



# THIRD WORLD MAN

ABSOLUTE CONTENT PRESENTS A SHORT FILM DIRECTED BY BRAD SAYERS BASED ON A SCREENPLAY BY IAN DAVID

ELECTRONIC PRESS KIT

AbsoluteContent.

# LOGLINE

A scene from the movie 'Third World Man' showing a man in a brown shirt talking to several men in military-style clothing in a warehouse. A military jeep is in the background.

In a world of moral uncertainty, can the actions of one affect the lives of many?

Who is this Third World Man?

# SYNOPSIS

Third World Man is a political thriller about Roderick Glaumo, an Australian investigator sent to Sudan by the UN to look into the theft of food and medical aid. Roderick suspects that the local warlord Alphonsus is involved, and wants to set up a meeting. He believes he can reason with Alphonsus. Colin Finch, Roderick's contact in Khartoum, warns him about the warlord's murderous past, but Rod's hubris gets the better of him.

Third World Man (TWM) deals with harsh realities and unpalatable truths. I have always been interested in the moral choices people make. TWM was an opportunity to explore this territory through the genre of the political thriller.

TWM was born out of conversations I had with screenwriter Ian David. We shared a common interest in social justice and were both interested in stories about white collar corruption in developing countries, and about the decisions that were made in these circumstances. The characters in TWM are faced with the unforgiving, indiscriminate nature of corruption and its ability to distort moral ideals.

TWM deals with the politics of supplying food and medical aid to displaced refugees, and how such politics can be rife with exploitation and corruption. At this point of intersection, a society's moral structure collapses. TWM explores the psychological pressures and ethical choices of Roderick Glaumo, Colin Finch and Alphonsus, in an environment of moral uncertainty. Our hero, Rod, wants to affect positive outcomes and yet he is unsure who to trust. He gets in too deep and doesn't know how to get out.

TWM moves from the isolated desert region of Sudan to a UN office in Khartoum, a defunct restaurant kitchen, and then back into the desert. The desert is constantly shifting, a place where geological change takes place almost beyond perception. This was a beautiful metaphor for TWM.

Stylistically, I have tried to retain a sense of classicism in my choice of composition and coverage, and in my use of naturalism, with its grit and viscerality, and in performance style, scratching the environment back to something very raw. Sudan has these qualities. It's this world of tragedy and hopelessness that Rod, Finch and Alphonsus inhabit in TWM. They are all third world men, surviving within, and because of, the decay of developing Sudan and the UN web that suspends them all. And they all have their reasons for doing what they do. TWM is about the complexities of being human in a forever shifting moral landscape. Brad Sayers

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*“Rod wants to affect positive outcomes and yet he is unsure who to trust. He gets in too deep and doesn't know how to get out.”*

# DIRECTOR'S STATEMENT

*“The idea of bringing the Sudanese desert to life in locations in and around Sydney was intriguing.”*

*“The corruption brought about by war is an ongoing occurrence in countries around the world. TWM explores the underlying motivations behind the people who take advantage of this fracturing, and the people who try to counter it.”*

*“Making films is such a collaborative process. It involves a diverse range of people with incredible skills and sensibilities. I feel that what we have captured with TWM is far greater than the sum of its parts - and it's a great story as well.”*

# EXECUTIVE PRODUCER'S STATEMENT

The idea of bringing the Sudanese desert to life in locations in and around Sydney was intriguing. I was also keen to work with a group of Sudanese Australians who had first hand experience of the atrocities of civil war that are still unfolding today. We not only approached local casting agents but also met with Sudanese locals, and we eventually cast our Miltia group and Thief. We finally cast two Sierra Leonians, a Haitian, and a range of Sudanese, who became technical and language advisors on the project. Even the Sudanese actors were amazed at how real the sets looked. Because there are so many dialects in Sudan we had to settle on one. Dinka was our chosen language, with translations of key dialogue by our Sudanese actors was paramount to the authenticity of TWM.

The corruption brought about by war is an ongoing occurrence in countries around the world. The exploitation of the desperate and the powerless has a long history, from blackmarket medical supplies smuggled through Austria in WW2, to arms deals in Indo China, and the theft of aid shipments bound for Syrian refugees. Why do situations such as these unfold? How do they take place? Who are the main players in this deadly game? Who benefits and why is this behaviour so prevalent? TWM explores the underlying motivations behind the people who take advantage of this fracturing, and the people who try to counter it.

