

A close-up, profile view of a man with dark, wavy hair and a light beard. His face and neck are covered in blood, which is smeared and dripping down his cheek and neck. He is looking down with a somber expression. He is wearing a white t-shirt and a thin chain necklace. The background is dark and out of focus.

THE MOST ICONIC INSTRUMENT OF DEATH

GUILLOTINE

DIRECTED BY RAY IZAD-MEHR

DR. JOSEPH-IMACE GUILLOTIN

"THERE HAS TO BE A BETTER WAY"

SYNOPSIS



THE GUILLOTINE was built on the ideals of The Enlightenment, an attempt to instill grace to an otherwise brutal expression of justice. Told through the lens of 5 true tales, we explore the Guillotine's role in history, from The French Revolution to the Fall of Saddam Hussein. At times humorous and ironic, poignant and thoughtful, these stories also reflect the morality of their times, tracing the philosophical attitudes about capital punishment, and the power structure that allows it to be. From a necessary evil to cold-blooded amusement, the blade falls with no less detachment.

AN ANACHRONISTIC COSTUME DRAMA




REAL AUSTIN, CIA
"IT SHOULD BE IN A
MUSEUM SOMEWHERE."

CREATIVE VISION

· RAY IZAD-MENA: DIRECTOR, PRODUCER & SCREENWRITER



"GUILLOTINE is the culmination of my cinematic influences, an opportunity to showcase my love of history, comedy and yes, fascination with the Guillotine. Told over the course of five vignettes, Guillotine is a chamber piece. Each chapter was designed with a specific, complimentary aesthetic and with a stylistically diverse filmmaking style in mind. We challenged ourselves to never compromise the craft, instead striving to make an engaging, entertaining and thought provoking film that also makes a compelling social commentary."



I witnessed a public execution when I was six years old in Iran. Shortly after, my father took me to see the film *Papillon*, a story of men held in captivity, all professing their innocence. The infamous Guillotine execution scene was forever etched in my mind's eye. What is it in us that forgives unbridled violence on another human, if the killer's arm is veiled in the cloth of a bureaucrat?

RAY ZAD-MEHRI DIRECTOR/PRODUCER/SCREENWRITER

"The challenge of doing not one, but several period stories all swirling around the central theme is what ultimately drew me to *GUILLOTINE*"

-DANAH NEHA, PRODUCER



"With *GUILLOTINE* we wanted to create a film about the futility of man's attempts to control life and death in the form of capital punishment."

-SARA YAHABI, PRODUCER & SCREENWRITER



WORSHIPFUL MASTER

"LET THE BROTHER RECEIVE THE LIGHT"



"The Guillotine is one of the most recognizable, distinguishable, and menacing tools ever created by mankind and yet it is not represented in the media or film with the respect it perhaps deserves. The Guillotine needed to be the star in each chapter and in terms of approaching the material, Ray already had a really great sense of where he wanted each story to go and did a lot of his research. How we got to those points in the story was more open and he was very receptive to some of the creative choices taken in the script."

-MARIO CARIANILLAS, CO-SCREENWRITER CHAPTERS 3&5



YASMINE ALHADIDA
"I KNEW WHAT WOULD
HAPPEN IF I TALKED."

SCRIPT



18.

DR. KOTTERMANN LOUIS
How dare you suggest I'm doing such a
meanie machine thing out Klotz!

I HAVE MORE WITH HIS MAJESTY -
GILLIGAN - NO PROBLEM. NO PROBLEM!

KING LOUIS EYE
I HAVE IT! THE GILLIGAN!!

Dr. GILLIGAN. Looking behind and distracted.

DR. GILLIGAN
HE FOR MEANS YOUR MACHINE, GILLIGAN!!
IT IS.

KING LOUIS EYE
HOW, HE FOR WHO GETS THE GILLIGAN
THAT...!

Dr. GILLIGAN WISELY SMILES THAT HIS NAME IS USED AS THE NAME
OF THE NEW MACHINE:

DR. GILLIGAN
This girl, showing his hand on the
largest piece of machinery and out
there, the lowest end of humanity.

That Jean-Luc looks his head indifferently.

KING LOUIS EYE (O.S.)
Sounds like your people, not a good
time for that.

DR. GILLIGAN
This girl, (his hand moves over the
machine piece) the machine and political
disorder.

