

"AS AFFECTING
A MOVIE AS I'VE
EVER SEEN."

- Jason Albert, theOnion.com

"IT'S A BEAUTIFULLY
CRAFTED AND EXTREMELY
IMPORTANT FILM."

- Jennifer Merin, About.com

"A WONDERFUL FILM.
BRILLIANT."

-Howard Zinn

"THIS IS ONE
INCENDIARY MOVIE.
HEARTBREAKING."

- Robert Butler, Kansas City Star

*"I hate war as only a soldier
who has lived it can, only as
one who has seen its brutality,
its futility, its stupidity."*

-General Dwight D. Eisenhower

THE GOOD SOLDIER



ARTISTIC LICENSE FILMS AND OUT OF THE BLUE PRODUCTIONS PRESENT
AN OUT OF THE BLUE PRODUCTION "THE GOOD SOLDIER" CINEMATOGRAPHER SAM HENRIQUES EDITOR SIKAY TANG ORIGINAL MUSIC JJ GREY
SONGS BY JJ GREY AND MOFRO NINE INCH NAILS CROSBY STILLS NASH AND YOUNG EDWIN STARR BIG BILL BROONZY

Artistic License
FILMS

PRODUCED AND DIRECTED BY LEXY LOVELL AND MICHAEL UYS

www.thegoodsoldier.com www.artlic.com

OUT OF THE BLUE
PRODUCTIONS

Out of the Blue Productions
Presents

THE GOOD SOLDIER

A documentary by Lexy Lovell and Michael Uys

“...as affecting a movie as I’ve ever seen... Really powerful stuff.”
-Jason Albert, TheOnion

“This is one incendiary movie.”
-Robert Butler, Kansas City Star

“A wonderful film...brilliant...”
-Howard Zinn

Quad Cinema Theatrical Run: September 24 – 30, 2010

Running time: 79 minutes, shot and mastered in HD, Color, Stereo Mix

Rating: Unrated (Includes graphic war footage and language)

Press Materials and High Resolution Photography: www.thegoodsoldier.com

Publicity Contact: Anne Borin (212) 586-6367 AnneFilm@aol.com

THE GOOD SOLDIER

“It’s hard to imagine watching a more affecting movie than *The Good Soldier* ... because it may be as affecting a movie as I’ve ever seen. It took one seemingly simple question—What makes a good soldier?—and reduced the answer to its essence. That being, the ability to kill other human beings. Using the voices of veterans from WWII, Vietnam, the Gulf War, and Iraq, each gave this exact same answer, and they all spoke not only of their guilt and regret, but also of how at some point during their time in the military they needed to kill. Their reasons were different, but the training that gave them the skills and permission was not. I found it both hard to watch and hard to turn away from, and I know I’ll never look at the words ‘collateral damage’ in the same way again. Really powerful stuff.”

Jason Albert, The Onion.com

CREDITS

Produced and Directed by

Lexy Lovell and Michael Uys

Director of Photography

Samuel Henriques

Editor

Sikay Tang

Original Music

JJ Grey

Additional Music

**Mofro, CSNY, Nine Inch Nails,
Big Bill Broonzy, Edwin Starr,
Carly Comando, Muslimgauze,
Jimmie Lunceford**

THE GOOD SOLDIER

SYNOPSIS

The transformation of five soldiers from different generations of American wars as they sign up, go into battle, and eventually change their minds about what it means to be a good soldier. (Film is nominated for an Emmy and veterans in the film will attend evening screenings at the Quad Cinema in NYC.) Running time is 79 mins.

From the opening footage spanning decades of combat action, it is apparent no audience will be spared the pain experienced by the subjects of Lexy Lovell and Michael Uys's documentary: this disturbing, deeply affecting look at war through the eyes of American veterans provides extraordinary perspective for civilian viewers. Five men who fought variously in World War II, Vietnam, and the Middle East talk about combat in a down-to-earth, matter-of-fact way that gives horrifying new meaning to the term "brutal realities." These are not masters of atrocity – they are good men who went to war to serve their country. There, they were taught to kill – it was their job; only later, sometimes much later, did it come back to haunt them, filling them with anger and regret.

Which is not to say the veterans speak with one voice; from the tightly uniformed, professional soldier to the Marine who does penance by carrying a sign in public confessing to acts of murder in Iraq, their outlooks and coping methods vary. But each man brings his own authentic insight to the story, helping to create a tableau that is as hard to turn away from as it is to watch. Surprisingly free of self-pity and blame, they soldier on in the path of awareness – just as the film itself eschews melodrama as a matter of respect for the searing honesty of its subjects.

