

THE ROAD TO
HOPE AND GLORY







LOGLINE

In exchange for gasoline Max Rockatansky takes on a dangerous rescue mission.

Format **SHORT FILM**

Running time **40 MIN**

Producer **BRIGHTSTONE PICTURES**

Co-Producer **BUREAU DADA
PIXSTONE IMAGES**

Genre **POST-APOCALYPTIC | ACTION**

Language **ENGLISH**

INTENTION

Over 3 years in the making, more than 275 filmmakers from 5 continents joined forces on this non-commercial project.

The release of HOPE AND GLORY is meant as a cinematic “thank you” in honor of what Byron Kennedy, Doug Mitchell and George Miller created. A movie with real stuntwork, real cars, real explosions and most importantly, real heart.



We fell in love with the idea that George Miller, as the creator of this cinematic world, can enjoy a MAD MAX adventure as an audience member for once.

Since we are really looking forward to FURIOSA, we wanted to shorten the waiting time with our tribute and return to the Wasteland.

SYNOPSIS

Haunted by his past, Max Rockatansky is crossing the Wasteland completely on his own. Searching fuel to stay mobile with his car, he crosses path with Hope. She promises him gasoline in exchange for her freedom.

But before the tank of Max' Interceptor will be filled again, a dangerous mission has to be accomplished. Without a choice he accepts the deal and travels deep into Buzzard-territory. Beneath the Sunken City he not only has to fight a barbaric tribe living underground in the tunnels, but also his inner demons.

The rescue of a young girl called Glory seems to warm his cold heart again, but the Wasteland demands its tribute for each and every decision ...



CAST

HOPE AND
GLORY



DANIEL GRAVE IS MAX ROCKATANSKY

Daniel Grave follows the footsteps of great Hollywood actors. However, instead of copying their approach to the main character, he presents his own fresh take on the iconic character of Max.

Parallel to our shoot, we had to share him with Liam Neeson, whom he worked with on Nimrod Antal's film "Retribution".

You can see his ever growing filmography on
www.danielgrave.com.



A woman with long, wavy brown hair is sitting on a large, shaggy, light-colored fur rug. She is wearing a light-colored, short-sleeved, button-down shirt and a dark green, button-down skirt. She is smiling and looking towards the camera. The background is dark and industrial, featuring a large, metallic, cylindrical object with a circular opening and a small light. The lighting is warm and focused on the woman, creating a soft glow around her. The overall mood is intimate and hopeful.

INKEN PALAND IS HOPE

For our title character, we were looking for an actress who combines strength, courage and sensitivity. With Inken Paland we got even more than that. She brings the role to life and provides the empathetic counterpart to Max, whom she helps to reconnect with his humanity.

In addition to her studies at GWK University of Arts in Berlin she has participated in countless acting workshops and takes weekly classes.

On filmmakers.de/inken-paland you can find out more about her career.

CHARLOTTE ECKLE IS GLORY

The up-and-coming actress Charlotte Eckle has already played Ronia, the Robbers's Daughter on stage and has starred in various TV commercials. Her adventurous personality is a perfect fit for her character's fighting spirit.

Besides acting, she also rides horses and is an active cheerleader. This proved to be a great advantage when she had to climb down an eight-meter-deep well without any fear of heights. Even during intense action scenes she never fails to show her full artistic and athletic commitment.



ALEC ROSENTHAL IS *THE COMMANDER*

Alec Rosenthal is an actor, native New Yorker and has been performing on stages for over 35 years. His artistic pursuits are inspired by his family of musicians and playwrights including luminaries like Viola Spolin, founder of theatre games and The Second City.

Alec's creative projects range from film, music to literature across both the United States and Europe.

You can find out more about him on [imdb.me/alecrosenthal](https://www.imdb.me/alecrosenthal)



CYRUS RAHBAR IS *THE OLD KING*

Cyrus Rahbar lives in Berlin and works as a freelance actor.

Born in Damme in 1971 and raised in Wuppertal, where he played in the independent theater scene, he completed his acting training at the Freiburg acting school E-Werk. At the same time, he performed at the Kammerspiele and trained as a singer.

In addition to stage performances, Cyrus Rahbar's spectrum is rounded off by readings, radio plays, photo shoots, commercials, work as a singer and speaker, various assistant and management roles as well as participation in several film and television productions.

