

ROYAL PICTURES &
UNCOOPERATIVE PICTURES

Present

TIME LAPSE

A Polaroid Sci-Fi Thriller



Directed by Bradley King
Written by Bradley King and BP Cooper
Produced by BP Cooper and Rick Montgomery

View trailer at www.timelapse-themovie.com



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Cast

Callie	DANIELLE PANABAKER
Finn	MATT O'LEARY
Jasper	GEORGE FINN
Big Joe	AMIN JOSEPH
Ivan	JASON SPISAK
Dr. Heidecker	SHARON MAUGHAN
Marcus	DAVID FIGLIOLI
Mrs. Anderson	JUDITH DRAKE
Dog Race Announcer (voice)	MARK C. HANSON

Filmmakers

Directed and Co-Written by	BRADLEY KING
Co-Written and Produced by	BP COOPER
Produced by	RICK MONTGOMERY
Line Producer	SARAH CRAIG
Cinematographer	JONATHAN WENSTRUP
Production Sound Mixer	CHRIS HALL
Production Designer	TRACI HAYS
Costume Designer	MISHKA TRACHTENBERG
Casting Directors	LAUREN BASS & JORDAN BASS
Editor	TOM CROSS
Music by	ANDREW KAISER
Music Supervisor	ANDREA VON FOERESTER

About the Film

In a sleepy, sunny apartment complex made up of simple white bungalows, three twenty-somethings share the rent. Callie, who likes to think she can write, plays den mother to her two wayward roommates. Finn, the apartment complex manager and struggling painter, is dragging his feet on proposing to Callie. Jasper, refusing to grow out of the party mentality of his college days, tends bar, gambles and provides the chemicals.

Their quiet world is shaken when they find their elderly scientist neighbor dead.

In his apartment across the way he has left a mysterious camera that takes pictures of the future. Aimed through the roommates' picture window, it shows regular glimpses of their lives together 24 hours in advance.

Their initial plan is to leave the body hidden and exploit the machine. Jasper utilizes it to foresee race results each day, racking up winnings. With the cash windfall, Callie is able to quit her waitress job and focus on writing. Finn's creative block is lifted by seeing his artwork ahead of time. He becomes prolific.

Then disturbing images of the future begin to arrive. A tense love-triangle emerges between the three, and Jasper's bookie begins sniffing around at all the successful betting. When a picture shows what looks like a warning from the future, the roommates are forced to prepare for the worst. Jasper hides weapons around the house; death intervenes.

As the bodies pile up, Jasper becomes more paranoid and unhinged, and a wedge gets driven between Callie and Finn.

Obsessed with tomorrow, relationships unravel, and the trio descends into their darkest future yet.

About the Production

Directed by Bradley King from a screenplay by King and BP Cooper, and produced by Cooper and LA casting maven Rick Montgomery, *TIME LAPSE* is a meticulously told thriller that gives its characters a daily glimpse 24 hours into their future.

The characters are roommates in a small house in an intimate mid-century complex of other small houses. Finn (Matt O'Leary) and Callie (Danielle Panabaker) is the couple; Jasper (George Finn) is their roommate.

Finn is perhaps the best suited for this living arrangement: the *casita* features a large parlor window, a fine source of light for a painter and his easel, and when he is not fixing toilets or otherwise maintaining the complex, Finn works his craft, or tries to. But when the neighbor across the way, Mr. Bezzerides (John Rhys-Davies) goes missing, and Finn explores the Bezzerides residence, he discovers a large, steam-punk machine that seems to be pointed at the roommates' house, specifically at that large parlor window. Finn also discovers a wall covered in exposed Polaroids, a kind of visual diary featuring Jasper, Callie and himself.

So begins *TIME LAPSE*, a new take on cinema as voyeurism, an inversion of Hitchcock's *REAR WINDOW* in which the line between perpetrator and observer becomes blurred by a shockingly new application of a decidedly analog technology.

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TIME LAPSE director Bradley King has made a handful of short films. Looking to move into features, King and writing partner BP Cooper, a commercial producer with a few features under his belt, joined forces in 2012 and started writing a taut, contemporary thriller with a sci-fi element that could be told efficiently and photographed with relative ease in Los Angeles. Along the way Cooper and others would identify a main character, Finn, a painter struggling with a block, with King and his situation relative to the LA film industry.



