

BRYAN  
FERRITER

KAILEY  
PORTSMOUTH

NICK  
MILODRAGOVICH

PAULIE  
ROJAS

RYAN  
PFEIFFER

DAVID  
NOEL

A BRYAN FERRITER FILM

# CRIMSON WINTER



ONLY BLOOD WILL MEND A BROKEN HEART.

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# FILM INFORMATION

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Title: *Crimson Winter*

Theatrical Release: *January 26th, 2014*

DVD and Digital Release: *Q1 2014*

*Crimson Winter* is part one of an epic vampire trilogy.

Duration: 1 hour and 42 minutes

Language: English

Websites:

[www.crimson-winter.com](http://www.crimson-winter.com)

<https://www.facebook.com/crimsonwinter>

<http://www.imdb.com/title/tt2014198/>

Contact:

Isaac Marble - [isaacmarble@gmail.com](mailto:isaacmarble@gmail.com)

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## CAST & CREW

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Studios:

Interwoven Studios

Big Screen Entertainment

Group

Directed by:

Bryan Ferriter

Screenplay:

Ryan Pfeiffer

Bryan Ferriter

David Noel

Nathan Mills

Story by:

Bryan Ferriter

Produced by:

Isaac Marble

Bryan Ferriter

Co-Produced by:

Brandon Day

Nick Milodragovich

David Noel

Executive Producers:

Kim Donovan

Michael Day

Director of Photography:

Bill Otto

Production Designer:

Michael Peterson

Edited by:

Ulysses Guidotti

Music by:

William Piotrowski

Costume Designers:

Michael Peterson

Liz M Schroeder

Casting:

Mary Riitano

Cast:

Bryan Ferriter

Nick Milodragovich

Ryan Pfeiffer

Kailey Portsmouth

David Noel

Paulie Rojas

Andrew Roth

Brandon Day

David Lee Smith

Patrick Gorman

# A HISTORY OF

# Vampires

*From The Book Of Auberon,  
High Prince and Chronicler of History*

The Elders tell us that humans and vampires were once a single race. We separated from our weaker brethren and evolved into pure consciousness. Through the oracles we are in tune with the Earth's spirit and are the vessels of ancient wisdom. We are the ones who live long enough to see many centuries pass and with each one, the humans ruin this world more.

Two millennia ago we were shepherds to the lowly human race and masterminded the greatest accomplishments of their world. Our first kings foolishly gave the humans society, culture and the tools to flourish as a race. Our forefathers defended their cities, trained them in the intricacies of personal combat and helped selected individuals rise to power in the hope of unity. However, with enlightenment came arrogance and each new generation of humans began to fear us more as competition and praise

us less as saviors, poisoning the minds of their brethren against us.

I counseled my father to prepare for betrayal, but bolstered by my brother Elric's foolish hope, he did nothing.

When it came, the attack was swift and their numbers were many. The human's goal was genocide, and as my father lay shocked by betrayal, they nearly succeeded. We killed them like

vermin, but their numbers were overwhelming. Very few of us escaped. My clan took refuge in Sub-Mundus, deep in the mountains of Europe, to watch and bide our time.

Humans continued to spawn like rabbits, living their short, pitiful lives, growing unaware that they massacred our race, wrote us out of history, and pushed us into myth. As time passed, the myths expanded and were embellished from one generation to the next leading to vampires being portrayed as bloodthirsty, living undead with no shadow or reflection seeking only to turn god fearing humans into the same.