Visit cyrus-rahbar.de to read more about his work.



REALIZATION

A dramatic night scene featuring a damaged car with its headlights on, and several people standing around it in a dark, rocky environment. The car is a dark-colored sedan, possibly a Ford Mustang, with visible damage to the front end. The headlights are on, casting a bright glow on the ground. Several people are standing around the car, some looking at it, others looking away. The background is dark and rocky, suggesting a cave or a similar underground setting. The overall mood is mysterious and intense.

HOPE AND
GLORY

INTERCEPTOR

2 years went into rebuilding one of the most iconic cars in cinema history. Nothing could stop Adrian Martin and his brother Fabian on their mission to recreate the last V8. Twice. One Interceptor for stunts and a second one as the hero car.

An old Jaguar XJ (11) and a Gran Torino into the Interceptor required sawing off parts, adding spoilers, carefully applying rust and finding the correct tires. The compressor on the hood was modelled by hand, as well as the characteristic silhouette.

After filming was completed, the cars were disassembled. But they live on. Crossing the Wasteland forever, always thirsty for petrol and looking for spare parts.



VEHICLES

Since Mad Max is defined by its extraordinary car designs, half a dozen vehicles have been transformed by our team of mechanics.

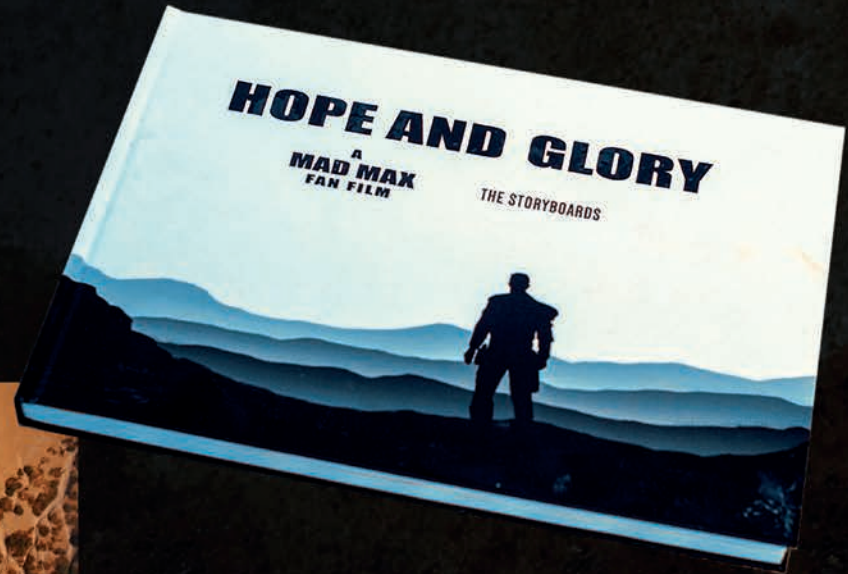
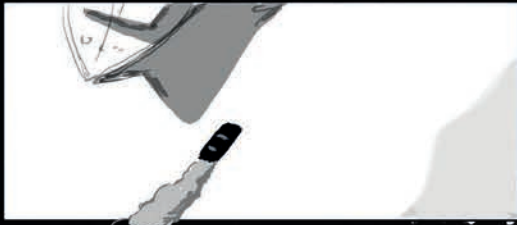
Motorcycles and old Russian Military Trucks got the Wasteland-treatment. Countless spikes, skulls and chrome elements like Immortan Joe's emblem decorate the cars.



STORYBOARD

In the tradition of MAD MAX: FURY ROAD, the whole movie was storyboarded from the first frame until the last.

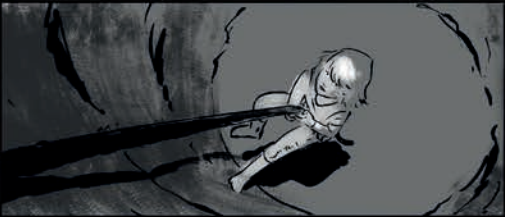
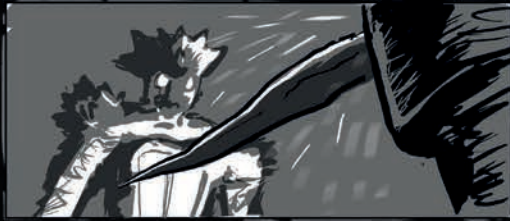
Erik van Schoor's visualization enabled exact planning of the production and proved to be an effective pitching-tool to convince others of our goal. More than 500 storyboards made sure that every beat has the right visual impact.



