

SERUM 1831

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www.serum1831.com





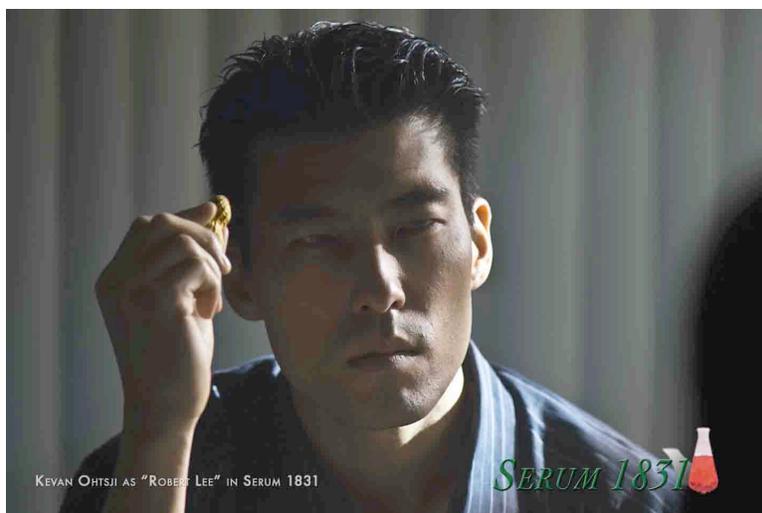
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Serum 1831 Vital Information

Total Running Time:	15 minutes 15 seconds
Aspect Ratio:	1:78
Genres:	Horror, Sci-fi, Asian Cinema, Crime, Drama.
Original Production Format:	Red Digital Video
Available Formats for Screening:	DVD (Region 0)
Available Formats for Exhibition:	HDCAM, DigiBETA, Betacam SP, DVD (Region 0), Blu Ray.
Official Website:	www.serum1831.com

Serum 1831 follows the story of Robert Lee as he tells a delicious tale of ambition, betrayal and revenge.





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Synopsis

Robert Lee has confessed to the murder of his best friend and colleague Andrew Walker, and his wife Alice. But the officer investigating the case, Detective Love, has trouble believing his motive. Robert claims that they killed him first.

Through flashbacks we learn that Robert and his partner Andrew are brilliant genetic scientists working on a secret research project to develop accelerated healing for the military. What they discover is something completely unexpected - a way to bring back the dead.

Robert realizes the danger of the discovery and wants to shut down the project and destroy the research, hoping it will never see the light of day. Andrew however has other plans for his serum. He is taken over by visions of fame and greed and will not stop until his dreams are realized.

Detective Love remains skeptical to Robert's story. But in the end, Robert does something that will leave Detective Love with only one choice...and that is to believe.



(L TO R) JON RAITT, REESE ALEXANDER & KEYAN OHTSJI IN SERUM 1831



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Director's Statement

As I was reading this script originally titled "Dead", I couldn't help but notice the parallels between this story and the classic tale of Frankenstein. In many ways, these stories are similar; the "mad" scientist, the creature brought back to life after his death, and the ethical conflict about playing "god". It is with these similarities in mind that I have decided to change the title of this film to Serum 1831, and to that effect, I would like to present this story as an homage to the classic story first published in 1831, with a modern day twist.

I believe I achieved my goal in setting the tone for this film as a simple contrast between life and death, with an undertone mimicking the ethical struggle between the beliefs of today's society and that of the corporate world, where profits reign supreme.

Ultimately I wanted to make a short film that was a complete package, meaning a distinct beginning, middle and a real ending. No big moral message, but something strong on entertainment. Something that will take the viewer away from the mundane everyday, if only for 15 minutes.

This short film was a real treat to direct. The performers were spectacular, and brought to life the characters in a way that I couldn't imagine. The crew was outstanding, donating a complete weekend of their time to make my vision a reality. The chance to utilize the resources and expertise in post-production usually reserved for multi-million dollar productions was the icing on the cake. All of these people pulling together to bring my vision to life is truly an experience I will cherish forever, and one that speaks for itself in the final product of Serum 1831.





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Production Diary

Serum 1831 was a short film written by Larry Koch originally entitled "Dead", and in 2008, was chosen by the Director's Guild of Canada, B.C District Council and British Columbia Film as one of 5 films granted a 2009 Kick Start Award of \$20,000.00 to bring the story to life.