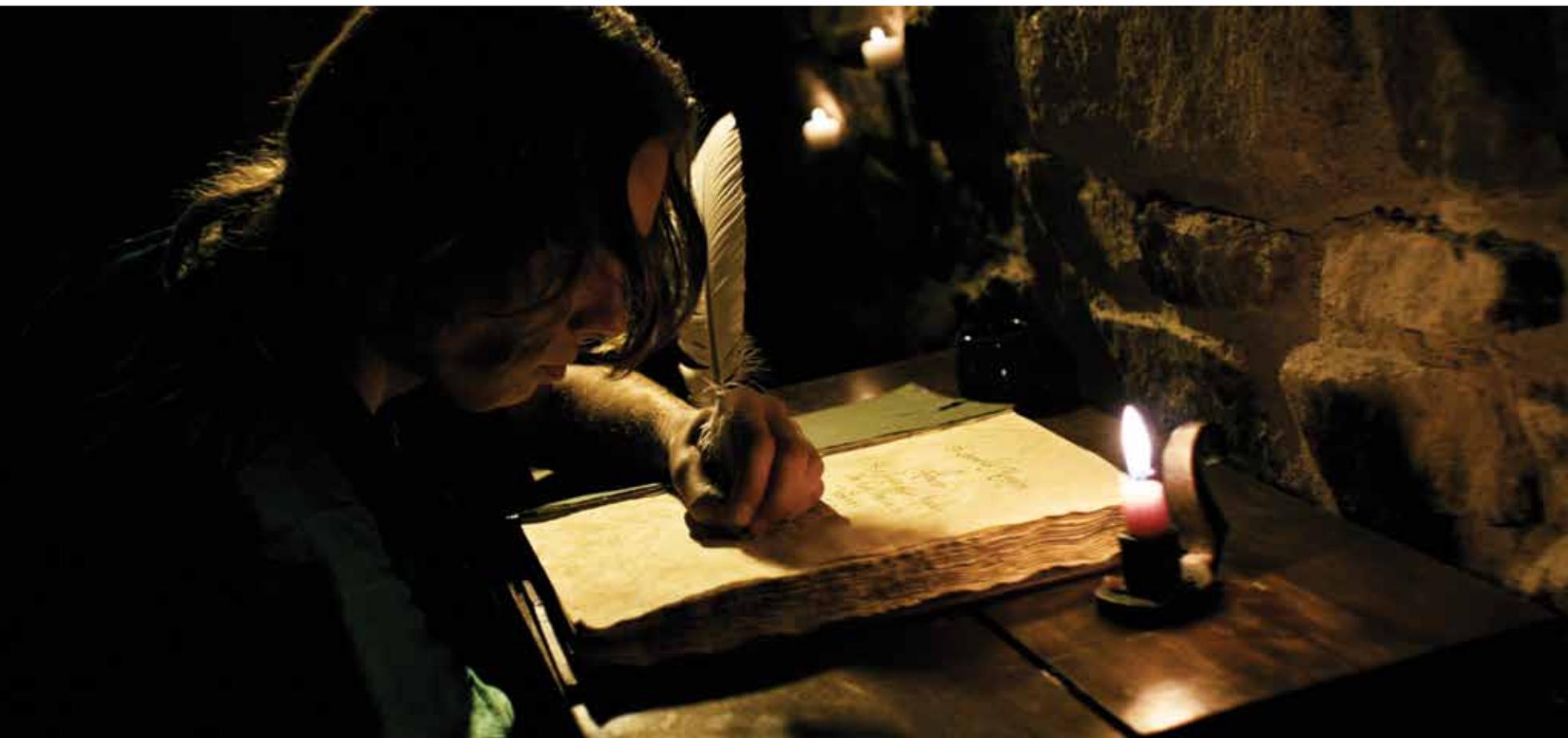
As if we would bestow such a gift freely. Each conversion must be thoroughly vetted lest the corruption of the human world follow them into ours. Only those worthy are brought into our world. Those unworthy provide nourishment for our brethren. The Elders always say, "Sanguis vita est." It is strange that our life and power is dependent upon such an innocuous liquid contained in such an inauspicious reliquary.

Only the foolishness of my brother and father has allowed them to believe they are at the top of the food chain. This will be rectified in due time.

We are the children chosen by the Gods and granted their gifts.