In letting all departments start on one level of information, the storyboards were used as a development- and communication-tool.

Without being a slave to the drawings, the book of storyboards served as a springboard for new ideas.

STORYBOARD



COSTUMES

We wanted to do every main character and background extra justice. But the style of the Wasteland was a challenge. Since we could not fall back to a collection of historic clothing, Willi Hessel produced over 50 individual costumes. Every outfit had to tell a story about its owner.

Max's costume consists of many special parts, but his distinct shoulder plate was by far the hardest item to find.



MAKE-UP

The complex Special Make-Up applications by Jana Erger are accurately handcrafted to match the look of the original movies. Her craft brings the characterisitc look of the War Boys to life.

Depicting death was also daily business, as she creates wounds with vivid detail. War Boys and Buzzards are trying to survive another day in the Wasteland. But not everyone succeeds.



PROPS & SET-DESIGN

To present exciting locations to the audience, the department around Willi Hessel built backdrops and sets which brought the place to life. Car tyres, chains and cans were the most frequently used items.

They created a little village inside of old airplane hangars in Saxony-Anhalt and transformed old bunker systems from World War II in Baden-Württemberg into the Buzzard Caves.



BLOCK 1 | AUGUST 2021

Between August 2021 and June 2022, filming took place on location all over Germany. Physical production started in a quarry near Munich.

Here, the first major stunt was filmed. Although the Interceptor's engine failed right before the big moment, the crew quickly found a solution and towed the car with another vehicle. All the ropes are retouched in the final film.

The same day the War Boy fight took place and on the second day the first encounter with Hope was filmed.

After this weekend, the foundation was laid and filming picked up pace.



BLOCK 2 | OCTOBER 2021

To rescue Glory, Max has to enter the tunnels beneath the Sunken City. The location was a former World War II bunker that intersects a former medieval well.

The Buzzards are keeping Glory imprisoned at a depth of 9 meters. But to prevent her from sitting in 1 meter deep water, we added a second floor to the shaft. For the shoot, various sections of the route were redecorated and second walls were added to enable a Buzzard to pull Glory into a hole.



BLOCK 3 | JANUARY 2022

With each shooting block, new spectacular images could be shot, which in turn convinced people to join in. After the 3rd stage of filming, nobody doubted that this was an extraordinary project.

For the movie's major fight an old workshop was redecorated. A large lighting crew was needed to set the moonlight beams. In 4 days we shot 3 1/2 minutes of pure action with chainsaws, blood and gunfire.

The fire stunts are among the most dangerous stunts in the entire film, but were carried out without any incident. In the end, this fight scene will be one of the most thrilling scenes in the movie.



BLOCK 4 | FEBRUARY 2023

Although the first three shooting blocks demanded everything from us, we were heading towards a new challenge in February 2022. Within 6 weeks we organized the filming in the wilderness of Saxony-Anhalt on an old Soviet airfield.

No electricity, no water, no toilet, no accommodation, no food. All the logistics for several dozen crew and extras had to be organized from scratch. A huge post-apocalyptic camp was built into an empty airplane hangar and filled with life.

Alec Rosenthal, Cyrus Rahbar and Willi Hessel joined the cast for this block of filming. They breathe life into their characters and make for memorable performances with their acting. The place under the heating element was highly coveted, while the actors had to perform their scenes bare-chested, in skirts or sleeveless.

The only crew member that could handle the cold, was Lisa, the set-chicken.



BLOCK 5 | JUNE 2022

In June 2022, a quarry near Heidenheim served as the location for the close-ups of Max' driving scenes as well as the final car chase over seven nights. Huge spotlights were powered by generators to light the quarry by night.

For our chase sequence, the camera was attached to a quad bike as close to the ground as possible. Once again, we swallowed huge amounts of dust and dirt. The shooting block culminated in the explosion of the Buzzard car. Professional pyrotechnicians from Hellstone Fireworks and the Giengen fire department made sure that everything is safe and just looks dangerous.