During the re-writing sessions, Director Anand Kanna noted a few similarities between the story and that of the classic Mary Shelley tale "Frankenstein". Both had the mad scientist, the laboratory, and the horrific notion of bringing back the dead. After a little retooling, it was decided to change the name of the film to "Serum 1831", and film the piece as an homage to "Frankenstein", originally published in 1831. The script was ready to submit to the DGC for consideration for a Kick Start Award.

But the Serum 1831 almost never made it to the application stage for the Kick Start Award. The application was coming along smoothly, with all of the creative and financial people on board. But days prior to the application deadline, two key members of the team dropped out, leaving the production without a Producer and a Director's Mentor, both key requirements for the application.

After some last minute scrambling, and pleading by Director Anand Kanna, a Mentor and a Producer was found. On a rainy morning in September, hours before the deadline, the application was handed into the DGC offices in Vancouver.

6 weeks later, Anand received the call that he, along with his team, had been chosen as one of 2009's Kick Start Award recipients. Pre-production started immediately, as locations were scouted and selected, crew was signed up and sets started to be designed.

January rolled around and the production was ramping up, getting ready for a February shoot. The team figured February would make the best possible filming dates, as it is generally slow in the Vancouver Film industry in February and crew and equipment could be had for a relatively low cost. And if problems arose, the team would have 10 months to complete the film.

Originally, it was planned to film this short on the Panasonic HVX-200 digital video camera. It afforded us an inexpensive option, as a friend of the Director has one and would be the operator as well, and the post-production work would be relatively easy, as the format has been a reliable one over the past few years. However, our new Director of Photography really started to push the Red camera system as the way to go. After a few weeks of research, hearing all of the pros and cons of the technology, and shuffling the budget to accommodate the rental of the camera, digital storage and management teams, it was decided that Red was the way to go.



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Casting got underway at the beginning of February, with the focus on finding a strong, Asian actor to play the lead role of Robert Lee. The second performer to audition was Kevan Ohtsji, a veteran of Vancouver film and television. After his audition, there was no need to see and other options, although we did. Kevan nailed the part and brought a cool, calculated uneasiness that completed the character nicely.

After a few auditions, I walked Shaw Madson to audition for the part of Andrew Walker. Shaw had the right look and brought a strong presence that would work nicely opposite Kevan.

The role of Alice was also cast after 1 audition. Denyc came into the room and left all she had on the audition floor. There was no doubt that she earned the role of Alice.

It seems Reese Alexander was made for the role of jaded Detective Love. The swagger he had during the audition, the attitude and the presence he commanded embodied Detective Love.

With the cast, crew and filming format chosen, and the last minute scramble for someone licensed to drive a 10-ton truck with air brakes, everyone gathered at the Vancouver Police Museum on February 22nd to begin filming Serum 1831. The Crew was amazing. Talented, hard working and a pleasure to work with. With the professionalism on set, one could easily mistake the production for a million dollar Hollywood shoot, not a low budget short film. Everything went off without a hitch, filming scenes in the morgue, autopsy room and in the unused forensics lab in the basement on the near 100-year-old building. The next day, everyone re-convened to film the second part of the film at a sound stage in Burnaby. After a 2-day film shoot, the production wrapped with enough time for everyone to get home to see the end of the Academy Awards. Nice.

It was time to hand off the project to the editor, Alan Bartolic. Under Alan's guidance, the film took on a whole new look. Incorporating flash cuts and speed changes throughout the film, Alan was able to take the already present uneasiness in the film and ramp it up even further, taking it to another level. Sound design from Post Modern Sound and colour grading from Finale Editworks completed the film, and three months after it went into the edit room, the project was completed and ready to view.





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Anand Kanna - Director



Born and raised in Vancouver, British Columbia, Anand plunged himself into the world of film making right after high school. His career has evolved from the world of corporate videos into the world of feature films over the span of 14 years.

After completing the Film Studies program at Columbia Academy, Anand threw himself into the burgeoning Vancouver film scene as a production assistant. He then worked his way up to an Assistant Locations Manager for major network shows and feature films. Soon after, he realized that he needed to direct and had to find a way to do it. So he changed gears and started working as a location scout. This allowed him the freedom to start writing his own material, and eventually start pursuing his passion...directing.

In 2002, Anand released his first project, a short film called *Breaking Free*, adapted from a short story written by Lawrence Page. Shortly after it's release, he began writing the spoof *Petty Crimes Unit*, which came to the screen in 2004. Anand followed that up with the short film *Alternative Dispute Resolution* in 2007, and in 2008, he was named one of the recipients of the DGC's Kick Start Award, winning \$20,000 to bring his next short film, "Serum 1831" to the screen.