We are the superior race. We are the vision of the Gods. We are the Vampire.

Auberon (Nathan Mills) documents his version of the vampire and human relationship as photographed by Bill Otto.



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# SYNOPSIS

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For centuries now, vampires have been forced to live in the shadows. Elric, a prince of these highly evolved creatures of the night, falls in love with a human – the very race that pushed his people into myth. This is an intolerable offense to the royal family and Elric is imprisoned for a century until a group of loyalists battle to free him from his dark cell. Together they escape to the remote mountainous terrain of North America where they begin building an army to exact revenge upon his family.

A century later, in the frozen heart of winter, a group of researchers sets out to investigate

a mysterious decline in the local wildlife population. Their journey takes them deep into the isolated mountain wilderness where they soon discover a terrifying truth and find themselves caught between two foes in a centuries-old battle between vampires and hunters. As they struggle to survive, they come face to face with the vampire prince, Elric, who is haunted by his own dark past. An ancient prophecy and his own anguished heart weigh heavily upon him as the vampire lord decides the fate of those who have discovered his hidden sanctum.



Elric (Bryan Ferriter) photographed by Bill Otto.

## PRODUCTION NOTES

Every year a few teams of driven moviemakers defy the odds and overcome hardships and tragedy to tell a truly inspired story and sometimes making a film can be just as dramatic as the story that is being portrayed. *Crimson Winter* is one of those tales.

In the fall of 2009, first-time writer/director Bryan Ferriter ambitiously filmed *Vampire*, an epic short story fantasy of blood, betrayal and brotherhood inspired by the tragic loss of his father. This film, a precursor to *Crimson Winter*, was created on a budget of only a few hundred dollars, but what Ferriter lacked in capital, he made up for in passion. His vision and talent were easily recognized as his project went on win a record setting ten awards including Best Picture at Carroll College's 2010 Charlie's Film Festival. It wasn't long before he decided that his vision needed to be realized on a much larger canvas - a feature-length film. "At first, I just wanted to make this sweet movie that came from a deep inspiration. After seeing the response to it, I knew it had to be made into a budgeted feature film that everyone could see", says Ferriter.

Ferriter boldly set out to make it happen, assembling a core team of devoted artists beginning with the addition of producer Isaac Marble (*My Favorite Movie*). While Marble began to orchestrate the shoot, Ferriter jumped into casting, keeping many of the original cast from the short film including lead actor Nick Milodragovich as Dylan, Kailey Portsmouth as Dylan's fiancée Roxanne, and Ryan Pfeiffer as the terrifying pseudo-villain Guiscard. However, Ferriter added some fresh blood to the cast in crucial roles with Hollywood up-and-comer Paulie Rojas (*Witches of Oz, Folklore*) as the beautiful, tragically fated Isabelle, Hollywood journeyman Patrick Gorman (*Gettysburg, Gods*



and Generals) as the ancient vampire Oracle and David Lee Smith (*The Man from Earth, Fight Club*) in the challenging role of King Aldric. "Casting is always interesting. Thank God I was already surrounded by a bunch of talented people that I knew and enjoyed working with. This made up half the cast. The other half we had to go out and find and it all worked out because everyone that jumped on board, David Lee Smith, Paulie Rojas and the others were all phenomenal to work with and fit their parts perfectly. I will never forget Patrick Gorman, a seasoned actor trouping in the damp fire lit cave all day with no complaints. My hat goes off to Patrick," says Ferriter. William Piotrowski, a composer in the Billboard-charting gothic

soundtrack group Nox Arcana joined the team to create an original score.

