

SCREEN MEDIA FILMS

Presents

BOKEH



**A Zealous Pictures Production
In Association with Vintage Pictures and Verge Pictures**

A Film by Geoffrey Orthwein and Andrew Sullivan

Theatrical Release Date: March 24, 2017

Running Time: 92 minutes

Rating: Not Rated

Website: www.bokehmovie.com

Facebook: www.facebook.com/bokehmovie

Twitter: www.twitter.com/ScreenMediaFilm

To Download Materials:

https://www.dropbox.com/sh/q1qnab9smxrkmuo/AAABLcpx_ileJ8UImyTaJtjya?dl=0

Publicity/Press Contact:

PRODIGY PR, 310-857-2020

Richard Stafford, rs@prodigypublicrelations.com

Kellyn Holmes, kh@prodigypublicrelations.com

Funto Adebo, fa@prodigypublicrelations.com

SYNOPSIS

When a flash of light shoots across the sky on their romantic, Iceland vacation, Jenai (Maika Monroe) and Riley (Matt O’Leary) wake up to discover every person on earth has disappeared. Their struggle to survive and to reconcile the mysterious event lead them to reconsider everything they know about themselves and the world.

Q&A WITH DIRECTORS **GEOFFREY ORTHWEIN and ANDREW SULLIVAN**

Q) Why did you decide to film in Iceland?

I had been to Iceland a couple of times and fell in love with the people, the landscapes and just about everything there. It was unlike any place that I had been before, the lighting, colors and textures are unique to the country. A lot of films are shot in Iceland, most treat Iceland as another world or another time, few use Iceland as Iceland. We wanted to use the land as a way to tell our story. The colors and landscapes change as the story progresses. We could use some of the more surreal, alien looking locations to emphasize certain parts of the narrative. Because much of Iceland’s power is generated through geothermal plants, we took that, with a little presumed automation, and it let us have an end of the world where the infrastructure is not crumbling. The characters’ struggle is not strictly physical survival, thus their concerns are more metaphysical. Also, in June, Iceland has 23 hours of daylight per day. Since we were telling the story of the last two people on earth, we could shoot at 3am in the empty streets of Reykjavik and it would look like morning. The people of Iceland were great, we shot at sixty locations without spending a lot of dollars. They supported our small production and allowed us to shoot in so many interesting and isolated areas of Iceland.

Q) Did you run into any unique challenges while filming there?

Bokeh is about the last two people on Earth and though Iceland only has 300,000+ residents and another 250,000 tourists, it is hard to tell the story of an empty world when life is around. We shot most of our empty Reykjavik scenes in the middle of the night to reduce the amount of human and car traffic. Even when we could clear the frame of people, our location sound would pick up car audio or a couple of blocks away. Empty was never completely empty while shooting. A lot of our challenges involved removing visuals and cleaning audio in post.

Q) What inspired you to make this film?

We love cerebral science fiction stories; The Twilight Zone is a favorite of ours. Narratives where the conceit may be extreme, but the stories are still just about the people that are put into an intense situations and how they choose to handle those moments. We wanted to see what would happen when the world ended without armageddon, zombies or some dystopian future. Lo-fi sci-fi has the ability to be more relatable, it asks the audience to envision what they would do if they were in this situation. This gave us a narrative framework as we were reacting to some of the discord in the world right now. The tensions, just in our own country, whether they be political or philosophical, are driving people apart. What do you do when you’re your own worst enemy?

Q) What is the relationship to the film’s title and the photographic technique?

Bokeh is the blur, the out of focus part of the photo. In life, we choose what we focus on and what we blur. We wanted to tell a story of two people who continue to change their priorities, their ideals, their focus based on an altered world. They are defined not just by what they focus on, but what they choose to blur. One of our two characters, Riley is a photographer, he uses a twin reflex camera to capture moments. At times, Riley chooses to see the world through a lens instead of just lifting his head up and experiencing the world as it actually is. One of the features of the twin reflex camera is that you look through one lens while the second lens takes the photo. In essence, Riley’s view through the lens and what is shot are slightly different, always a little off.

Q) With a film that really only has two characters, how important was the casting of the film and what do you think Maika Monroe and Matt O’Leary each brought to their roles?