That Jean-Luc continues his disapproving look.

KING LOUIS EYE (O.S.)
Up...more your people... We need
someone everyone will love to hate.

Dr. GILLIGAN moves his hand over to the last pile.

DR. GILLIGAN
And then we have the case of Nicolas
Jacques Pelletier, a highway man...

"My first approach was to research the historical characters and everything I could find out about them. Then, I began to play with it to see what I could find that wasn't available in history. That's where I took some creative license."

- LISA MOLENUM, SCREENWRITER CHAPTER 2

—CARMEN: (cont.)

Remember, I don't want to know the whole story. Just tell me the good news, remember, just look at the right side, looking away from the terrible possibility. Yes, all I want is a small dream. The newspaper he wrote me that last of the summer after that in the house. Maybe that is the one, remembering that Kathy said I got to go home with a newspaper that was "like that" that was a plan." Kathy said a plan. The dream that I plan. The feeling that that newspaper from that a plan. But that morning in the night, when I found that the dream was not possible.

—CARMEN: (cont.) It was possible the first time when I had that dream. I was not there for a while.

—CARMEN:

There's nothing wrong with looking at a better life. You know what he said?

—CARMEN: (cont.)

—CARMEN: It's a small dream.

—CARMEN:

I know that I know. There's no, no, nothing. My father's dream and his father. A dream that I had when I was a child.

—CARMEN: (cont.)

I know, my father and mother. The last time I saw them. They were the last of my family.

—CARMEN:

Yes, it's not what I wanted. It's not what I want. But I want. I want that a dream. I want to know. I want to know. I want to know. I want to know. I want to know.

—CARMEN: (cont.)

—CARMEN:

—CARMEN: (cont.) I want to know.




"The challenge for me was ramping up the stories quickly, and yet finding those little details that endeared the characters to the audience. You have to care about their plight, otherwise all is lost."

MELINDA MOLENDIA, SCREENWRITER CHAPTER 2



ANTOINE WIERZ
"DEATH IS NOT THE END."



JOHANN REICHART, NAZI EXECUTIONER
"THE ENTIRE PROCEDURE IS
FINISHED IN LESS THAN 6 SECONDS."

CINEMATOGRAPHY



"I love the way we used light to help tell the story and support its themes. We spent a lot of time talking about the lighting process for each chapter because that would affect us in different ways."

It was an extremely conscious choice to make this film look different than the films of today. Everything from the camera and lenses that we chose, to the framing and the way we moved the camera - it was designed so that we would feel more immersed in the time period."

MICHAEL REYES-TELEZADEH, CINEMATOGRAPHER



MUSIC





"We cross time and space in **GUILLOTINE** and I wanted to match that sonically. This meant taking an anachronistic approach to the music in order to align with the varying themes and timelines.

I found the subject matter and the thought process of the director interesting and was intrigued and inspired to create something that would convey that vision. It was, at times, a history lesson of cultural capital punishment and at times the emotional fallout of the use of the guillotine that inspired the score. Using a string quartet for chapters two and four was one of those moments that felt it captured that emotional tonality."

MIKAEL SANDSTROM, COMPOSER





JEAN PAUL WARRAT

"HELP ME, MY DEAR FRIEND."



JEAN-JACQUES HAUER

"I HAVE MADE MARAT'S LIST."

PRODUCTION DESIGN



"The film is a period piece and we leaned on existing locations whose décor had been practically preserved in amber for the last half century. Our sets were often very intimate, because of the space in the castles and dungeons. It made the room very authentic, and I think that helped the performances."

-JOHN MARSHALL, PRODUCTION DESIGNER



"The notion that humanity can be so cruel to its own kind throughout the centuries and the hope that we can learn from these lessons inspired me to look at the art direction in a way that felt both realistic yet anchored in the old paintings of the past."


-VIKA TEPLINSKAYA, ART DIRECTOR

SOUND



"We conducted numerous experiments to refine the sound design for *Guillotine*. Our primary objective was to create a distinctive and fitting sound for every element, particularly the actual guillotine sound which needed to be truly unique."

- *BESO KACHARAVA, SOUND DESIGNER - POSTRED AUDIO*



I was motivated by idealism, purity
and humor of the film. It takes
a special voltage point to place
these events in such a way as to
ignite the imagination, add
interest without being preachy.