BLOCK 6 | JANUARY 2023

It became obvious in the editing that the scenes work on their own, but the rides and landscapes depicted in the storyboard hold the movie together. Since these were completely missing, the world we had created seemed too small.

So we decided to transport the Interceptor all the way from Germany over the Alps into the Spanish desert. The aerial shots were realized by drone pilots from Germany. Sandstorms, wildfires and cold weather didn't stop us from recording all the scenes.

In the end, a day of filming was scheduled with Luna Negra, a group of Mad Max fans from Spain, who were motivated to dress up in their self-made costumes and act for the intro of the film.

After 29 shooting days we wrapped physical production.



CO-PRODUCERS

With strong partners by our side we were able to get the movie on the next level. **BUREAU DADA** was instrumental in making the trip to Spain possible.

In January 2023 a team of three made the 2100 kilometer long journey with our two tons heavy replica to Los Monegros. Over the course of one week we shot at more than a dozen locations. There we filmed all the connective tissue that binds the other sequences together.

In addition Daniel Köhler provided guidance with our marketing strategy in the stages before our release in May.



CO-PRODUCERS

In association with **PixStone Emerging Talent Program** and **PixStone Images Pvt Ltd.** we were granted the Emerging Talents Award.

PixStone Images a powerhouse in 2D/ 3D VFX services featured in **AVATAR**, **MARVEL** and **NETFLIX** productions, made it possible to finalize the lavish VFX work.



FEATURED WORK



EDITING

While sequences were created after each filming block, thorough editing began when **Wolfgang Wolman** came on board in summer of 2022.

In collaboration with Erik van Schoor he gave the movie its rhythm and proper pacing. During the editing phase it became clear that there is no way around filming driving sequences. One year later, in summer of 2023, the movie was assembled.

As the VFX Producer Wolfgang coordinated the implementation of more than 100 VFX shots.



VFX



Whenever we had no access to locations like a ship graveyard or a ghost town full of semi-collapsed skyscrapers, practical or safety reasons came into play, we had VFX-wizards in our corner to take over.

For the Sunken City we made use of the full range of tricks: Full CGI, plates embedded in CG enhancements, Matte Paintings, Rotoscoping and Green Screen work.

The collapsing tunnel was a mixture of SFX and separately filmed 2D elements composited into the final shot.

In order to achieve the low angle camera work while driving at high speed during the final chase, we relied on a Full CGI solution. From the look of our model to the driving behaviour, everything was intended to mimic the real Interceptor as close as possible.



MUSIC

Scored by composer **Dimitris Dodoras**, our goal was to build upon the musical world we are familiar with. He brought a sense of longing and darkness to it that sets it apart from the other Mad Max scores, but is still at home there.

To deliver the emotionally most resonant soundtrack possible, we hired the **Budapest Scoring Orchestra** to record the music for our film. Dimitris made sure to transport the audience into the Wasteland through creating warm themes, heroic motifs and riveting action cues.



IMMERSIVE AUDIO

Christian Vaida has been running **cvmusic film/ton** since 1999. He won the 1st prize for best recording studio at the German Rock & Pop Awards 7 times. His immersive mix in Dolby Atmos took the soundtrack to the next level.

Since 2013, he has specialised in 3D audio and rebuilt his studio to offer professional immersive music productions on real speakers in any 3D audio format (Dolby Atmos, Auro-3D, NHK 22.2, HOA).



FOLEY

Great images deserve great sound. Markus Rebholz and Steffen Flach did go the extra mile for our main character. The Interceptor may have no dialogue, but he makes hundreds of different sounds. 12 microphones were placed in and around the vehicle to catch all the characteristic noises. In the end we created our very own V8-Soundlibrary to bring the Interceptor to roaring life.

The Foley Studio **Schallmanufaktur Berlin** provided us with everything to give the images texture. The clothes, every single step and prop got their attention.



SOUND & MIXING

The soundscape created by our team of Sounddesigners under the guidance of **Soundbits** is immersive and propelling. Saro Sahihi went all out with his visceral work and gave the movie weight and dimensions.

The DOLBY ATMOS Mix by **Geraeuschfabrik** brought the images and sound together. After finalizing the work on the main show, Volker Armbruster took over mixing duties for the Official Trailer.



