

LOGLINE |

A young woman with unusual mind powers will become the greatest shaman of all time, if she accepts the challenge made by a mysterious visitor – to defeat a supernatural evil that knows no boundaries in its insatiable thirst for human souls.

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Check our website at : www.outoffocusmovie.com
www.threehorizonsproductions.com

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

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DIRECTOR'S STATEMENT |

I have always been a fan of thrillers – supernatural, psychological, mystery, and film noir from all periods and origins. However, over the years, it has become more difficult to find exciting and unique thrillers to watch. My goal in writing *Out Of Focus* was to create a supernatural story, which would provide audiences with interesting characters while creating an eerie world about good and evil, right and wrong, pain and healing, reality and imaginings.

Out Of Focus was my first professional production as a solo producer/director and on a personal level it has been one of the happiest events in my life. The greatest moment for me was when, on the first day of the shoot, ten minutes before the first take, I went outside to take a quick breather, and my two teenagers told me how excited they were to see me realize my dream to shoot one of my own screenplays, and that I was indeed true to my word – never give up and don't let anyone tell you that you can't do something. Something that I hope will help them achieve their own dreams.

There are two completed versions of *Out Of Focus*, both as short films. The first version has been shortened to 15 minutes for film festival purposes and is a more abstract rendition of the feature-length script. The second version is 25 minutes in length and covers multiple locations, cast, and special effects. The second version goes more in-depth into the story and the characters without giving away all of the twists of the feature-length screenplay.

With these two versions, potential investors, producers, and distributors will be able to see the talent of the cast, crew, and production facilities that were involved in the project – something tangible that our angel investors did not have when they agreed to fund the short version of *Out Of Focus*.

I am extremely grateful to my angel investors, as it is thanks to their financial support that I was able to produce and direct this project with a very talented crew and cast. To my friends, crew, cast, and investors – Thank you so much for making this project a reality!

- Demi Vaughan



SYNOPSIS AND GLIMPSES FROM THE FILM ||

Although blessed with most unusual mind powers, a young woman, Aella, lives a rather dull and solitary life. Outside her comfortable world, a dark, mysterious evil is on a deadly rampage killing people randomly. Deaths with no blood. No weapons. No clues. No suspects. Aella's routine is disrupted when a mysterious visitor, Loki, challenges her to fulfill her destiny as a powerful shaman defeating this evil. As the deaths rise, Aella reaches out to a photographer, Nick Andrews, who believes his camera captures the victims – just before they die.



LOKI: Do you know what you saw, Aella?

AELLA: I saw a... shadow... a spirit...

LOKI: You need to look deeper. There's more to see.



AELLA: It can feel me.

LOKI: It knows what you can do.

AELLA: It's taunting me...

LOKI: It wants your powers.

AELLA: Its soul is evil... becoming more powerful as it kills – Its soul must be destroyed.



NICK: My photographs have powers, Aella.

There are those who believe the camera gives us immortality. Yet others who believe the camera steals our souls.

AELLA: You mean these shadows are souls.

NICK: Yes. Souls immortalized for eternity in the photograph.

AELLA: It's beautiful... haunting...

NICK: Look into the photograph, Aella.

"HEALING, DESTROYING..."

"HEALING IS NOT WHAT YOU WANT ME TO DO."

"I AM ONLY THE MESSENGER, AELLA."