SEAN YOUNG, NARRATOR



FERRAND MUYSSONNIER, LAST FRENCH EXECUTIONER
"MY FATHER WAS AN EXECUTIONER
AND HIS FATHER, AND HIS FATHER."



CHARLOTTE CORDAY

"I HAVE KILLED ONE MAN TO SAVE
ONE HUNDRED THOUSAND."



SPECIAL EFFECTS

"I had to fabricate two guillotines from two different periods. The first time I pulled the blade in position, a curious feeling came over me.

I then released the blade which slid down the guide rails the force was so intimidating.

It was a functional Guillotine and it scared the hell out of me!"

*-NELSON COOPER,
SFX ARTIST*



Creating compelling and realistic creations is always challenging, and to get an opportunity on a film like this, like we did on *The Last Of Mohicans* & *Letters Of Two Jima*, where we get to create beautifully visceral moments through our art, is one where I get a special satisfaction from.

-VINCENT GUASTINI, SFX MAKE-UP ARTIST




VISUAL EFFECTS


The script called for scenes that required visual effects both stylized and sophisticated.



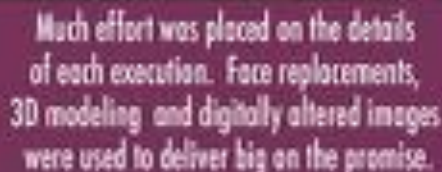
Utilizing practical photography, we created this beautiful abstract image of the protagonist floating to the surface of a lake, each shot integrated seamlessly.



This Magic Mushroom sequence involved enhancing the sense of waking hallucinations, bringing the viewer into the mind-set of the characters.



We shot at historical locations that required de-modernizing to match the period.



Much effort was placed on the details of each execution. Face replacements, 3D modeling and digitally altered images were used to deliver big on the promise.



There were a few instances where subtle elements like fire and water had to be fused to dislodge the viewer from reality yet stay believable and natural.



ARTICULATING DECAPITATED HEAD Actress wore a chroma suit, keyed out with matching background plate; neck wound tissue added.

BUILDING ALTERATION Matching one location for another; took out window, added Nazi guards with period accurate attire, insignia; aged with lens aberration.



WINDOW/SET EXTENSION Original window tracked, roto-scoped, background landscape added, framing extended, with light emitting through and matched to camera position.

FACE REPLACEMENT ON DOLLY SHOT Actor's face planted onto dummy head, facial abrasions, bloodied mouth with contortion and eye movement.



COSTUME



There is something incredibly exciting and rewarding diving into different worlds and time periods to establish a look and feel through costumes. With *GUILLOTINE* we had an incredible five time periods ranging from revolutionary France in 1789 through war torn Iraq in 2003.

Costume is most successful when it doesn't look like costume. It should look like something the actor has lived in his whole life.

-MATTHEW ADKINS, COSTUME DESIGNER



PRESS

MARCHE BUZZ

North American
buzz



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...the film's...

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North American buzzers

After *Harriet*, *Boyz n the City*...
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MARKY BURG The Contender



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SCREEN DAY 1



GUILLOTINE

PRODUCED BY TANAKS BIRINTI, UPAH REHR, SARA VAHABI, RAY IZAD-MEHR

RUN TIME: 90 MINUTES

COSTUME DESIGNER
MATTHEW ADKINS

PRODUCTION DESIGNER
JOHN MARSHALL

ART DIRECTOR
VIKA TEPLINSKAYA

SOUND DESIGN
BESO KACHARAVA

MUSIC BY
SHAWN RIVERA

COMPOSER
MIKAEL SANDGREN

SFX MAKE-UP
NELSON COOPER
VINCENT GUASTINI

EDITOR
CHRISTOPHER ADAM HRUBY
CONNOR SHAW

WRITERS
NABOR CABANILLAS
LISA MOLEND
MELINDA MOLEND
RAY IZAD-MEHR
SARA VAHABI

ADDITIONAL MUSIC BY
MECCA
GIUSEPPE PATANE
FANNY RISBERG

NARRATOR
SEAN YOUNG

CINEMATOGRAPHER
MORVARID REYES-TALEBZADEH

DIRECTOR
RAY IZAD-MEHR

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"WHAT HAVE I DONE?"
DR. JOSEPHINCE GUILLOTIN