OUR TEAM

HOPE
AND
GLORY



ADRIAN MARTIN

DIRECTOR | PRODUCER | IDEA

The original idea for the film came from Adrian Martin, who has already generated millions of clicks on YouTube as a director and producer of the film collective ParaLightWorx. One of his biggest hits has been the mini-series „Dusty Faces“ which has reached audiences all over the world.

In addition to co-directing this movie, he is also the builder of our biggest prop with Max' Interceptor.

At paralightworx.com you can watch countless shorts in which he has had essential roles of production.



ERIK VAN SCHOOR

DIRECTOR | WRITER | PRODUCER | STORYBOARD

Erik van Schoor is a filmmaker, professional storyboard artist and comic book creator. He worked as an Art Director before and has been working freelance since 2020.

He wrote the screenplay and translated the whole script into storyboards. This way, all the different sets, special effects and stunts could be planned out beforehand.

Besides sharing directing duties with Adrian, Erik supervised the post-production process.

An overview of his projects can be found at erikvanschoor.com



JOHANNES PFAU

DIRECTOR OF PHOTOGRAPHY | PRODUCER

Since 2017 Johannes Pfau is working freelance as director of photography. In this area he enriches the rough world of HOPE AND GLORY with his atmospheric photography.

Therefore he goes to his limits - whether hanging on a climbing rope or sitting on the back of a quad bike: the perfect camera position and movement is just as important to him as an exciting lighting concept.

A look at his website johannespfaude.de gives an insight into his projects as a cinematographer and his [crew-united](#) page reveals the wide range of cinema-, streaming- and TV-productions he has been involved in, before joining this adventure.