The scale of a short film project like TWM requires a team who know and understand the pressures involved with working with limited resources over long hours to deliver outstanding results. The crew we have assembled for TWM have worked together on countless commercial projects and have developed short-hand communication and trust that is only possible after spending many, many hours on set together.

Retaining the high standards upheld by works and practices of intellectual and artistic rigour, TWM exemplifies innovative cultural and class boundary-breaking. This is not only evident in the story it tells - white collar corruption in developing countries - but also in the filmmaking process during which we brought together people from all walks of life. Making films is such a collaborative process. It involves a diverse range of people with incredible skills and sensibilities. I feel that what we have captured with TWM is far greater than the sum of its parts - and it's a great story as well. Alastair Fysh

# PROCESS



Brad's ongoing collaboration with renowned screenwriter Ian David has been extremely rewarding. It has been a fluid and pragmatic journey. Ian's beautifully crafted screenplay captures a world that is familiar yet strange. With TWM, Ian managed to write a short political thriller with depth and resonance that looks at human behaviour in a moral void.

The problem was how to bring the gritty world of Sudan to life in Sydney with little time and very limited resources. The production team, led by Alastair Fysh and Lee-Ann Hyman, managed to secure the use of Manly Barracks in Sydney's north, the setting for the warehouse, UN Office and defunct kitchen sequences. Filmed with the permission of the Woromi people, Stockton Beach was used for the aerial footage and establishing material.

We assembled a crew with whom we've worked on countless TV commercials and online film projects. Cinematographer Emilio Abbonizio has been an ongoing force, bringing his practice of broad strokes and a refined palette to marvellous effect in TWM. Art Director Anthony Fletcher immediately knew he had his work cut out for him when discussions involved dumping tonnes of sand into a warehouse in Manly, and driving a fully laden militia vehicle rigged with a 30 calibre gun through the sand dunes of Stockton Beach. Fletch found some incredible solutions to mind boggling problems. Costume Designer Jess Angel created one of the most mesmerising wardrobes for our militia group, and Emma Bartik brought the art of scar application to another level. Editor Kent Hau established a pace and tone that perfectly captures the tension of navigating the complex relationships of corrupt Sudan, while Sound Designer Justin Flynn brought a richly-coloured mood to the entire piece through his brilliant textural considerations and music use. Our colourist and visual effects maestro Matt Fezz added the finishing touches with a layer of grit and sticky realism to the world that is TWM.



The Thief

# PROCESS CONT.

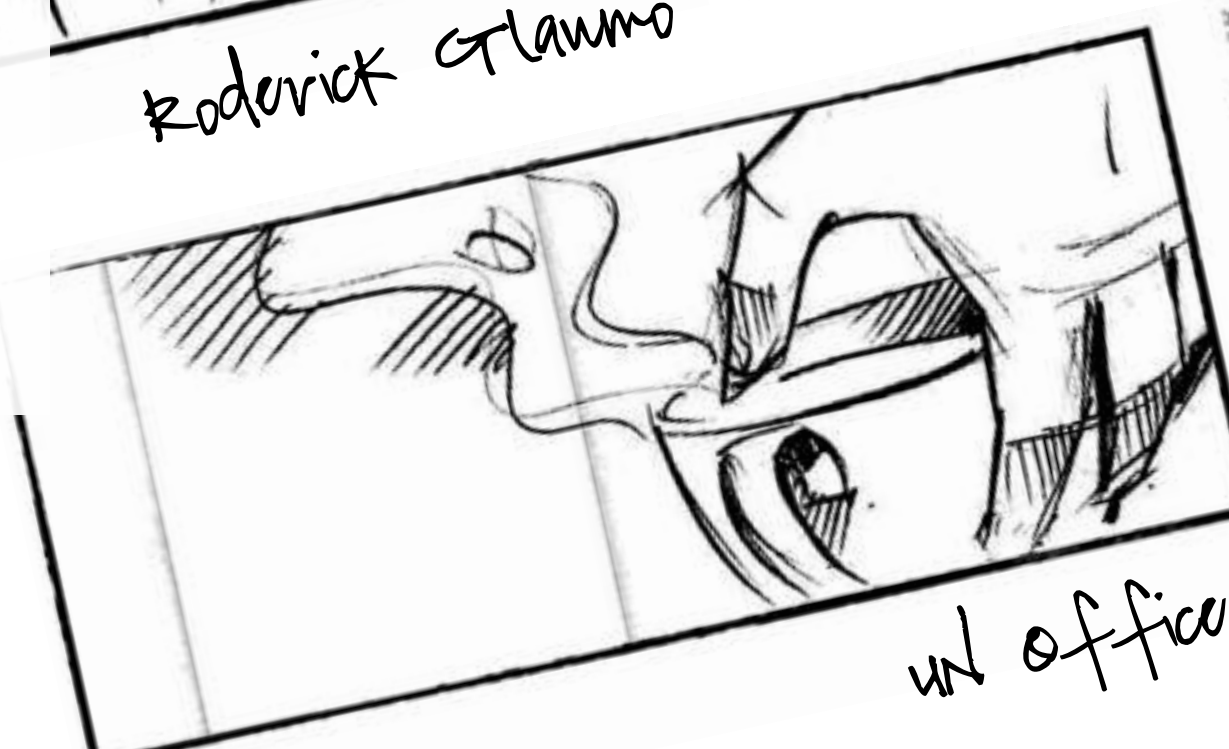
We brought together a remarkable cast who perfectly embodied the world of TWM. Brad had always imagined award-winning actor Chris Haywood as playing the UN operative Colin Finch, and it was such an honour to have Chris on board the production. Chris is such a remarkable performer and he brought so much to this project.

