best known as a producer of the multi-platinum album *Silver* for Canadian alternative rock band *Moist*. Parallel to working with various pop, rock and alt-rock bands, Kevin has been writing and producing music for television and film. Apart from the many compositions he created for documentaries, Kevin has scored several short films that screened at Cannes, TIFF and Sundance. He is a winner of six LEO Awards.



On location (*Shadowplay*, 2012)

David DAVID LEWIS  
Sloan KURT MAX RUNTE  
Glenda Grey INGRID TORRANCE  
Piper ALISHA NEWTON  
Specialist DOUG CHAPMAN  
Jennifer NICOLA ANDERSON  
Justin ROB CARPENTER  
John CHRIS NOWLAND  
Janice VALERIE McNICOL  
Piper's Mom CHRISTY ANDERSEN  
Driver ARMANDO CANALES

Written & Directed by ED OSGHIAN  
Produced by ED OSGHIAN  
KATE GREEN  
OZAN BIRON  
Co-Produced by ROBERT S. WEBER  
ROBIN K. FLYNN  
Director of Photography MICHAEL BALFRY CSC  
Edited by OZAN BIRON  
CHARLES ROBICHAUD  
Original Music KEVIN HAMILTON  
Casting TIFFANY MAK CSA

Production Coordinator ROBBIE FLYNN  
1st AD ROB WEBER  
2nd AD LEV WATACH  
2nd Unit Director / Operator OZAN BIRON  
Associate Producer SPIRO SIDERIS  
Location Sound BARTON HEWETT  
Production Designer / Props AMANDA WORK  
Wardrobe ASHLEY JEPHCOTT  
Hair & Make Up REECE MACK  
Set Dressing JESSICA TODD  
Wardrobe Assistant ALLISON ROBERTSON  
Hair & Make Up Assistant ELIZABETH PIROOZ  
Focus Puller / 1st Cam. Asst. AUSTIN BALFOUR  
2nd Camera Assistants KYLE ROBB  
DAVID SHUSHAN  
Key Grip RYAN PILON  
Gaffer SEAN ROONEY  
Stunt Coordinator DOUG CHAPMAN

First Aid / Crafty JASON THORNE  
Production Assistant BOYAN TRACZ  
Casting Assistants KRIS WOZNESENSKY  
SACHIN SAHEL  
KATIE COPELAND  
Background Casting TRAVIS DOERING  
Stills Photographer BETTINA STRAUSS  
DI Technician RONNY DIEHL  
Post Production EYECUE POST  
Color Timing SEQUENCE  
Colorist LARRY DI STEFANO  
VFX WET ANALOG  
VFX Artist AUDACIOUS E  
Sound Post Facility POSTAL AUDIO INC  
Sound Design and Mix BRAYDEN McCLUSKEY  
Sound Supervisor CHRIS McINTOSH  
Sound Apprentice AARON TCHIR  
Music Recorded at FRESH AIR AUDIO  
Additional Music LESLEY SUTHERLAND





[www.shadowplaythemovie.com](http://www.shadowplaythemovie.com)

FOR AN EPK PLEASE SEND REQUEST TO [contact@shadowplaythemovie.com](mailto:contact@shadowplaythemovie.com)  
OR CONTACT PUBLICIST Helen Yagi - [hyagi@shaw.ca](mailto:hyagi@shaw.ca)