Immediately prior to conceiving the script for TIME LAPSE, Cooper and King sought inspiration from the independent film scene, attending festivals and frequenting art house cinemas. Along the way they saw an audacious female revenge thriller, GIRLS AGAINST BOYS, written and directed by Austin Chick. They were instantly taken with the performance in that sexy, bloody production by actor Danielle Panabaker.

A few short weeks later during the writing process, one morning Bradley stormed into the office and exclaimed, "I thought of the perfect person to play Callie...Danielle Panabaker!" Cooper threw up his arms, "I've been thinking the exact same thing for two weeks now but I didn't want to say anything and get our hopes up!" It proved to be a fortuitous moment.

Adds Cooper, "I warned Bradley to not let the Danielle epiphany stick in our heads too much, thinking the odds would be slight to land our first choice of actress. However, we couldn't help but continue writing the Callie role with her in mind from there on. Fortunately, the stars aligned perfectly in this particular circumstance. Danielle read it, loved it, and then met with us. We learned that she's very savvy and knew all the questions to ask -- we were impressed by her knowledge of the filmmaking process."

"The character of Callie calls for someone able to play an independent, high-functioning yet hidden brand of crazy," explains King. "Danielle's performance in GIRLS AGAINST BOYS showed she's capable of walking that line perfectly, and juggling the complicated emotions that go along with it.

With her work in TIME LAPSE Danielle also knew how to leave subtle performance ‘bread crumbs’ for the audience along the way.”

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King and Cooper’s script also attracted Rick Montgomery, an LA casting director with dozens of credits from THERE’S SOMETHING ABOUT MARY to the current DUMB AND DUMBER TO. Cooper had worked with Montgomery before on commercials, shared the script and the three filmmakers made a deal to collaborate on TIME LAPSE.

“I was drawn to become a producer on TIME LAPSE because the story was unique and the script was extremely well written,” offers Montgomery. “Once Bradley, Cooper and I met, it was obvious that as a team we could craft something special together.”

“Rick was of course totally instrumental in getting the script to actors and agents that Cooper and I just didn't have access to as first-time filmmakers,” King offers.

Montgomery had plenty of casting ideas, specifically for the role of the gambler Jasper, “but Rick was actually very supportive of my looking at a range of actors until I finally found myself enamored with George Finn's work, which Rick had championed all along. Overall, Rick was really good about giving advice, but then giving me space to process and come to my own conclusions.”

Adds Cooper, “George has this devilishly handsome look and so much going on behind his eyes. It was exciting to envision him saying the lines Jasper would say and doing the things the character does, and feeling totally genuine and natural.” He adds, “Rick dove right in at the earliest stages, helping us craft the best approach to realizing the film and attract talent. Throughout pre-production, shooting and post, we couldn't have done it without him.”

Rick was a sage voice throughout the production, “giving perspective and notes from his viewpoint of having been in the industry for 25 years,” says King, who also offers that the toughest role to cast was that of Finn, the blocked painter.

“I've been accused of writing a lot of myself into the Finn character, and I may or may not have integrated some very specific quirks into that character. But for whatever reason, we went through a lot of candidates before we landed on Matt. All were excellent actors, but as with any movie, at a certain point in the casting process it's about who is specifically right for that part.”

“Our first meeting with Matt went really well; he and I had an immediate rapport, and I liked a lot of his ideas about the character. For Finn we needed someone who was believably a stuck artist - someone who is creative but also a little too tightly wound. Matt nailed that, and of course brought a lot of his own nuances to it as well. It was a painful casting process getting to Matt, but once we met it was actually very smooth from there. “

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Finding the perfect location for Callie, Finn and Jasper to inhabit was, as writer-producer BP Cooper puts it, “the first miracle of the shoot.” Well before casting was complete, Cooper and King spent weeks and weeks together, driving around LA looking at potential locations, working off a list Cooper had tracked down of abandoned or vacant apartment buildings in LA. In keeping with the analog nature of the project, “We didn't have phone numbers for the owners,” recalls King, “so we had to write snail-mail letters, and wait. Fortunately the owner of our final location wrote back with interest, and we locked it.”



That final location – a one-story apartment complex made up of individual *casitas* – was situated in the shadow of Downtown LA, just west of the 110 Freeway and earmarked for razing and redevelopment.