BOOK COLLECTOR

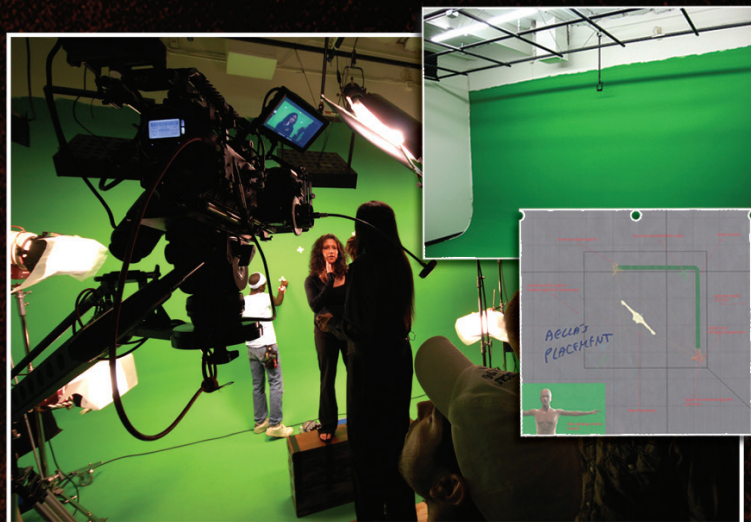
PRE-PRODUCTION NOTES |

DEVELOPMENT & FINANCING

Remi Vaughn wrote *Out Of Focus* as a feature-length screenplay about three years prior and then started to pitch the project to raise funding. As time went by she succeeded in finding angel investors, but she realized that it was taking too long – all she and her crew wanted was to create this film. Remi then went back to her angel investors and pitched a short film version so something tangible could be shown to other potential financiers who would eventually invest in the feature-film version. Her investors agreed and off she went writing the short film version.

CINEMATOGRAPHY

Remi is very grateful to **Luis Bohorquez**, her cinematographer, whom she worked with for over a year, going over the shots, the special effects, and the look and feel of the scenes. On the set, this prep time paid off as they both knew the story inside-out, the FX, camera setups, and anything else that needed to go into a specific shot.



LUCINDA AND ALDRED IN THE GREEN SCREEN ROOM AT METRO STUDIOS



REMI VAUGHN DISCUSSES A SCENE WITH LUCINDA SERRANO AND ALDRED MONTOYA



DP LUIS BOHORQUEZ AND DIRECTOR REMI VAUGHN

Good Faith Casting

CASTING

For casting, Remi worked with a seasoned casting director in Phoenix – **Faith Hibbs-Clark**. Faith and her team went above and beyond the call of duty to find the most organic actors for the roles, adding a very unique touch to the film.

LOCATIONS

For locations, the local businesses could not have been more giving. Our location manager, **Frank Aaron**, was stellar in his pursuit of finding the ideal locations for the scenes Remi had intended.

LOCAL BUSINESS SPONSORS

Chris & C.J. Smith and **Louis Molinet** of **C.J.S. Studios** were very generous and allowed the production to build their own set and made themselves available to help out whenever they could! The studio was started by Chris's father, C.J., and Chris is carrying on the tradition by helping indie filmmakers with locations and props.

Clay Stubblefield of **Metro Studios** was simply fantastic. Everyone couldn't say enough about his efforts to ensure a smooth production day, which involved a complex green screen set-up.

Sherry Rampy is one of those rare individuals with an incredible level of enthusiasm who trusted the production team with the key to her home giving them full rein and access for the entire day and night shoot.

Richard and **Susan Godfrey** were a godsend because they agreed to let the production shoot inside their beautiful home with only 24 hours notice (the previous location fell through) – even allowing a dolly and tracks onto the wood flooring in their living room.

Hector Lopez and **Roxy Wood** of the **Pinnacle Peak General Store** gave the Art Director, **Jim Aiken**, full access to his merchandise and furniture to be used as needed for the scenes.

Sandy Ritz and **Bill Struck** of **Collectible Cameras** were extremely generous with their incredible collection of photographic antique gems, which made such a difference in the visual aspect of the film.

Cory Schidler of **Core Fitness** pretty much gave the production the run of the place (quite brave on his part) and as you can imagine it was a lot to ask – having over 50 crew members ensconced in his private gym.

Lisa Stroud of **Village Coffee Roastery** allowed the production to stay until the final shot of the day and even kept the coffee flowing for everyone – even though the day went way over schedule.

Helen Hestenes and **Tom Marrs** of **The Icehouse** were great. The Executive Coordinator, **Autumn Carlton**, had to wake Tom up very early in order to get the key to capture the light coming in from the elevator cage.



CJS STUDIOS IN PHOENIX, AZ WAS USED TO BUILD TWO OF THE LOCATIONS REQUIRED FOR OUT OF FOCUS

The **City Of Phoenix** and the **Phoenix Film Commission** were very helpful throughout the project.

David Poore was very generous with the use of his Chevy Impala for the crime scene. Due to the "night-bug" situation, the shoot went over the hours allotted and he patiently allowed the team the "overtime."

Janet Wilson, owner of The Photo Gallery, was very accommodating with her time to fit the production schedule and even fixed the air conditioning for the production as it was over 110°F outside.

Rob & Norm Gerstner of **Reelmen** were simply incredible with their technical advice and for going above and beyond all expectations with the equipment. Thank you for supporting independent filmmakers in Arizona!