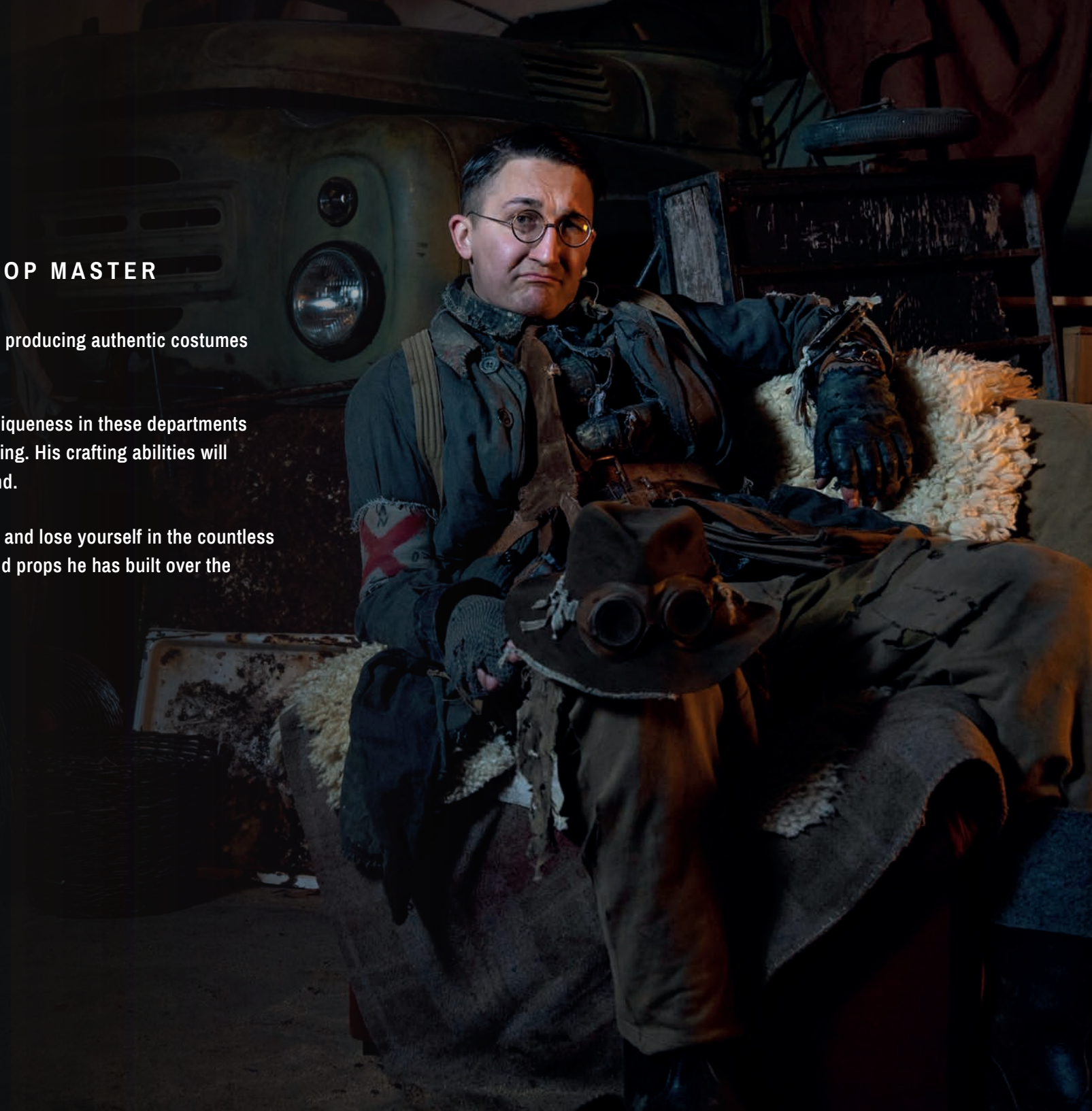
WILLI HESSEL

COSTUME DESIGNER | PROP MASTER

Willi Hessel has many years of experience producing authentic costumes and props.

The Mad Max franchise is known for its uniqueness in these departments and Willi is here to recreate that same feeling. His crafting abilities will create the astounding look of the wasteland.

Visit [@urlag_entertainments](#) on Instagram and lose yourself in the countless films he produced and all the costumes and props he has built over the years.



LASSE VAN SCHOOR

CO-WRITER | SET DESIGN | VISUAL EFFECTS

Lasse van Schoor, who has also co-written the screenplay for HOPE AND GLORY, graduated at TH Nürnberg Georg Simon Ohm. He is currently working as freelance storyboard artist, animation artist, director of photography and set designer.

Combining handcrafted analogue effects with digital wizardry, he manages to achieve stunning results like the nuclear explosion in the opening or the collapsing mine shaft.

His website lassevanschoor.com provides an overview on his body of work. From relationship conflicts to fighting monsters - his range of genres is huge.



FABIAN MARTIN

PROPS | GRAPHIC DESIGN | SET CONSTRUCTION

As a designer and illustrator Fabian Martin is responsible for the look and feel of all the promotional design elements of this project.

He also takes part in the creation of film weapons and has worked on the key prop of the movie: the Interceptor. His attention to detail also goes into Set and Production Design.

On mixedmartinarts.com you can find out more about his artistic work.