Casting was the most important part of BOKEH. We wanted to cast two young actors who could carry an entire film. One or both of them are in every scene in the film. We also wanted two actors who were relatable to the audience, who could have been co-workers or classmates of our audience. In casting Jenai, we thought we wanted someone slightly older than Riley, but Maika auditioned and proved to us that Jenai should be younger, this would allow a more vulnerable approach to the role. Maika has the ability to walk a line between strength and vulnerability, and she does a masterful job balancing that in Jenai’s journey through each scene. Matt has been acting for over 15 years and that level of experience was great to be able to rely on. Matt’s strengths showed up in the quiet moments, when it was just Matt and our DP / Steadicam Operator, Joe Lindsay creating a frame where Matt could float in and out of. Matt is usually cast as the abused son or the broken friend, but in BOKEH, he was the romantic, leading man and it was thrilling to watch him own that.

Q) Were you worried about creating a film centered around, more or less, just two characters?

Simple answer, yes. We asked ourselves if we could tell a relevant and compelling story about the last two people on Earth. This became even harder to figure out because we removed a lot of the physical dangers that come with apocalyptic movies. Essentially, we chose to make a more cerebral science fiction film about a couple and tried to avoid having them constantly narrate their feelings to each other throughout the film. We learned to embrace the quiet nature of the film. Though challenging, this is also what excited us as filmmakers to make Bokeh.

Q) As both the writers and directors of the project, did anything change from the script to the screen during production?

Yes. When we could replace dialogue with non-dialogue moments to convey emotions, we did. We found very quickly that Matt and Maika are such strong actors, that we could throw out dialogue or even re-structure scenes around their performances without the need for all of our writerly words. We wanted Maika, Matt and our DP, Joe Lindsay, to have the freedom to find quiet beats and truly explore each location that we went to in Iceland. It was inspiring to watch them find the joy and wonder at the natural hot springs, the black sand beaches and the basalt columns or isolation at the empty stores and streets of Reykjavik. Once you are standing on a glacier and you see and hear the rushing water coming from the melting ice, you realize less words are needed to capture this experience.

Q) There are some significant questions about why Riley and Jenai are left alone; what motivated those decisions?

When we came up with the idea, one of our first decisions was to not be too explicit about certain elements. We didn't want to know more than Riley and Jenai know in the film. A world-changing event like this is less interesting to us than how our protagonists handle it. This type of event can act as a mirror for the audience. If you believe in religion, then you may believe that everything happens for a religious reason and if you don't believe in religion then this event had nothing to do with God. Regardless of whether the event is religious, alien, or an unnatural occurrence, our characters still have to deal with this new, empty world whether they were chosen, forgotten or none of the above.

ABOUT THE CAST

MAIKA MONROE (“Jenai”)

Bio pending

MATT O'LEARY (“Riley”)

Bio pending

ABOUT THE FILMMAKERS

GEOFFREY ORTHWEIN (writer/director)

As photographer, independent filmmaker and director Geoffrey's work has been shown in film festivals across the US and Europe, museums, and broadcast television.

He got his start in post-production, working as editor and colorist on independent films and documentaries with renowned underwater cinematographer Feodor Pitcairn including Ocean Voyagers, narrated by Meryl Streep. This work culminated in the custom, multi-screen film Ocean Odyssey, a permanent installation wrapping 270° around the Smithsonian Institution's Sant Ocean Hall, at the National Museum of Natural History in Washington DC.

From there he went on to live production, where he toured the world as technical director for live shows for companies including Google, Salesforce, The Walt Disney Company, T-Mobile and Virgin. He directed the web series Sword & Laser, hosted by Veronica Belmont and Tom Merritt, for the award winning Geek & Sundry network.

Orthwein and Sullivan have worked together for over 20 years, collaborating on scripts, short films and interactive projects. In the summer of 2013, over a three-day weekend in a rented cottage in Los Feliz, California the idea for BOKEH was born. From there the pair took the concept to feature script, casting the following spring and completing principal photography in Iceland in the summer of 2014. While finishing the film they were invited to participate in the Independent Film Project's Narrative Feature Lab in 2015.