Over the next few years the team worked to develop and expand the script, investing it with Shakespearean tragedy and grandeur. Ferriter's approach to vampires is unique and makes these creatures of the night believable in the modern world. He and his team have fashioned a detailed and vast history of the vampire race deeply intertwined with the history and culture of humans. This chronicle of vampire lore will be made available online at [www.Crimson-Winter.com](http://www.Crimson-Winter.com). "What's awesome about the story is that like most epics, it started off simple and has grown organically into the thought provoking

subtextual drama it is today. There is a lot going on in every single line in this film and I believe people will get something new every time they watch it." Within a few years the team had raised \$350,000 and set out to shoot a feature-length version now entitled *Crimson Winter*.

On January 31st, 2011, the filmmakers jumped into the first 18 of 33 filming days with talented cinematographer Bill Otto (*White on Rice, Surrogate Valentine*) behind the camera. Says Milodragovich, "Bill possessed a natural ability to capture both beauty and emotional intensity of the scenes." In addition, the filmmakers partnered with special effects artist Michael Peterson (*Pirates of the Caribbean: The Curse*

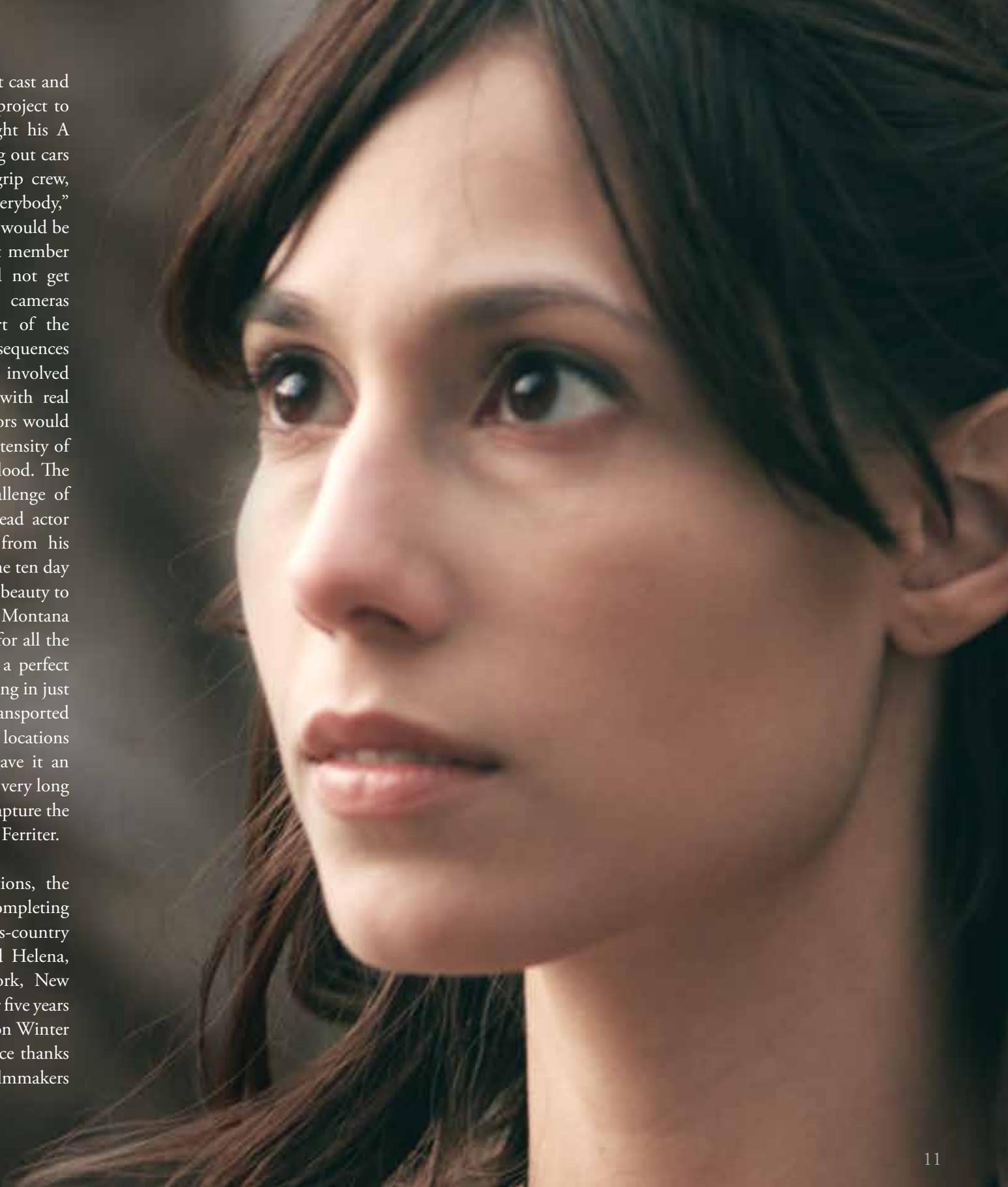
of the Black Pearl, A Beautiful Mind) and his company Image Alchemy Productions to lead the art department including design and creation of the period wardrobe, special makeup, and the wide array of special effects such as limb removals and beheadings. Says Marble, “We were unbelievably lucky to find Michael Peterson. He brought his passion to the set and his experience to the budget. When the first special effect went off on set and cut was called, there was a beat of jaw dropping silence by everyone on set.”