His finesse, talent and laid-back attitude have garnered Anand a strong fan base. Many of which have offered their professional assistance in helping Anand see his projects to the big screen.

Geoff Teoli - Producer



Serum 1831 marks Geoff's second producing effort behind the successful 2007 short film *Alternative Dispute Resolution*.

The multi-faceted Teoli began his career in film as a Location Manager most recently working on films such as *Cat's and Dog's 2*, *Married Life*, *The Fog*, *Scary Movie 3* & *Scary Movie 4*. In addition, his work for five years on the Canadian television series *DaVinci's Inquest* earned him two nominations for the DGC award for best team achievement for dramatic television series.

Geoff is alumnus of the Feature Film Producers Program at the Canadian Screen Training Centre and of the Marketing Management and Small Business Development Diploma Program at the British Columbia Institute of Technology.



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Kevan Ohtsji - "Robert Lee"

This sultry, young Canadian-born Japanese is one of the fresh new faces to show up on your TV screen. With his traditional Japanese good looks and a natural acting talent, he can steal your heart off and onscreen. After many years of hard work and determination, Kevan has claimed one of the few slots for Asian actors in the movie industry.

Born and raised in Burnaby, BC, he began studying his craft seriously as a teenager and at the age of seventeen, garnered his first role in Christophe Gans' *Crying Freeman*. The years following, Kevan delved deeper, studying mercilessly and embarking on such shows as *Smallville*, *The Butterfly Effect*, and *Stargate SG-1*. Working opposite the likes of Morgan Freeman, Neil Simon, and Jeff Daniels, Kevan can count himself a full-fledged thespian.

When asked why he chose acting as a career, the Vancouverite didn't even hesitate to answer, 'I think it's the largest medium in changing people...and people change the world.' And of course, he enjoys it, he says with a laugh. 'Each character is a puzzle and it's fun finding that particular part of myself and bringing it out.'

Written up in numerous magazines and trade journals, this versatile and charismatic young actor continues to feed his work with a vibrant passion for life. Funny, courteous, smart, realistic, handsome...this full package is going places.

Shaw Madson - "Andrew Walker"



Shaw Madson grew up in Invermere BC where his first steps into the world of performance came with landing the role as "The King" in a school play in Grade 2. Leaving Invermere to the west coast Shaw, spent Grade 11 and 12, also involved in theatre in such productions as *Guys and Dolls* and a lead role as Kenickie in *Grease*, which won him the Oxley Drama Award. After graduation Shaw accepted a Snowboarding Instructor position in Austria, where he taught internationally for a year. He came home to Toronto where he briefly stayed for six months to leave again for Europe where he modeled internationally in Milan and Germany. Returning to Canada, Shaw based himself in Toronto, where he

started a dedicated study of his craft.



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Landing a consortium of work in commercials and indie projects, Shaw landed his first major film role as Chad Macintosh in *The Skulls*. In 2003 Shaw moved back to the west coast basing himself out of Vancouver. Wanting to have a more complete understanding of film, Shaw attended Vancouver Film School. While at VFS Shaw starred in a handful of shorts, one of which at the direction of Dan Lee West, won two Leo Awards. After graduating, Shaw worked as a professional videographer and camera man for various casting studios and freelance projects to support himself as he landed roles in local series such as *Battlestar Galactica*, *Men in Trees*, *Smallville* and *Stargate* to name a few.

Shaw currently lives and works in Vancouver traveling the provinces as a Corporate Ambassador to several major companies.



Reese Alexander - "Detective Love"

This versatile actor brings a strong repertoire with him that keeps growing with every production he becomes a part of. From numerous appearances in all different genres of feature films and television series, Reese turns out memorable performance after memorable performance. Catch Reese as the skeptical Detective Love in *Serum 1831*.



Denyc

Spending her formative years excelling in theatre and dance, Denyc has recently broken out onto the thriving Vancouver film scene receiving attention for her roles in numerous feature films. From creating her own shows for Internet broadcasting, to landing lead roles, Denyc is a dedicated artist who continues her studies with the very best at the prestigious Vancouver acting school, Schoolcreative.