Gareth Rickards, who played Roderick Glaumo, found such integrity and drive in a character whose hubris overrides any sense of danger. Elijah Williams and David Denis, who play Alphonsus and Warlord 1 respectively, found a new style of menace in their characterisations of Sudanese militia.

The greater militia group, and our thief, Chol Marial, brought good nature, steadiness, and authenticity to the project. For guys who had never performed in front of the camera, they managed to create truly frightening portrayals.

Presenting a simple but complex story in a tone that was unsettling was something Brad was trying to bring to the performance style in TWM. Through the director's use of restrained delivery and stillness, the context begins to dictate emotion.

Brad understands the value of finding simple solutions to complex problems, and how to express creative ideas through the clever use of limited resources. Pre-planning is crucial when developing any film project, and Brad had the capacity to refine and expand on the vision Ian had developed in his screenplay of TWM. This has been a truly rewarding process.



# CAST BIOS



**CHRIS HAYWOOD**  
as Colin Finch

Chris Haywood is the accidental actor of Australian films: as a man who never planned to be an actor, he has had one of the longest careers in modern Australian film. Spanning almost 40 years, he has appeared in many classic Aussie films and become one of our best-loved character actors.

Film & TV credits include: *The Cars That Ate Paris*, *Newsfront*, *In Search of Anna*, *Kostas*, *Breaker Morant*, *Razorback*, *Running on Empty*, *Man of Flowers*, *Quigley Down Under*, *The Clinic*, *Freedom*, *Lonely Hearts*, *The Man From Snowy River*, *Strikebound*, *Malcolm*, *Secret City*, *Rake*, *Redfern Now*, *Top of the Lake*, *The Pacific*, *My Place*, *Roots*, *Blackjack*, *Grass*, *Backburner*, *Water Rats*, *Boys From The Bush*, *A Good Thing Going*, & *Waterfront* to name a few.

His performances have been honoured with three Awards from the Australian Film Institute (from a total of eight nominations) for his roles in the feature films *A Street to Die* and *Emerald City*, and for television in *Stingers* as well as the Film Critics Circle Award for *Kiss or Kill* and the Asian Film Festival Award for *In Search of Anna*. Chris garnered three Logie Awards for his work on television-for *Essington*, *Good Thing Going* and *Janus*.



**GARETH RICKARDS**  
as Roderick Glaumo

Gareth Rickards is a graduate of Theatre Nepean and has been an active participant in the Sydney theatre scene. He is an associate artist of Clockfire Theatre Co., an award winning theatre collective which has produced shows in Australia and Turkey, and also spent a year with the South London Theatre Company.

For television Gareth has appeared in guest roles on *Home and Away*, *Secret City* and *Wonderland*, he also featured in the Emmy Award winning HBO miniseries *The Pacific*.

Gareth's most recent feature, *ROUGH STUFF*, is currently screening in cinemas around Australia.