THE GOOD SOLDIER

THE DIRECTORS' STATEMENT

We have screened “The Good Soldier” to audiences all over the country- from Rockingham, NC to Boise, ID to New York, Chicago, and L.A. It is clear from our audiences’ reactions that this is a breakthrough film that speaks to all sides - to the veterans who have been to war, of that awful place to which the journey took them, to the people at home who know nothing of it, to people who have worked for peace all their lives as well as to those who have raised generations of soldiers, to Northerners and Southerners alike, to flag wavers, flag burners, Christians and atheists. It is an extraordinary film that transcends political lines in its support of soldiers.

THE GOOD SOLDIER

THE SOLDIERS, THEIR STORIES AND THOUGHTS

World War II – Private Edward Wood



(7th Armored Division, 48th Armored Infantry Battalion, Company C) Ed Wood grew up in Spring Hill, Alabama and Charlotte, North Carolina. He shipped off to France in 1944 as a replacement. He was badly wounded during his very first days of combat. Though he received the Purple Heart, his shame that he got hit, “that he was not man enough” stayed with him for forty years until he traveled back to France and found the exact spot he was wounded near the Moselle River. From that point on he began writing and began his healing. He lives in Denver, Colorado. Books by Edward W. Wood, Jr. include *On Being Wounded*, *Beyond the Weapons of Our Fathers*, and *Worshipping the Myths of World War II*.

I journeyed into the land of the wounded, into its strange dimensions and despairs, from a time and place when war was glorified, the proper sphere of manhood. My father and his male ancestors had served in every war in which my nation had fought since its founding. The blood memory of the rifles of my fathers merged into the mellifluous voices of many mothers – the heritage which led me, voluntarily, to war.

I know that everyone who gets wounded has that shame. You’re not supposed to get shot. That’s your fault. You have to live with that for the rest of your life. The sense that you failed as a man.

I had a feeling of having an ax in my skull. I wanted to take it out and hit someone – anybody – bosses, authority figures. That's the anger the wound generated.

I think the great danger is to repress these emotions of pain or shame or difficulty because that is the thief of goodness. We never want to admit who we've hurt, but I think you have to in order to be a full human being. You have to, if you're going to die well, by the way. And at my age, it may sound strange, but dying well has become a very important part of my life.

Vietnam – Staff Sergeant Will Williams



(2nd Battalion, 27th Infantry Wolfhounds Vietnam U.S. Army, 1962-1970) After his first tour of Vietnam, this young soldier from Crystal Springs, Mississippi was so disgusted with the protestors in the U.S. that he signed up for another tour. Today, in De Forest, Wisconsin, he is a protestor himself. Will received the Purple Heart for being wounded in action and the Bronze Star for bravery in Vietnam in 1966 and 1968. He struggled with alcohol and poverty for many years after Vietnam. He suffers from Post Traumatic Stress Disorder, but has tremendous support from his wife and large family. He speaks at rallies, sings in his gospel group, and gardens. Will is active with the Madison Area Peace Coalition and with public schools with Truth and Alternatives to Militarism in Education (TAME).

My friend, DeMarchi, was killed when we were on patrol. His brains fell out in our hands when we were moving him. Sitting in that crater with him, I could remember that his head sounded hollow, but it was easy to go back and kill more. Part of what drove me was revenge.

It's hard the first time and it gets easier. I was beginning to enjoy it. It went beyond ...it had turned into something else. The hate I had growing up in the south had expanded. I feel I had become an animal. I could kill with no remorse. No feelings.

I think of it every day. Vietnam is something constant with me – it keeps me from sleeping at night. I don't go to bed 'til well after midnight. I still have the flashbacks. I'm still in counseling for it. But what I did do was manage to find some good. I know now we are all one throughout this earth.

Vietnam – Chief Warrant Officer Perry Parks



(129th & 189th Assault Helicopter Companies Vietnam 1966-67 101st Airborne Division, Flight Standardization Board U.S. Army 1960-1989) Perry Parks flew 3,000 hours of combat missions in a helicopter during the Vietnam War. He received 32 awards including the Distinguished Flying Cross. He describes the killing of civilians from his helicopter gunship. During his second tour of Vietnam he started to think the hippies back home might have a point. Eventually he became a hippie himself roaming around the country. Paradoxically, he returned to the Army because he needed the money. He stayed for 22 years. Perry is active in his small Pentecostal church in Rockingham, North Carolina where he debates his fellow churchgoers about the validity of the war in Afghanistan.

There is a long history of the military in my family. My father is retired Navy, my uncles are retired Army. I have any number of cousins who spent time in the military. You know this is a military state. We have six military bases in North Carolina. It's almost expected that you'll serve – if there is some reason you can't serve, no one says anything to you, but you feel like you're playing with less than a full deck if you didn't serve. It's just in this part of the country it is part of a way of life.

A good friend at work - he was a colonel - he says, "That's crazy, there were no atrocities in Vietnam." I don't know what army you were in, but I saw atrocities.