“The location was unbelievably important to the shoot, and not just visually or logistically,” King says. “The place ended up making our entire creative team more efficient, in the same way a studio backlot does. Because we had access to the place a few months prior to the shoot, we were able to get all the creative departments set up with their own little bungalows, where they could be doing their own preproduction. This fostered a lot of communication and interaction between all crafts, so by the time we started shooting most of the crew had already met and worked side by side quite a bit. That first week of shooting didn't really suffer from the usual awkward period of rapport building and everyone having to get their personality differences sorted out, which made the whole production move more smoothly.”

The location also cast a spell on the performances in *TIME LAPSE*, enabling King to rehearse with his cast there for about a week before shooting, saving time and energy.

“I cringe at all the time I've spent on other productions, getting flustered on the day of the shoot because we can't put the camera where we thought we would, or the actor can't actually walk where they planned because the architecture of the location doesn't allow it. Being able to rehearse and walk through things in the actual space eliminated all that nonsense, and let the actors focus more on the moment.”

Still, the location came with a lot of challenges. The flora was completely overgrown, calling for trimming and replanting. The production ripped out a ceiling to install lights, and knocked some walls down turning two single bungalows into a 2-bedroom apartment.

“We wanted the perfect REAR WINDOW type view into the protagonists' home, so we tore out the old front window and put in a much larger one,” says King.

Plumbing and power, absent from the property for so long, had to be restored to the degree possible. The place also came with tenants in the form of a lot of feral cats, which the crew fed and cared for, even taking some to the vet.



But perhaps the most dramatic night in the production's 27 days involved a fire in an adjacent apartment complex.

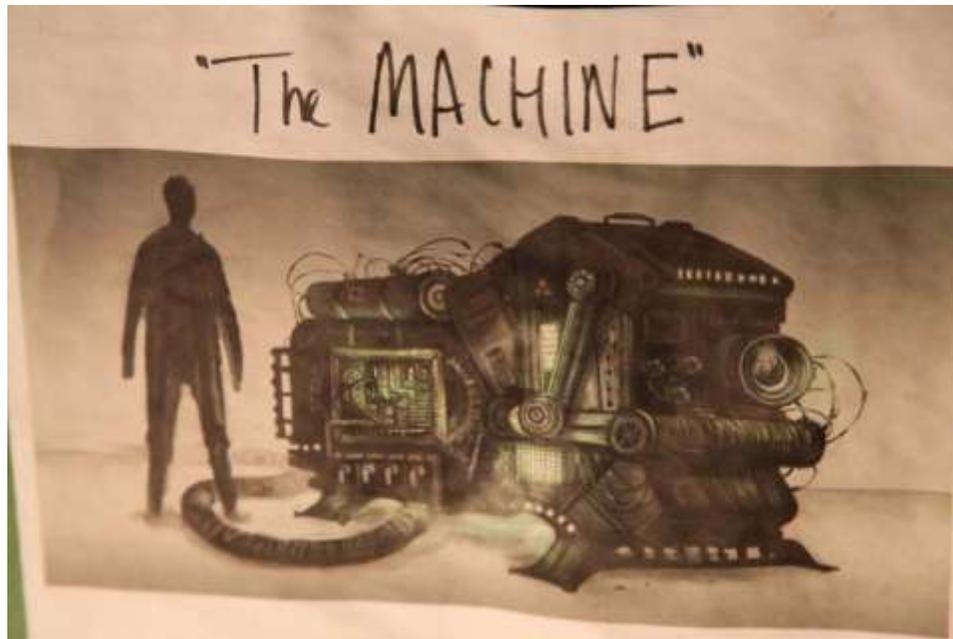
"Our crew tried to help by using our hoses to spray water over the fence," King recalls.

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Aside from the location, the biggest design challenge facing the filmmakers was the creation of what they called "The Machine."

The process of getting the machine on paper was "really fun" for King.

"I worked with an artist named Howie Schechtman, who I'd been watching on the website deviantArt.com for a long while before approaching him to do the concept art. He lives in Pennsylvania, and we've still never actually met face to face; all our work was done over the internet and via the phone. Howie did some scene concept art, and then turned in several drafts of the machine, until we eventually honed in on what we wanted."