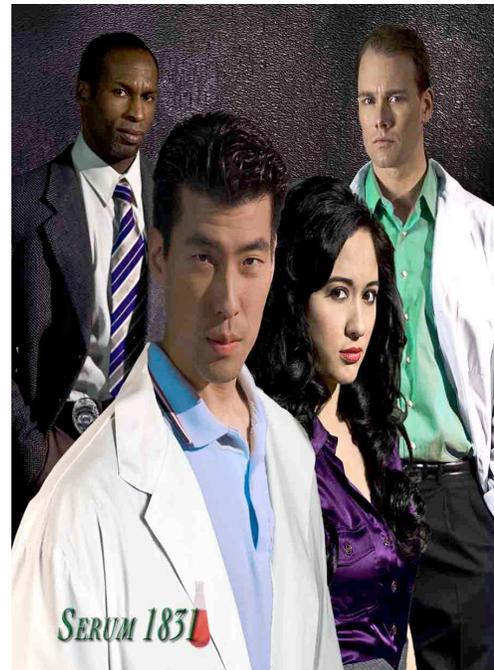
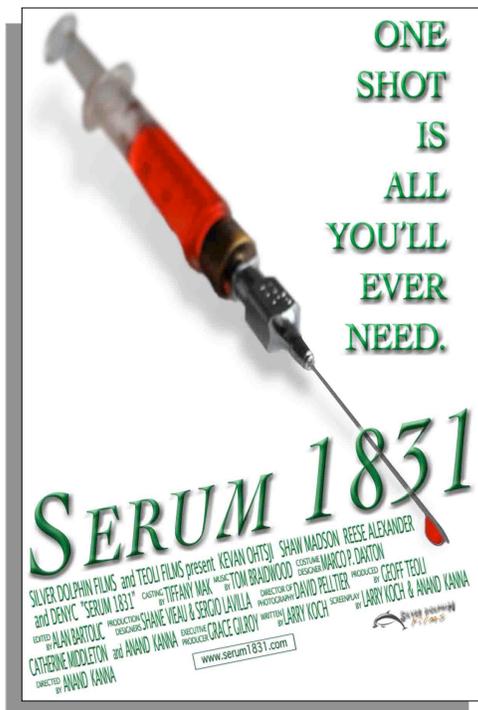


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The Cast

Robert Lee	Kevan Ohtsji
Andrew Walker	Shaw Madson
Detective Love	Reese Alexander
Alice Lee	Denyc
Morgue Attendant	Jon Raitt
Police Officer #1	Bruce Cutayne
Police Officer #2	Arun Dawit
Paramedic #1	Colleen Cutayne
Paramedic #2	Daniel Flemming





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The Crew

Production Manager	Monty Bannister
Director's Mentor	Tom Braidwood
First Assistant Director	Shea Rowan
Second Assistant Director	Danielle Poudrier
Associate Producers	Tom Braidwood & Anu Dawit-Kanna
Post Production Supervisor	Alan Bartolic
Re-Recording Mixers	Greg Stewart & Ian Emberton
Script Supervisor	Alexandra Pacheco
Gaffer	Christian Schauz
Lighting Best Boy	Kevin Arnone
Lamp Operator	Ryan Owen Cory Ketchum
Key & Dolly Grip	Brittany D. Allan
On Set Dresser	Shannon Corrie
Prop Master	Nick Dibley
Camera Operator	David Pelletier
First Camera Assistant	Darren Joseph
Second Camera Assistant	Lynn Wee
Additional Camera Assistant	Kathryne Racich
Stills Photographer	Goga Bayat
Data Management Supervisor	Galen Fletcher
Data Management Technician	Matthew Lyons
Sound Mixer	James Kusan
Boom Operator	Tony "da Boom" Wyman
Computer Playback	Vincent dela Luna
Locations Manager	Daniel Kuzmenko
Key & Location Production Assistants	Bill Gauthier, Jill Kabush, Andy Kallstrom, & Daniel Flemming
Production Accountant	Jane Pearson
Production Coordinator	Hanna DeBeer
Key Make-up Artists	Tina Louise Teoli & Michelle Lemieux
Contact Lens Technician	Marcine Peter
Assistant Costume Designer	Marlies Davies
Post Production Sound Supervisor	Linda McAteer
Dialogue Editor & ADR Mixer	Roger Morris
Supervising Sound Designer	Ian Emberton
Foley Engineer	Rick Senechal
Foley Artist	Don Harrison
Construction Coordinator	Lyall Heighton
Transportation Coordinators	Dean Rama & Ron Lacroix
Casting Assistant	Kara Eide
Animal Wrangler & Trainers	Ian Doig, Grace MacLeod, Bonnie Nicholls & Sarah Nicholls
Catering	Location Caterers
Craft Service	Renee Bella
Post Production Facility Supervisor	Don Thompson
Post Production Project Manager	Michelle Craig
Editor / Colourist	Allan Pinvidic
Clearances	Victoria James