A young person who is considering a life in the military needs to know that it is not just the job, the education, the travel – the glorious parts they show you. Your real bare

bones job is to go out and kill people. Every man is an infantryman. Every soldier's priority is to conduct the war.

Gulf War – Captain Michael McPhearson



(24th Mechanized Infantry Division Desert Shield/Desert Storm 1991 U.S. Army 1981-1992) Michael McPhearson, from Fayetteville, North Carolina, grew up on base at Fort Bragg. He took part in the first Gulf War. A few years ago he tried in vain to convince his son not to go fight what was essentially the same war. Before Michael changed his mind about war, he saw the Army as the place to be: “The military was not a way out, it was a way in.” He was a ROTC graduate of Campbell University in Buies Creek, North Carolina and served as a field artillery officer in the Gulf War. He is proud of his service, but has many questions about the role of the military. Michael has just finished a very successful five year term as the Executive Director of Veterans for Peace.

Soldiers serve the public; they serve our society. I am saying do with me what you will. I am giving you my mind and my body. When I go to war, my body can be broken, my mind can be broken, or I don't come back. I give you permission to do this. I swear to uphold the Constitution, which includes the Bill of Rights. It is a generally just document. When leaders break that, then I believe a soldier has the right to break their agreement. I also believe that a soldier has a right to decide they don't want to kill anybody anymore. They have a right to break that too, because I have to live with taking somebody's life. You don't.

The Iraq War – Staff Sergeant Jimmy Massey



(3rd Battalion, 7th Marines, Weapons Co. Cap 1- Iraq 2003 U.S. Marine Corps, 1992-2003) Jimmy Massey is a decorated Marine who is struggling to soothe his conscience after killing civilians in the Iraq war. He served twelve years in the Marine Corps working as a recruiter for a number of years. His actions in the 2003 invasion of Iraq led to a mental breakdown in the field. He fought for and won an honorable discharge with the help of Gary Myers, one of the military defense lawyers in the My Lai trials of the 1970's. Jimmy has written a book, Kill, Kill, Kill, which has been published in France. He is a founding member of Iraq Veterans Against the War. He travels a great deal to speak about his wrongdoings in an effort to expiate his guilt. He has protested the Iraq war in his hometown of Waynesville, North Carolina holding a sign that says "I killed innocent civilians for our government." Currently, Jimmy lives in upstate New York where he is attending college on the G.I. Bill.

We were on the outskirts of the Baghdad stadium, and there was an incident with a red Kia. They didn't stop at the checkpoint, so we lit them up. I'm pulling the trigger as fast as I can, three victims were expiring rapidly... There was one man sobbing, 'Why did you kill my brother? We're not terrorists!' I just wanted to close my ears each time he said it. It was being permanently burned into my brain. I lost it. The night before that – that was the last night I got a good night's sleep.

The corpsman came over and dumped the bodies by the side of the road. I wish I could take that day back. I'd give anything. My CO (commanding officer) asked, 'What's wrong?' I said, 'It was a bad day; we killed a lot of innocent civilians.' He replied, 'No, today has been a good day.' I thought to myself, buddy boy, you're in a world of shit now.

Imagine, being married for eleven years and it's your anniversary and your spouse rolls over and says Happy Anniversary, but there's something I have to confess to you. I have never loved you. Everything has been a lie. I just used you and by the way, the kids aren't even yours either. That's how I felt – betrayed by the Marine Corps.

THE GOOD SOLDIER

THE FILMMAKERS



The Good Soldier is Lexy Lovell's and Michael Uys's second feature documentary film. Their first, *Riding the Rails*, was acquired by MoMA for its permanent collection in 1997. *Riding the Rails*, the story of teenaged kids on the road during the Great Depression, won the Peabody Award, the LA Film Critics Award for Best Documentary, and the DGA Award for Best Director. The film had theatrical distribution in over fifty cities, prime-time broadcasts on PBS with over seven million viewers, international broadcasts in thirty-three countries, and best-seller status in non-fiction home video/DVD sales.

LEXY LOVELL and MICHAEL UYS, PRODUCERS AND DIRECTORS

Lexy Lovell

Before *Riding the Rails*, Lexy Lovell produced and directed an acclaimed short, *Getting Ready for Later*, which aired on the UK's Channel 4, won the Silver Hugo from the Chicago Film Festival and Honors from the National Council on Family Relations. Modelling herself on her late mentor, Louis Malle, Lovell has worked in both drama (*American Playhouse*) and documentary. Lovell was the first American recipient of the Joan Wilson Scholarship from the International Council of National Academy of

Television Arts and Sciences, which enabled her to study directing in London on *Inspector Morse*. Highlights of her work include the *NOVA Science Series-Sail Wars*, independent productions such as *JB Jackson: Figure in a Landscape*, *An Armenian Journey*, *The Good Fight*, and *Confessions of a Suburban Girl*. More recently, after taking time to be with their twin boys, Lovell has directed a series of short documentaries on women's careers for Lifetime. Lovell graduated *cum laude* from Yale University with a B.A. in History.

