

CRUDE

A Short Eco-thriller

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PRODUCTIONS



RED RUG PRODUCTIONS PRESENTS

CRUDE

oil and time are running out...

KATE BRAITHWAITE
CENGIZ DERSIS
RUPERT FRAZER
MICHELLE GREENIDGE



WRITTEN & PRODUCED BY SINA BOWYER DIRECTED BY CHARLES JOSLAIN PRODUCED BY PETER JONAS EDITED BY CRAIG COOLE
DIRECTOR OF PHOTOGRAPHY THEO RIBEIRO & KEIDRYCH WASLEY MUSIC BY FRANKLYN SMALL ASSISTANT DIRECTOR NAUAN BARROS
SOUND DESIGN CAL OWEN & NICK O'BRIEN 2ND UNIT CAMERA SEB SOLBERG COLOUR DESIGN REBECCA GOODEVE SPECIAL EFFECTS JAMES LEE

www.redrugproductions.com

It is rare to have the opportunity to tell a story that is interesting, intriguing, moving...and can also carry a message. Charles Joslain – Director





The Backstory to Crude

Ten years ago in Nigeria, a frustrated English oil engineer found intimacy with Aisha, a local girl working security night shifts at a Fuel Corp oil refinery.

Were Gabriel and Aisha ever a couple? Whether they spent one night together or met secretly over months, their liaison was mismatched and tragic. An unplanned pregnancy, a child lost, and their separate departures from a poisoned province of countless shattered lives.

Ten years on, the oil giants still freely exploit, pollute and prosper in the Delta, complicit in a cover-up smoothed over by the Nigerian government and military.

Aisha and Gabriel's loss re-unites them over thousands of miles in a common goal: Direct and Violent Action.

if Bruce Beaumont ever felt any guilt when he was heading up the Fuel Corp HQ in the Niger Delta, he has every semblance of professional pride in his current role as the CEO of UK regional operations.

Someone in such a high ranking position is prone to receiving threats on his life, but Beaumont is too busy... too arrogant, to pay attention.

An Oil Boss with a questionable past



A Journalist interviews an eco-activist

Chloe Meyers is a highly driven journalist who works for an eco news channel, and she's been following extreme eco-activist Gabriel. When she is invited to go out to the latest of Gabriel's hideouts to interview him, Chloe will risk everything for the chance of getting the scoop.



I am nothing, nobody, purely a message.



An armed response unit are assigned to Gabriel. But every time they've got close... he's eluded them.



Cengiz Dervis on CRUDE'S theme:
This film is focused on what's going on in the world with globalisation and corporate greed, so it's very close to my heart. It's going to be very exciting to watch.

Kate Braithwaite on filming Crude:

Working on the set of Crude was incredible! The tree house was a crazy experience, allowing only 7 people up... but it was great as it forced us to work together and be very aware of everything around us. Taking responsibility for our kit and selves and making sure we were ready to shoot!

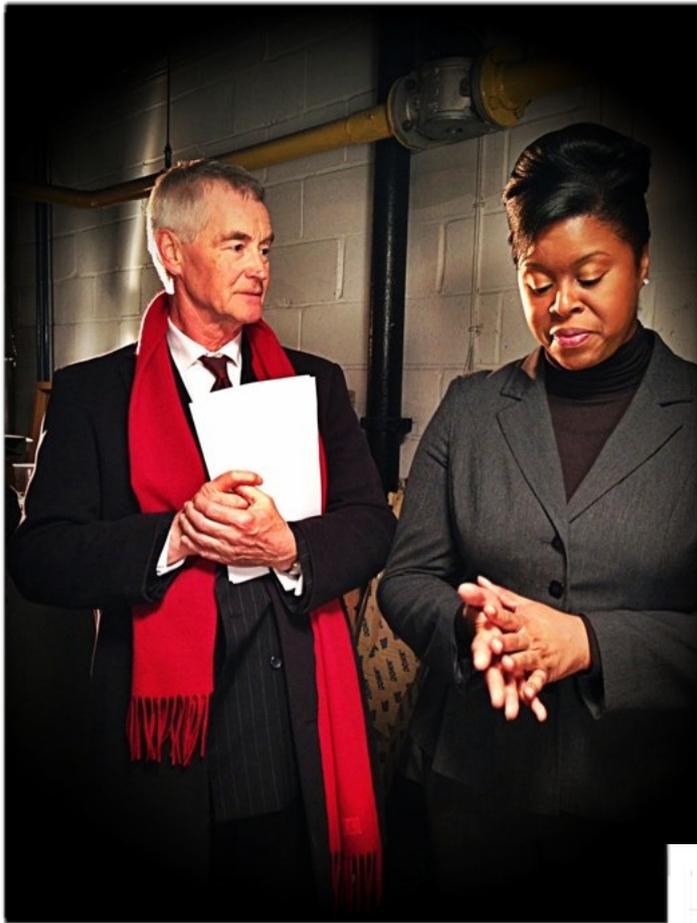
Sina Bowyer (screenwriter):

I wanted to build the multi-layered character of Chloe: her sense of adventure, her resourcefulness and her conflicting motives. As we learn of Chloe's background and wonder how much she knows, ultimately the viewer will have to decide whether she is the victim or the agitator.