From the get-go Cooper and King knew the machine should have “a very analog look.” Part of it was pragmatic: Mr. Bezzerides builds the thing in his living room.

“Also, Bezzerides comes from an older generation,” adds King. “He uses paper journals and has a cassette tape answering machine, so it seemed to make sense that the aesthetic would be more steampunk, and it would spit out Polaroids. I mean it could easily have had a digital printer attached to it, or had the images come up on a screen, but none of that felt right for the story and the situation. And so that level of analog in his apartment probably bled over into the rest of the vibe as well - Finn works in traditional paint and canvas, Callie writes by hand in the journal, etc. The apartment complex itself started to take on the feel of a place slightly lost in space and time.”

The person who fabricated the actual machine was David Mendoza, along with Thibault Pelletier.



Says King, “Dave is an absolute rockstar fabricator, I can't say enough good things about him. Honestly I didn't actually think we'd end up with a machine that was very close to the concept art; I figured due to budget and available materials, we'd get elements of the original design but that it would end up looking like whatever we could manage, basically. Then Dave showed up, and he and Thibault completely killed it. They were working out of a garage on set at the apartment complex, so the crew could stop by and check out how the machine was progressing. Visiting their garage was solace for me; when I'd get stressed out I'd go watch Thibault paint, or talk with Dave as he experimented with various mechanical parts. They scrounged some of their materials from the apartment complex itself, and then a lot were picked up at a great junkyard over in the Valley. We only shot with the machine for a handful of days, but its creation of was a real inspiration through the duration of the project. It's basically a character in the movie.”

“The Machine was not terribly mobile. The fabricators built it in a garage on site, and then a day before we needed to shoot, they moved it in pieces into Mr. Bezzerides' apartment, which at that point had been beautifully decorated by production designer Traci Hays and her team. The machine lived there while we shot, and then at wrap we moved it into a storage unit, where it's currently taking pictures of the future of lots of cardboard boxes and props collecting dust.”



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By creating a world driven by events recorded 24 hours into the future, the filmmakers painted themselves into a narrative that had to articulate past relationships and daily actions revealed in a series of Polaroids. In order to satisfy this conundrum of continuity and performance, King himself drew hundreds of storyboards based on discussions he had with cinematographer Jonathan Wenstrup and Assistant Director Jonathan Betzler.

“In addition to thorough storyboards, we needed a precise timeline in terms of what moments are being captured from the future and popping out as Polaroids in the past.”



For this, Cooper and King spent many hours nailing down what was to show up in the photos, who was present, what Finn's painting looked like.

"We used yarn to connect these moments back to when the photo showed up," recalls King. "Then Callie's secret arc of photos and notes also had to be plotted with yarn and illustrations, as a secondary timeline. We'd have been lost without a big visual representation to refer to. In fact we still managed to get lost a few times," King admits.



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Part of the delight of TIME LAPSE is that its narrative present and future is exposed and driven by an extinct relic of the past: Polaroid instant film is no longer made.

“This is one of those quiet moments in tech history, marking the end of an era: there’ll no more instant film for many Polaroid cameras,” WIRED magazine’s Rob Beschizza wrote in February of 2008.

The filmmakers discovered that Polaroid stock could be acquired from eBay (current cost: about \$64 for a package of 20 exposures), but they needed *a lot*.

“I think we spent around \$2,000 on Polaroid stock from eBay,” says Cooper. “We knew going in it was a necessity, but I seriously think my purchases were driving the price up for a few weeks. The market is that small and the demand far outweighs the supply. The same format pack I would get for \$45 one day would be \$80 the next day. I kept using eBay’s highest-price ‘buy it now’ option because I couldn’t wait 5 days for a silly auction to conclude only to learn I wouldn’t be getting the goods.”

Still, quality of the old stock was often an issue.

“So we then turned to The Impossible Project,” King interjects, “which is a group that bought the rights and formula of Polaroids from Kodak, and is producing it themselves. It’s great to see the technology continuing, however there are some tricks to the new formula that prevented us from using it in a large-scale way on set. Primarily, with Impossible photos, you have to cover them up while they develop, or the light will ruin them. So we couldn’t show the characters flipping the Polaroid and watching it expose, which we needed for some scenes. As a result, for the majority of the photos, we actually shot them with a Canon DSLR, applied Polaroid-esque color effects in Photoshop, then cut open actual unexposed Polaroids, tore the guts out, and slid our digitally printed photos inside the little plastic window. Any ‘fade-in’ developing of a Polaroid image had to be done in post.”