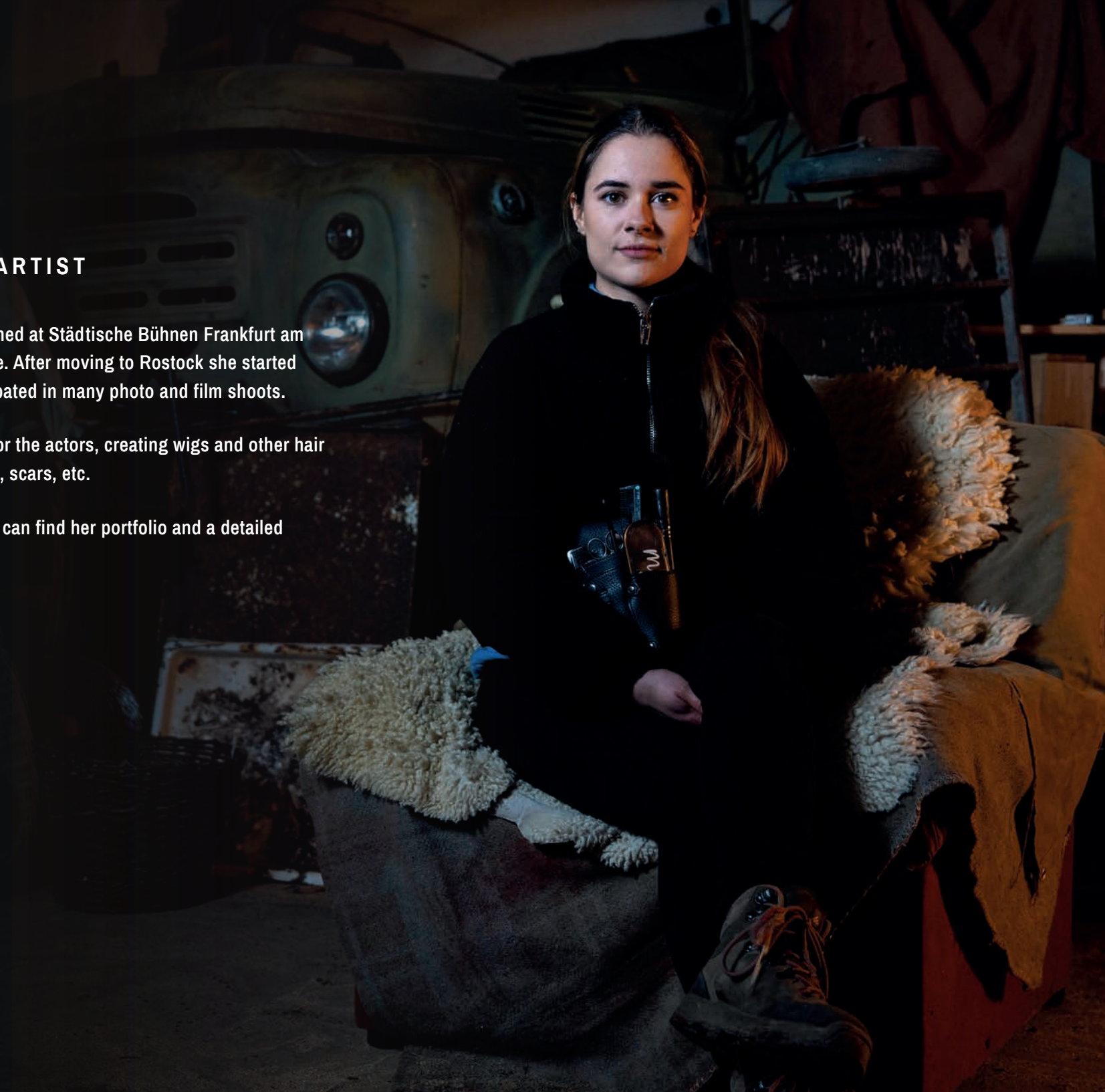
JANA ERGER

SPECIAL FX MAKE UP ARTIST

FX make up artist Jana Erger was trained at Städtische Bühnen Frankfurt am Main and graduated summa cum laude. After moving to Rostock she started working at the theater and has participated in many photo and film shoots.

Her duties include hair and make up for the actors, creating wigs and other hair pieces and crafting individual wounds, scars, etc.

On her homepage masken-zeit.de you can find her portfolio and a detailed description of her qualifications.



WOLFGANG WOLMAN

FILM EDITOR | VFX PRODUCER

Wolfgang Wolman took over the film editing because he was very taken with the project. Once the picture lock was reached, he stepped in as VFX Producer and coordinated over 100 VFX shots.

Since 2018, he's been actively involved in editing different projects, and you can catch glimpses of his work on his website wolfgang-wolman.de. His crew-untitled profile offers a detailed overview into his journey and experiences before entering this adventure.



JASMIN DOMOCHALI

FIRST ASSISTANT DIRECTOR | EXECUTIVE PRODUCER

Jasmin Domochali loves telling stories through moving pictures. Most of the time she is doing so as a camerawoman or an editor for the German TV Channel ARD/BR. She is mostly working on documentaries.

For her it is important to know how every department works, so she can delegate them correctly on set. For that reason she started working as a 1st AD on all kinds of different movie projects.

When she heard of HOPE AND GLORY, she wanted to support it with all her knowledge and experience as a 1st AD and Executive Producer.

On instagram you can get to learn more about her projects and impressions from set-life: [@jdomochali](#)



FINN-OLIVER WALTER

PRODUCTION SUPERVISOR | EXECUTIVE PRODUCER

Finn-Oliver Walter is an aspiring film producer with a focus on production management. He has been completing a dual degree in this field since 2022 and works in the line production department of 'Wiedemann & Berg'.

With his great love for all areas of filmmaking, he supported HOPE AND GLORY as gaffer alongside the DoP, Johannes, in lighting design and also kept an eye on the production process.

On Instagram he shares impressions of projects he is working on:
[@finn_oliver_walter](https://www.instagram.com/finn_oliver_walter)









BRIGHTSTONE
PICTURES