**ELIJAH WILLIAMS**  
as Alphonsus

Elijah Williams is an actor and singer. Elijah has trained primarily at Bakehouse Theatre with Suzanne Millar where he worked on the development of the multilingual work *Two Chairs* (crack!festival & ATYP) and appeared in *Black Jesus* at Kings Cross Theatre in 2016 which was Elijah's first leading stage role in Sydney.

Other credits include *A Land Beyond The River* (Storylines 2012 at NIDA & TRS Bondi), which was based in part upon his life and experiences. On screen Elijah appeared in the SBS television series *The Principal* directed by Kriv Stenders. Elijah recently appeared in Sport For Jove's production of *Antigone* and was recently nominated for Best Newcomer, Sydney Theatre Awards.



**DAVID DENIS**  
as Warlord 1

David Denis began dance training at fifteen years of age under the guidance of the Howard sisters at Sydney's Brent Street studios where he later completed the certificate IV in performing arts. David has just concluded a National Tour with The Ambassador group production *Ghost: The Musical*.

David appeared for Disney as in *The Lion King* for four years in Australia and on The West End, London. For GFO he has played Boom-Boom Johnson in *Legends!* and the role of Tyrone in *Kelley Abbey's Fame: The Musical*. For Opera Australia David featured as Seabee in *South Pacific*.

On screen David has played Jean-Michel Basquiat in Jim Sharman's film *Andy X*, and he worked with Peter Jackson on *King Kong* in the role of Taps.

In recent years, David has had success as a contemporary dancer working alongside Kylie Minogue, Natalie Bassingthwaite, Taylor Swift and Guy Sebastian. David is also a rapper, singer and song writer under the name Davey. He is currently working on his first solo EP.

# CREW BIOS



**BRAD SAYERS**  
Director / Producer

Brad is a director who is committed to retaining the high standards upheld by works of intellectual and artistic rigour. He thrives around good ideas and is committed to creating compelling visual stories with passion and pragmatism.

Brad has a broad range of experience in the film, television and digital environments having established production companies, directed over 100 TVCs, content pieces for multi-platform, broadcast and social campaigns, and managed teams of up to 50 people. Third World Man is his first short film.

Brad has directed and produced work for a range of commercial clients and has directed high-profile performers such as Jodie Gordon, Kate Ritchie, Simone Kessel, Yvonne Strahovski, Rachael Finch and Chris Haywood.

He has given guest lectures at Macquarie University for the Department of Media, Music and Cultural Studies. As crew he has worked on countless TVCs, Music Videos and documentaries such as Into The Fire about the Burning Man festival in Nevada, as well as feature films such as Ghostship and Peter Pan. He has also worked as a freelance saxophonist, arranger and teacher, playing in every setting imaginable. Brad is a Managing Partner at Absolute Content [absolutecontent.com.au](http://absolutecontent.com.au)



**IAN DAVID**  
Writer

Ian writes for both film and television. He graduated from the Australian Film Television and Radio School in 1984.

Ian won AFI Awards in 1989 and 1990 respectively for Best Mini-Series/Telemovie and Best Screenplay for a Mini Series/Telemovie for Police State And Police Crop, both for the ABC. Also for the ABC he went on to write Joh's Jury (1992) and Blue Murder (1995) which received the Logie Award for Most Outstanding Television Drama, AWGIE Award for Best Television Screenplay, AFI Award for Best Screenplay, NSW Premier' Literary Award for Best Screenplay and AFI Award for Best Television Drama.

Ian's other television credits include Bad Cop, Bad Cop (2002) a comedy series he created for the ABC, the mini-series adaptation of Robert Drewe memoir, The Shark Net (2003) for the ABC, The Saddle Club (2007), his original telemovie, Three Acts Of Murder (2009) for the ABC, Killing Time (2011) for TV1 and The Break (2012) for Foxtel.

Ian received the AFI's Byron Kennedy Award in 2001 and a Centennial Medal from the Commonwealth of Australia in 2003 for services to Australian society and film. In 2003 Ian represented Australian artists at UNESCO headquarters in Paris, with an address on cultural diversity. Ian was named as the inaugural Kit Denton Fellow at the 2007 AWGIE Awards.



**ALASTAIR FYSH**  
Executive Producer

Alastair ("Fyshy") has worked at many of the world's leading creative agencies such as Collett Dickenson & Pearce in London, Clemenger BBDO and DDB Sydney, collaborating with senior creatives across a broad range of categories.