On top of this already complex process, the filmmakers were faced with the fact that most of the really important Polaroids couldn’t be taken until the day they shot the given scene.

“We couldn’t shoot everything ahead of time – we needed it to match that moment in the story precisely, meaning a big challenge for our assistant director, who couldn’t schedule the shoot in the normal way. In fact a large portion of the movie had to be shot in *reverse order* - in order to have a photo ready in a scene, we had to have already shot the scene that happens a day later, from which the photo was taken by the time machine.”

“For the huge wall of Polaroids in Mr. Bezzerides’ apartment, we had a little more flexibility,” King recalls.

“We shot all of those in one long session, early in the shoot. The actors got to improv a little that day; I’d give directions like ‘Ok now you’re all watching TV happily,’ and they’d find their positions and we’d snap a shot, and then on to the next scene of eating popcorn or whatever. We needed hundreds of photos, though, so imagine that going on for hours and hours.”

About the Cast

Danielle Panabaker (Callie) was recently honored for her performance in *TIME LAPSE* with the Best Actress prize from the 2014 London Independent Film Festival. She is currently shooting the female lead in The CW's highly anticipated *THE FLASH* (which will spin-off its current hit series *ARROW* in October) and recently completed an arc on F/X's *JUSTIFIED*. Danielle starred in Paramount's record-setting remake of *FRIDAY THE 13TH*, which grossed over \$43 million on its opening weekend - a new record for an R-rated horror film. Shortly thereafter, Overture Films released *THE CRAZIES*, which had a \$16 million opening weekend, and combined those two pictures would earn over \$100 million at the US box office. Danielle went on to shoot John Carpenter's latest thriller, *THE WARD*, and starred in Austin Chick's *GIRLS AGAINST BOYS*, which premiered at South by Southwest. Danielle has also garnered much critical acclaim for her work on CBS' "Shark" and on HBO's "Empire Falls."

Matt O'Leary (Finn) is a Chicago native who made his acting debut at the age of 13, when he attended an open casting call for the Disney Channel *MOW*, "Mom's Got a Date with a Vampire." This film kick started O'Leary's career by earning him his first of three consecutive nominations for a Young Artist Award. The second came from his performance as John Travolta's 12-year-old son in the Paramount thriller *DOMESTIC DISTURBANCE* and the third nomination from his portrayal as a younger Matthew McConaughey in Bill Paxton's directorial debut *FRAILTY*.

In 2003, Matt landed the coveted role of "Gary Giggles" in Robert Rodriguez's successful kids franchise, *SPY KIDS 2: THE ISLAND OF LOST DREAMS*, which was quickly followed by *SPY KIDS 3-D: GAME OVER* in 2003. Both movies opened to positive reviews, gaining O'Leary recognition among teenage audiences. In 2004, he was featured opposite Dennis Quaid and Billy Bob Thornton in John Lee Hancock's *THE ALAMO*, produced by Ron Howard for Touchstone Pictures. He filmed two indies in 2005: *BRICK*, a quirky thriller starring Joseph Gordon-Levitt and Luke Haas and the crime drama *HAVOC* opposite Anne Hathaway and Channing Tatum. Other film credits include the 20th Century Fox feature *DEATH SENTENCE* directed by James Wan, starring opposite Kevin Bacon, Garrett Hedlund, and John Goodman and the 2008 Sundance Grand Jury Prize nominated film *AMERICAN SON* opposite Nick Cannon. O'Leary finished off the decade with a role in the low-budget drama *AMERICAN BULLY* and in the sadistic horror film *MOTHER'S DAY* starring Jaime King and Frank Grillo.

Matt dove into the independent film world and gained widespread recognition when he starred in three SXSW winning films two years in a row. In 2011, he won the Breakthrough Performance Award at the film festival for his work as ex-convict and loner "Raymond" in the film *NATURAL SELECTION* opposite Rachael Harris. Then, he made waves in Megan Griffith's 2012 winner for Best Narrative Feature, *EDEN*, as drug-trafficker and psychologically disturbed "Vaughan," and starred as high school dropout and punk rocker "Marcus" in Matthew Lillard's *FAT KID RULED THE WORLD*, which won the festival's Audience Award. Matt also was featured in the critically acclaimed HBO film, *Cinema Verite*, opposite industry veterans Diane Lane, James Gandolfini, and Tim Robbins.