ANDREW SULLIVAN (writer/director)

As an independent filmmaker and photographer, Andrew seeks to tell relevant and compelling stories. Sullivan founded Refinery, an independent interactive agency focused on Fortune 500 brands. During the height of his 13 years as CEO, Refinery was comprised of 175 employees and earned \$25 million in revenue. The company was one of the ten largest independent agencies in the country. During his tenure, Andrew oversaw the interactive marketing strategies for over 100 independent feature films. His accolades included INC. 500 Fastest Growing Companies (3 years in a row), CEO of the Year under 40, Young Entrepreneur of the Year, and Entrepreneur of the Year.

BOKEH is Sullivan's first feature, which he co-wrote and co-directed with his writing and directing partner, Geoffrey Orthwein. Sullivan and Orthwein are working on various film and television projects. Sullivan is currently developing his next feature film, WET CLAY.

DOUG DAULTON (producer)

Doug Daulton is a producer, writer and photographer based in Spokane with twenty years of experience working in live and scripted IPTV and a variety of multimedia formats. His work includes projects for Procter & Gamble, MGM Mirage, Salesforce, Google, and Youtube. His work as a visual storyteller has taken him around the world and has covered subjects at the highest levels of industry, entertainment and government. Ten years ago, Daulton left technical writing and design behind and started over as a PA to learn the language and craft of filmmaking. Along the way, he has touched every almost every aspect of the process. With each stop, he better understood the contributions of every role on every project.

BOKEH is Daulton's first feature film. Currently, he is developing two projects; a transmedia documentary about fighter pilots and a feature film from his original script.

BRIENE LERMITTE (producer)

Briene Lermittle is a San Francisco based Producer working in both the independent film and commercial video industries. As an Owner and Producer at Maku, she brings creatives and clients together to create emotional and informative work. With a background in business and photography, her current aim is to bring compelling stories to light. BOKEH is Lermittle's first feature film.

KENT GENZLINGER (producer)

Kent is a Director, Producer and Unit Production Manager based in Los Angeles who has worked on feature films, TV series, documentaries and commercials for the past 22 years. He was a story editor and studio drone for a year before moving into production, and spent two years prior to that as a field camera operator in cable and video production. He has filmed in various countries including Cambodia, Mexico, Hong Kong, Belize, Canada and Vietnam. Another one of Kent's passions is his involvement with the American Red Cross Blood Platelet Donation Program in LA that he has been a part of since 1999.

He is currently a Co-Producer/UPM on the TV series "Bones" at 20th Century Fox, and is a member of the Directors Guild of America in Los Angeles.

Kent holds a degree in Film and TV Production from Temple University, and a Masters in Motion Picture Producing and Business from the Peter Stark Producers Program at The University of Southern California.

JOE LINDSAY (Director of Photography)

Joe Lindsay approaches cinematography with deliberate attention-to-detail and exploration of environments. As a SOA Certified Steadicam Operator and Cinematographer, he is an adept visual storyteller. He brings together cinematography theory and composition with lighting techniques and design through his advanced understanding of camera operation and accessories. His work allows stories to be felt as much as seen. Joe's work includes projects for Adobe, Google, Salesforce, Filter Magazine, Hipstamatic, tap tap tap, LaunchSquad, YouTube, International Seafood Sustainability Foundation, and Travel Channel.

His experience has garnered him proficiency in on-location production management and logistics, understanding of proper green screen lighting, shooting, and compositing methods. Through his technological expertise, Joe suspends the reality of his audience by seamlessly portraying cinematic journeys.

KEEGAN DEWITT (Composer)

Over the past four years, Keegan DeWitt has brought eight films to the Sundance Film Festival. His recent collaborations have gone on to garner an Academy Award, three Sundance Audience Awards, multiple NY Times Critic's Picks and an Independent Spirit Award. They help

comprise a resume steeped in signature collaborations with daring and acclaimed young directors, creating works that are unquestionably unique.

Whether the 90's Hip Hop and Euro EDM of "Morris From America", the disintegrated orchestral operas of "This Is Martin Bonner", the NYC-drenched live jazz arrangements of "Listen Up Philip" to the urgent and touching "Life According To Sam (HBO)", DeWitt has built a name as a chameleon-like voice for the definitive characters and directors of the films he's involved in.