Behind the Scenes - the Oil Boss and Aisha shoot



Technicolor's boiler-room



Rupert and Michelle between takes

Working with the very talented actress Michelle in the genuinely terrifying location of Kodak's dingy boiler room undoubtedly pushed my character to another level. **Rupert Frazer**

It was an absolute privilege to work with the fantastic Rupert Frazer. We clicked from the moment we met and playing opposite such a consummate professional made the role of "Aisha," all the more rewarding. **Michelle Greenidge**



In the lobby of "Fuel Corp", L to R: Saif Al-Warith (chauffeur), Sina Bowyer (producer) and Rupert Frazer.



Charlie Joslain directs the Oil Boss extras with DOP Keidrych Wasley

Behind the Scenes - the Woodland Shoot



Stefan Rehak on rope safety



Theo Ribeiro as Cinematographer



Stepan Kozlov as AC



Armed Response actor Raj Ladher tackles the rain



Nauan Barros AD with Charlie Joslain



Cengiz Dervis in make-up with Louise Smith



Gaffer Jarrod Bryant



Nick O'Brien on sound



Jenny Borcea with Mariola Jaworska

Why did we make this film?

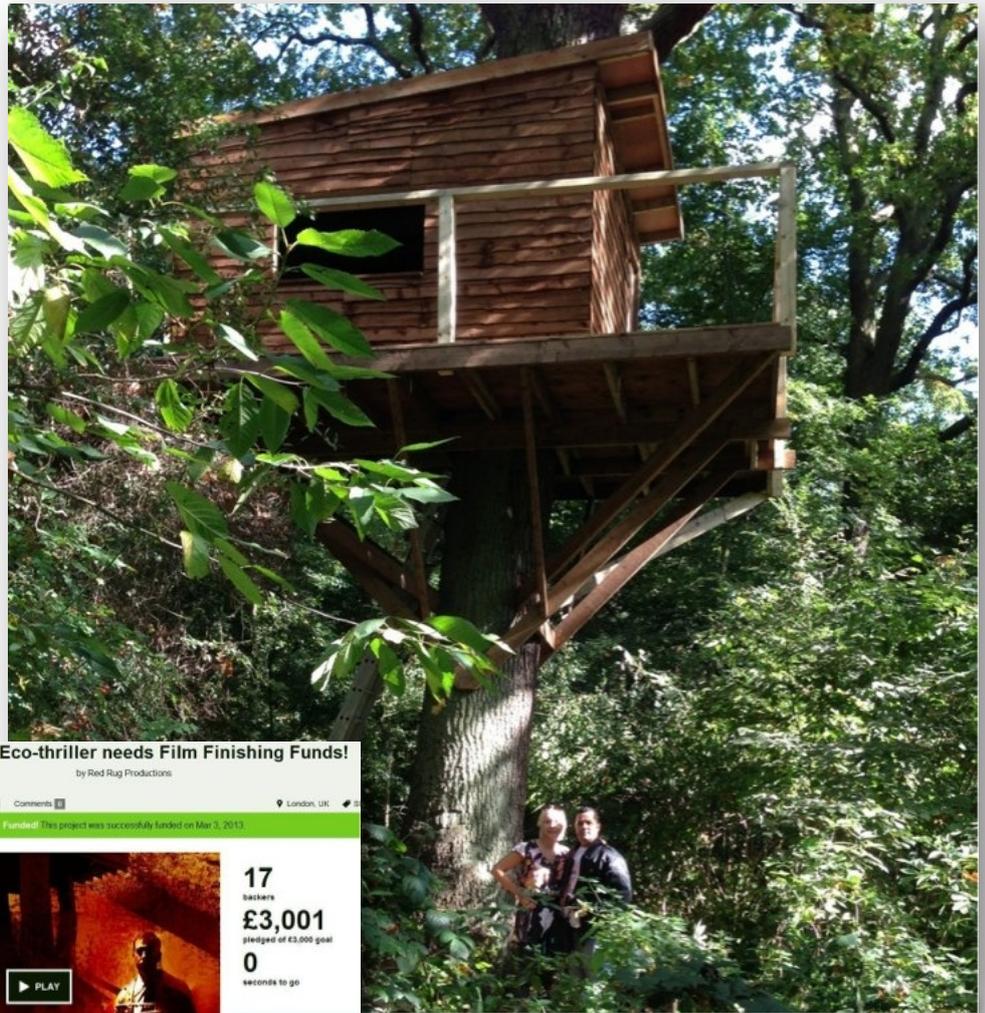
The story behind *Crude* was motivated by the desire to make a short film with a strong topical hook that would both attract the attention of film festivals and raise awareness of oil pollution. As short films rarely make a profit, we wanted to be sure that our time and investors' money would pay off, and at the same time give us experience of making a film that will position us well for producing our first feature.