The simplest and most cost-effective choice the production team made was to take advantage of the natural beauty of their home base of Helena, Montana. Principal photography began in the dead of winter in 2011, when the location in the northern Rocky Mountains proved to be especially brutal with temperatures typically well below zero. Often the cast and crew would quickly huddle around a campfire and add layers to their costumes as soon as the word “cut” sliced through the frigid Montana air. The dedicated cast and crew worked in extreme conditions deep inside dark, torch-lit caves and high up in the snow-capped mountains to achieve the perfect shot. To add to the challenge, much of the filming was done at night without any hope that the sun could add some warmth to the shoot. Challenges like this greeted the tenacious filmmakers at every turn, but morale remained high as the footage looked spectacular, the actors were spot on, and the all in-camera stunts and special effects went off without a hitch. The team thought that the worst was behind them as the February shoot wrapped, with plans to resume filming in May.

Sadly, nine days before the May shoot began, the Crimson Winter team experienced the tragic death of actor Keith Carlson who plays the vampire hunter, John, in the film. Ferriter and Carlson were childhood friends and the loss

cast a shadow over the production, but cast and crew pushed forward, dedicating the project to Carlson’s memory. “He always brought his A game, whether that was acting, digging out cars stuck in the snow, helping out the grip crew, or simply being a great friend to everybody,” remembers Ferriter. Although nothing would be as challenging as the passing of a cast member and dear friend, the production did not get any easier as the snow melted and cameras rolled again in spring. A large part of the filming consisted of battle and fight sequences which, due to financial limitations, involved actors performing their own stunts with real weapons. It was expected that the actors would get considerably beat-up during the intensity of the shoot, occasionally drawing real blood. The spring shoot also introduced the challenge of English saddle horseback riding for lead actor Ferriter, who was violently thrown from his horse multiple times. Setbacks aside, the ten day May shoot added a strong, contrasting beauty to the look of the film. The lush green of Montana spring provided the perfect backdrop for all the period scenes in the script. “We had a perfect season that year, with the weather settling in just enough to really feel like we were transported back to 18th century France. I chose locations that were unique in Montana that gave it an exotic feel. Montana doesn’t stay green very long so I knew we had to shoot in May to capture the peak of the lush, colorful terrain,” says Ferriter.

Through all these trials and tribulations, the Crimson Winter team persevered, completing principal photography and a cross-country post-production process that spanned Helena, Montana; Cleveland, Ohio; New York, New York; and Los Angeles, California. After five years and thousands of miles logged, Crimson Winter is ready to shock and move an audience thanks to a team of ambitious, dedicated filmmakers who never gave up on this epic tale.





Interwoven Studios