The year 2013 would prove to be another busy year for O'Leary who went on to film the quirky, stylized dramedy *PAWN SHOP CHRONICLES* opposite Paul Walker and Matt Dillon and Walt Disney's *THE LONE RANGER* opposite Johnny Depp, Armie Hammer, and Tom Wilkinson. Subsequently, O'Leary shot independent thriller *DRONES* directed by Rick Rosenthal and *TWO-BIT WALTZ* opposite William H. Macy. At the end of the year, he filmed both *TIME LAPSE* and the internationally-produced horror film *STUNG*.

Matt currently resides in Los Angeles.

George Finn (Jasper) was born overseas in Tbilisi, Georgia into a family of writers and filmmakers. His family knew that it wasn't long before he would inherit the desire to be in the film industry. Knowing that America was the land of opportunity, George's family traveled to Atlanta, Georgia when he was two years old. He wasn't the type of kid to perform skits for his parents in the living room, he was far too busy exploring the neighborhood and going on adventures armed with nothing but his imagination. Growing up in a house where movies were religion, it wasn't long before he became a convert and wanted to have a part in them as well. Knowing that Hollywood was the place to be if you wanted to be in the industry, they moved to California. At age twelve George signed with an agency and after finishing his first commercial for Volkswagen, came home from set knowing he wanted to be an actor.

George Finn is a talented young upstart whose star is rapidly rising. His work varies from print, to stage, to television, to music videos and feature films. Recently George was featured as a guest star on CBS' Cold Case and ABC Family's Lincoln Heights. He has recurring roles on hit shows such as: The CW's 90210 and CBS's How I Met Your Mother. On the big screen, he was one of the leads in the indie feature THE HARSH LIFE OF VERONICA LAMBERT and is also set to star in as the lead in the follow up THE SHORT HAPPY LIFE OF BUTCH LIVINGSTON. George recently appeared in LOL starring alongside Miley Cyrus, Demi Moore and Thomas Jane, playing Miley Cyrus's ex-boyfriend.

About the Filmmakers

Writer/Director Bradley King

Hailing from Los Alamos, New Mexico, Bradley studied animation at the Colorado Institute of Art and then attended the Colorado Film School where he won several student awards for his short films. After moving to Los Angeles, he wrote and directed short films while writing feature spec scripts.

Producer / Writer BP COOPER

Born in Denver, Colorado, Cooper moved to L.A. and co-founded music video production company Symbolic Entertainment. He produced music videos for acts ranging from debut albums to international multi-platinum recording artists.

In the commercial field, Cooper has produced national TV campaigns for CAVIAR LA, with such clients as Microsoft, Nike, Verizon, Infiniti, VW, Lexus, AT&T, HTC and Electronic Arts. Developing and managing budgets and productions well into the multi-million dollar range, his work in this field has won numerous industry awards from around the globe.

In feature films, he has conjointly produced Sundance Film Festival hit SPECIAL with Michael Rapaport, and the indie mystery FLOURISH with Leighton Meester & Jennifer Morrison. He also produced the independent film 10 YEARS LATER, and Executive Produced CEMENT SUITCASE, which was recently acquired for worldwide distribution after a successful multiple awarded-winning festival run. Under his new production shingle Uncooperative Pictures he produced and co-wrote the sci-fi thriller TIME LAPSE.

Rick Montgomery
Producer

After graduating from Kansas City Art Institute, Rick's passion to work in film was too strong to be held by his midwest roots, so he upped and moved to Los Angeles. Though Rick had great success as a producer with HAPPY, TEXAS, he is best known as a casting director having cast over 65 films including the much anticipated sequel, DUMB AND DUMBER TO, starring Jim Carrey and Jeff Daniels. Currently he resides in West Los Angeles.