He spent 3 years in marketing at McDonalds Australia and has worked at media agency OMD, and oOh! Media where he was National Sales Director for 7 years.

Fyshy has worked with brands such as Tourism Australia, Arnotts Campbell Group, Hyundai, J&J, Chrysler-Jeep, Audi, SC Johnson, Luna Park, Fuji Xerox, Amex, and has produced video content for CBA, KFC, Tourism Tasmania, Colgate, Glenfiddich and OKI.

When he's not producing you'll find him wide awake at 3am following the Premier League while eating fresh seafood and dreaming of Positano.

Alastair is a Managing Partner at Absolute Content.



**LEE-ANN HYMAN**  
Producer

Lee-Ann loves working with creative and talented teams to tell engaging and inspiring stories.

She has experience working across all platforms, from TVCs and online content to long form drama, reality and format TV.

She is passionate about working across all spectrums of production including the creative development of projects, the logistical, budgetary and problem-solving aspects, as well as working closely with clients.



# CREW BIOS



**EMILIO ABBONIZIO**  
Director of Photography

Emilio Abbonizio is a cinematographer /photographer living in Sydney, Australia, but working the world over. His career displays an astute understanding for story telling and for understanding a creative brief very quickly. From film work to commercials, music clips to long form television, Emilio has a wide range of skills and can adapt style to suit the project.

Winner of many awards for cinematography across a variety of genres, Emilio continues to excel in a competitive industry. The Australian Cinematographer's Society (ACS) has awarded Emilio several Gold awards for his work in 2015 and 2016. He has won many Gold International Promax awards for his work in Television Campaign work over many years including 5 gold awards in 2016.

"FMeat"- a film shot in Sydney Australia by Emilio Abbonizio won several cinematography awards.

"Best Cinematography Award" Sydney Indie Film Festival 2016  
"Best Cinematography Award and Best Australian Film" at the International Sci Fi Film Festival. 2016

"Best Cinematography Nomination" at the Montreal International Fantasia Film Festival



**ANTHONY FLETCHER**  
Art Director

Anthony (Fletch) Fletcher is a freelance art director working in Sydney.

A previous career in hospitality left him ill-equipped to deal with the problems and personalities involved in the film industry, yet he has persevered and now somehow manages to eke out a living working on TV commercials and the occasional film.

His interests in music and film have led him on to several projects outside the TV commercial arena. His most recent project was as co-writer and co-director of the music documentary 'Balkan Roots' which has just had its World Premiere at the Cinema On The Bayou film festival in Lafayette, Louisiana.



**KENT HAU**  
Editor

Kent is a Sydney-based video and film editor with 10 years' experience. He has edited a wide range of content including TVCs, branded content, broadcast, short films and many others.

He has had short films featured at the Sydney Film Festival, Palm Springs International Shortfest, Tropfest and Flickerfest. Recently he edited first feature length webseries "Skinford" due for release in 2017.



**JUSTIN FLYNN**  
Sound Designer

Justin has been working freelance for a long time. His credits encompass feature film work, series work as well as many commercial TVCs and promos.

Being able to deliver a product of the highest quality has always been his main objective, and this has served him well. He loves sound and the way it adds to the picture. A good sound mix can make or break any material.

# CREW BIOS



**JESSICA ANGEL**  
Costume Designer

Jessica Angel completed tertiary studies in fashion & textiles in 2002. She has been working as a stylist/costume designer for more than 15 years, and as an art director for 10 years, primarily in TVCs, but also in international & Australian film, TV series, and documentary. She has a special interest in character & historical costume.



**EMMA BARTIK**  
Hair & Make Up

Emma Bartik has been working professionally for more than seven years as a dual hair and makeup artist across multiple platforms including film, TV, fashion, editorial and advertising for both print and motion. Over this time she has acquired high profile clients such as Optus, Rebel, Harvey Norman, Domain, KFC, Woolworths, Allianz, Cenovis, Networks 10, 7 & 9, Fox Sports, ABC and SBS, The Voice Kids, X factor Australia and Mercedes Benz fashion week Sydney.

# TECHNICAL SPECIFICATIONS

English

11 minutes 34 seconds

16:9 Aspect Ratio (1:2.39 Letterboxed)

Apple Pro Res

5.1 Surround & Stereo

DCP, Quicktime, H264, Blue Ray



# PRODUCTION STILLS

## THIRD WORLD MAN

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# CONTACT

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