Raised in Portland, Oregon, DeWitt attended SUNY Purchase for film direction, before transferring to the Atlantic Theater Company Acting Conservatory where he completed the two-year professional program. He has premiered at SXSW, LA Film Fest many other international film festivals collaborating with close friends Aaron Katz ("Cold Weather"), Chad Hartigan ("This Is Martin Bonner") and Alex Ross Perry ("Listen Up Philip"). In parallel to his work as a composer, DeWitt is the lead singer and songwriter of the band Wild Cub, who's hit "Thunder Clatter" recently sat in the top 15 at Alternative Radio.

CREDITS

Jenai	MAIKA MONROE
Riley	MATT O'LEARY
Nils	ARNAR JÓNSSON
Ivar	GUNNAR HELGASON
Tour Guide	BERGLIND RÓS SIGURÐARDÓTTIR

Written and Directed by
GEOFFREY ORTHWEIN & ANDREW SULLIVAN

Produced by
DOUG DAULTON
KENT GENZLINGER
BRIENE LERMITTE

Co-Producers
HLÍN JÓHANNESDÓTTIR
BIRGITTA BJORNSDOTTIR
JOE SHOTT
LIANA LEHUA
CHRISTINA JENNINGS
HARRY HALLORAN, JR.

Executive Producers
ANDREW SULLIVAN
DIRK JUNGÉ

Director of Photography
JOE LINDSAY

Production Designer
ROGER C. AMBROSE

Editor
GEOFFREY ORTHWEIN

Music by
KEEGAN DeWITT

Casting Director
EMILY SCHWEBER C.S.A.

Associate Producers
PETER ADKISON
MICHAEL R. BALDWIN
JULIE CARR
GEORGE ORTHWEIN

First Assistant Director
DAVE HALLS

Unit Production Manager
DOUG DAULTON
BRIENE LERMITTE

Production Manager
LIANA LEHUA

Script Supervisor
KAT GATTI

Digital Image Technician
BRENT SCHNARR

Production Sound Mixer
SHAWN DOYLE

Boom Operator
AGNAR FRIDBERTSSON

1st Assistant Camera
LANE GENZLINGER

2nd Assistant Camera
BRENT SCHNARR

Steadicam Operator
JOE LINDSAY

Movi Operator
BRENT SCHNARR

Gaffer
TEJ VIRDI

Grip
EINAR PÉTURSSON
SÖLMUNDUR ÍSAK

Casting Associate
MARY-MARGARET KUNZE

Extras Casting
ARNAR BENJAMÍN KRISTJÁNSSON

Location Manager
ARNAR BENJAMÍN KRISTJÁNSSON

Location Assistants
DANÍEL GYLFASON
HARALDUR HRAFN THORLACIUS
SÖLMUNDUR ÍSAK

Key Makeup Artist
MARGARET CARAGAN

Costume Designer
RACHEL DAGDAGAN

Wardrobe Specialist
RANNA GISLA

Wardrobe Assistant
MARI ÅBOEN

Craft Service
GUÐMUNDUR SNORRI SIGURÐARSON

Set Safety
RED CROSS OF ICELAND

Post Production Sound Supervisor
DAVID SANDWISCH

Editing Consultant
GLENN FARR

Assistant Editor
DANIEL LICHTENBERG

Post Production PAs
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MALCOLM GILBERT
PATRICK O'NEIL

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STEPHEN MUIR
IAN RANKIN

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Supervising Sound Editor
DAVID SANDWISCH

Re-Recording Mixer / Sound Design
ZACH MARTIN

Engineering Services
SCOTT BREWER

Digital Editorial Support
IVAN PIESH

Audio / Video Transfer
MARCO ALICEA

Post-Production Sound Accountant
CATHY SHIRK

Client Services
EVA PORTER

Digital Intermediate
COLOR A GO-GO / SAN FRANCISCO

DI Colorist
KENT PRITCHETT

DI Supervisor
ALEXANDER MACLEAN

DI Post Producer
KIM SALYER

Visual Effects Producer
DOUG DALTON

Visual Effects Supervisor
RYAN SUMMERS

MONOCHROMATIKA

Visual Effects Artist
GEOFFREY ORTHWEIN

AUTHORITY FX

Visual Effects Supervisor
RYAN P. WILSON

Visual Effects Producer
SCOTT CLEVELY

Rotoscope Artist
NATHANIEL CAAUWE

Composer
CHARLES CLAYMONT

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Script Clearance Report
JOAN PEARCE RESEARCH ASSOCIATES