Crude has involved fifty five international cast and crew, some of whom are award winners, we've run two fund-raising campaigns via Kickstarter and Indiegogo, with a total budget of £16,000. A Big Lottery award of £5000 was granted to build a 4 meter high nature hide for use by nature lovers and school groups in Perivale Wood. The plan was that we'd raise the money and oversee the build, so long as we could use it as a film set for four days. Our only lavish set, so it had to be special...

This production has involved tricky negotiations over location access, much free work done by talented people who already work ridiculously long hours in the industry, free props were lent and given, we filmed through some predictably unpleasant British weather... and it is with much relief that after over 18 months we are done!

Sina Bowyer & Peter Jonas
(the producers)

Top right: under the nature hide the day it was completed.



Eco-thriller needs Film Finishing Funds!
by Red Rug Productions

Comments 0 London, UK

✓ funded This project was successfully funded on Mar 2, 2013.

17 backers
£3,001 pledged of £3,000 goal
0 seconds to go

Friday, October 12, 2012

www.ealinggazette.co.uk

Film-makers' appeal for cash in return for a lasting legacy

EALING: Thriller will benefit local groups long after shooting has finished

by **Poppy Bradbury**
poppy.bradbury@ealinggazette.co.uk

A SCREENWRITER needs help to raise funds for a short film to be shot at Perivale Wood which she hopes could take her to European film festivals.

And in return, the private nature reserve will transform a tree house built specially for the film into a canopy hide which can be used by nature lovers, scout groups and schoolchildren long after filming is complete.

Producer Sina Bowyer, of Westcott Crescent, Hanwell, needs at least £10,000 to create the set and props, film and edit the 20-minute environmental thriller, entitled *The Call*.

The short is about a woman journalist, played by Ealing actress Natalie Hughes, who interviews eco-outlaw Gabriel who is hiding in a tree house. Meanwhile, a mother who lost her baby to oil pollution in

the Niger Delta seeks revenge and kidnaps an oil magnate in London.

The film could be completed by the end of November, in time for submissions for the Berlin Film Festival and Baftas next year.

Ms Bowyer, who is working alongside her partner Peter Jonas as production designer and co-producer, says she is just about to sign a well-known actor to play the oil magnate.

She said: "We want the community to get behind us. It's based in Ealing and Perivale Wood will benefit from the new canopy. They want to expand on the community side of their work and get more groups involved and kids with special needs."

Sheetal Sanghani, of the Selborne Society which owns the woodland, appealed for donations in an online trailer: "Being involved in the making of *The Call* has been something new and quite exciting for us.

"If [the hide] will be used by nature lovers and especially children who come here well after the filming is



MAKING A CALL: Location manager Sheetal Sanghani, producer Sina Bowyer and production designer Peter Jonas, and (left) the locked gate to Perivale Wood

Photo by Matt Grayson 08.2012 2528_6 www.bowyerfilms.co.uk

done. So please join us for the adventure and give generously."

Half of the film will be shot five metres above ground in the tree house, which Ms Bowyer says will be a challenge, and other parts filmed in nearby offices of Technicolor Creative Services in Perivale Park industrial estate.

Ms Bowyer graduated in screenwriting at Royal Holloway University in 2005. She has written numerous scripts but this is her first time producing her own film.

She added: "It's very hard to break into the industry so we need all the help we can get. My ambition is to

write and produce my own scripts and have some control over them by making them myself and selling other high budget ones to a studio.

To watch the trailer and donate online, visit www.indiegogo.com/theCall2012.



Above: The Ealing Gazette has covered our story.



LOTTERY FUNDED

THE REAL PRODUCTION OF CRUDE

OIL COMPANIES HAVE EXPLOITED NIGERIA'S WEAK REGULATORY SYSTEM FOR TOO LONG. THEY DO NOT ADEQUATELY PREVENT ENVIRONMENTAL DAMAGE AND FREQUENTLY FAIL TO ADDRESS THE DEVASTATING IMPACT THEIR BAD PRACTICE HAS ON PEOPLE'S LIVES.

AMNESTY INTERNATIONAL



The oil based civilisation has gone on for about 200 years and it's not going to last an eternity. Oil should be left in the soil! We need to move from fossil fuel driven production to world renewable energy.”

Nmimmo Bassey - Chair of Oil Watch International

Arguably, the violent conflict in the Niger Delta is a result of accumulated grievances related to the resource curse. The conflict is a complex struggle for equitable management of oil revenues and for a responsive manner of oil exploitation that minimises environmental degradation.

NEITI Nigeria Extractive Industries
Transparency Initiative

Not only have the people of the Niger Delta had to live with the disastrous effects of oil, but they have been routinely blamed for most of the spillages and theft. Nigeria says it is losing 400 thousand barrels of oil a day to sabotage, theft and lost production. Poverty must be addressed. Community leaders across the Delta want licences to set up small scale legal refineries that would provide diesel for local consumption. This, they say, would create jobs, stop much of the pollution and bring real development.

John Vidal - Environmental Editor, The Guardian