Jonathan Wenstrup
Cinematographer

Jonathan Wenstrup was 12 years old when he realized he wanted to be a cinematographer and after much experimentation with his father's video camera, his supportive parents saw him into New York University's Tisch School of the Arts on scholarship. After graduating Magna Cum Laude with a Bachelor's of Fine Arts, Jonathan moved to Los Angeles to attend the American Film Institute. He found success there, shooting a well received thesis film, "Hal Buckley" whose feature rights were purchased by New Line Cinema and also shooting a music video for popular indie band Nada Surf's hit song "Inside of Love." After earning his M.F.A. degree in Fine Arts, Jonathan worked as a set lighting technician with such D.P.'s as Matthew Libatique, and Peter Deming, A.S.C., while continuing to shoot a number of shorts, music videos, corporates, and finding time to teach part-time at New York Film Academy. Jonathan was lucky enough to work as the Chief Lighting Technician on David Lynch's INLAND EMPIRE for several months, working directly with Lynch to establish the look for much of the film. He has traveled all over the world to shoot various projects - from New Zealand to Thailand to Egypt to Uganda. Jonathan has shot several features, including his most recent – TIME LAPSE.

Traci Hayes
Production Designer

Traci Hays currently works as a Production Designer after having developed her film design sensibility under the mentorship of Lawrence Paull (BACK TO THE FUTURE, BLADE RUNNER) and Mel Cooper (*Seinfeld*). Her time spent working with such notable industry professionals nurtured and prepared her as a creative individual, confident designer, and passionate human being. Her work can be best described as intuitive and multi-layered. Her design process always starts with the characters – their inner lives, history, and relationships with others to help convey and support the visual story.

In addition to TIME LAPSE, her recent Production Design credits include CARTOON TIGER starring Eric Roberts; and PROJECT ARBITER, a science fiction espionage short-film which has received praise from *Screenrant* and *Joblo*. Traci has been working as a production designer, director, and editor for the past 5 years on a wide selection of music videos, short films, features, and commercials.

Growing up on classic musicals in San Jose, California, Traci developed her taste as an artist through various theater productions. This love for the arts blossomed into filmmaking after taking her first filmmaking class in high school. Traci earned her B.F.A. in Film Production from Chapman University. Above all, Traci Hays is a passionate, humble, driven and organized individual consistently looking to collaborate with talented filmmakers to transform their brightest ideas from the page to the screen.

MISHKA TRACHTENBERG
Costume Designer

Mishka is a Los Angeles-based costume designer who, after receiving a MFA at the Asolo Repertory Theatre in Sarasota FL, began working as a designer in New York City. After a few years there she moved to Los Angeles to pursue costume design in television and film. Ms. Trachtenberg has designed primarily for indie films, and theatre, with some commercial work thrown in the mix. Her main goal is to always design in a way that keeps directors, actors, and herself excited, and to help actors use their wardrobe as a tool rather than a purposeless decoration.

TOM CROSS
Editor

Tom Cross is an editor of feature films, documentaries and television. Notable credits include Travis Fine's ANY DAY NOW (Editor), Scott Cooper's CRAZY HEART (Additional Editor), the David Milch HBO series DEADWOOD (Assistant Editor), and Michel Negroponte's science-fiction documentary W.I.S.O.R. (Editor). He received his B.F.A. in Visual Arts from SUNY Purchase in 1993 and cut his teeth in commercial editing in NYC . He then entered the independent film world as an Assistant Editor on such films as Ang Lee's Civil War drama RIDE WITH THE DEVIL and Rob Schmidt's horror film WRONG TURN, before becoming the Additional Editor on James Gray's WE OWN THE NIGHT and TWO LOVERS. Next, he edited THE SPACE BETWEEN and ANY DAY NOW for director Travis Fine. Both films premiered at the Tribeca Film Festival. Cross then collaborated with director Damien Chazelle on the short film, WHIPLASH, which won the Short Film Jury Award: U.S. Fiction at the 2013 Sundance Film Festival. Later that year, he edited the feature version of WHIPLASH, which premiered in competition at the Sundance 2014 where it won both the U.S. Dramatic Audience Award and the U.S. Grand Jury Prize.

Andrew Kaiser
Composer

Andrew Kaiser is a freelance composer working in the Los Angeles area. Kaiser was trained in composition by Alex Lubet at the University of Minnesota and then by Dinu Ghezzo at New York University. He went on to graduate from the University of Southern California Scoring for Motion Pictures and Television program, and has since amassed credits in an eclectic range of projects.