Michael Uys

In addition to *Riding the Rails*, Michael Uys (pronounced "ace") has also produced and directed several films including *Pete Seeger and Billy Bragg: Songs of Protest and Empire*, which won Best of the Festival at Banff, Best Humor Award at the Telluride Festival of Mountain Films, the Silver Edelweiss Award (Torello, Spain), and Jury Awards at the New York Expo and the Aspen FilmFest. Uys brings his documentary sensibility to much of his work in commercials and television. He has been experimenting with a blend of documentary and computer graphics for clients like M&M's and the beer Stari Melnik in Europe. He has directed a number of spots for such clients as Fresh Direct, Bing, Viagra, and "The Washington Post," promos for *Trading Spaces* for TLC, *Bridezilla* for We Television, and image campaigns for HBO, Lifetime, TLC, and Spike. Uys has won several advertising awards including an Andy and a CTAM Gold. He has also directed and produced a series of documentaries for Lifetime and directed several episodes of *Art Star* for Gallery Television. He produced many fashion spots with Patrick DeMarchelier, Steven Meisel, and Albert Watson for Calvin Klein, Perfumes Guerlaines, Shalimar, and Elizabeth Arden. Uys graduated *cum laude* with a double major in Film and Journalism from New York University's Tisch School of the Arts where he was mentored by documentary filmmakers George Stoney and Jim Brown. Uys directs for T.H.E.M. Television and is a frequent collaborator at digital ad agency, Creative Feed, a commercial and documentary film production company in New York City.

Samuel Henriques, Director of Photography

Henriques shot the recently released *Burning the Future: Coal in America* for David Novack, as well as *Nursery University*, produced and directed by Mark Simon and Matt Maker. He is best known for shooting *The Farm*, Liz Garbus and Jonathan Stack's Academy Award nominee about inmates at the notorious Angola State Penitentiary for which he won a Primetime Emmy for non-fiction cinematography. He filmed the prize winning *Riding the Rails* about teenagers on the road during the Great Depression which won a Peabody. Work for PBS includes *Eyes on the Prize II*, *American Masters – Paul Simon, Cole Porter, Milos Forman, Edward R. Murrow*, and *Nova - C. Everett Koop and The Big Spill (Exxon Valdez)*. He has filmed for UNICEF on health issues such as polio in Ethiopia and AIDS in Botswana and South Africa. He shot *Harlem Diaries* and *Rocks with Wings*, the chronicle of the Lady Chieftains all-girl basketball team at Shiprock reservation. As an assistant, Henriques worked on Academy Award-winning films *Common Threads: Stories from the Quilt* and *A Strong, Clear Vision*, a portrait of the

ingenious young architect Maya Lin. After graduating from New York University Tisch School of the Arts, much of Henriques's training was with the Maysles brothers.

SIKAY TANG, EDITOR

Sikay Tang is a video artist and film editor based in New York City. She studied photography and sculpture at the University of Chicago and fine arts at the Jan van Eyck Akademie in Holland. Highlights of her editing credits include *Beijing Taxi*, *Chisholm '72- Unbought and Unbossed*, *Elvis-Viva Las Vegas*, *Parliament Funkadelics - One Nation Under the Groove*, and *Innocent Until Proven Guilty*, and *The Good Soldier*, which was recently nominated for an Emmy award. Sikay also worked on *Jungle Fever* and *Malcolm X*, and was Spike Lee's stills photographer. She was the cinematographer for Rea Tajiri's *Little Murders*. Sikay was a visiting artist at the School of Art at The State University of Illinois and has taught editing at the City University of Hong Kong and Third World Newsreel in New York.

JJ GREY, ORIGINAL MUSIC

Born and raised outside Jacksonville, Florida, Grey comes from a long tradition of Southern musical storytellers and, like the best of the great Southern writers, he fills his songs with details that are at once vivid and personal, political and universal. *THE GOOD SOLDIER* is his first film score.

His multi-textured music overflows with dynamic rhythms and thought-provoking lyrics. From raw funk to deep soul, blues and rock, JJ and his band Mofro deliver devastating live and recorded performances. Debuting in 2001 with *BLACKWATER*, following up in 2004 with *LOCHLOOSA* (both albums reissued by Alligator in 2007), Grey steadily built an intensely loyal following. In 2007, with his first Alligator release, *COUNTRY GHETTO*, Grey reached an even larger audience, doubling both his album sales and his concert attendance. His newest album, *ORANGE BLOSSOMS*, takes another giant step forward.