PRINCIPAL PHOTOGRAPHY NOTES |

DIRECTION & CAMERA

Remi and Luis wanted the best quality image they could get and selected the Red® Camera. Because Out Of Focus is fairly heavy in special effects, it was essential to shoot at 4K resolution – even though Remi knew of the post-production difficulties that would follow, since the 4K workflow was still so new at the time and not fully developed.

Being an indie production, many decisions regarding direction, cinematography, and production design had to be modified on the fly. This would have been very difficult to achieve successfully had the department heads not spent several months preparing prior to principal photography. Remi was then able to reshuffle her shots to accommodate limitations and schedule constraints.



REMI AND LUIS REVIEWING FOOTAGE ON THE RED CAMERA



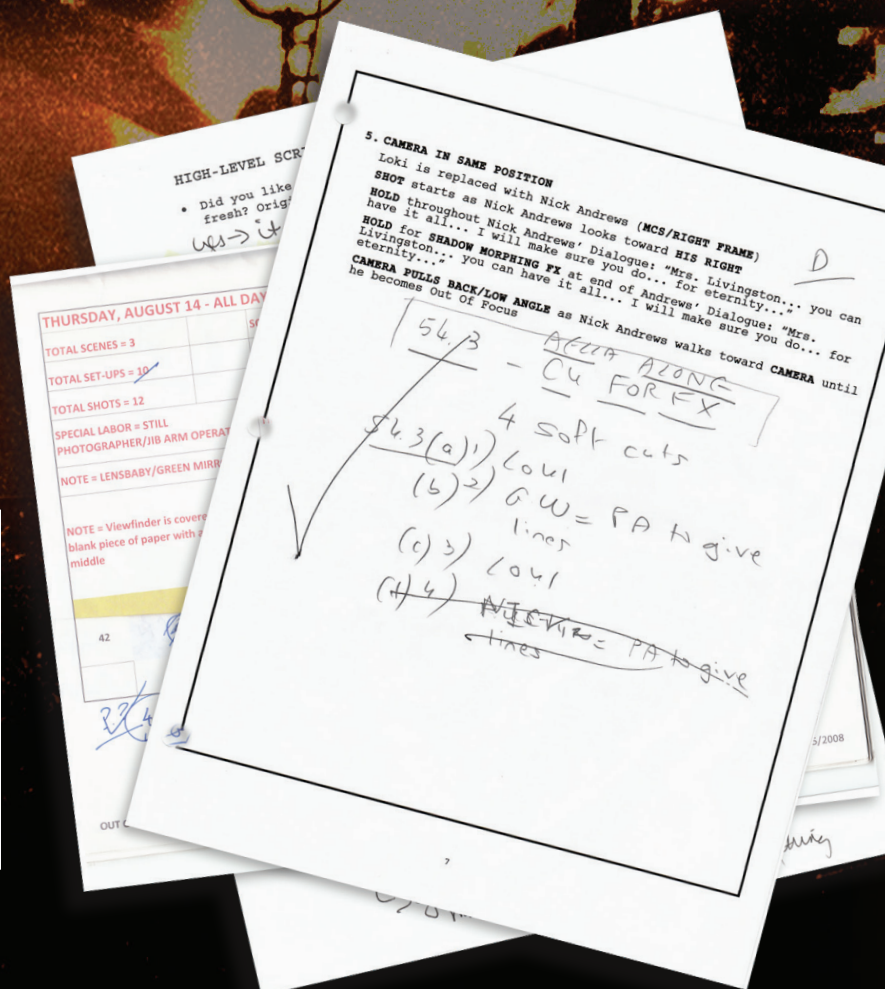
EXTERIOR OF ATTIC SET SHOT AT CJS STUDIOS

CREW & PEOPLE DRAMA

Because many of the crew had not worked together before, the first couple of days were rather chaotic. However, the department heads were seasoned professionals and were able to quickly guide their crew to accomplish the required tasks. Decisions had to be made as to who would stay and who would go. Four days into the shoot, the production was running like a well-oiled machine – of course, like most productions, not all drama occurs only when the camera is rolling. Out Of Focus certainly had its share of “behind-the-scenes” vignettes. For instance, one of the crew members went psycho and disappeared into the ether; another one lived in his past glory and could not focus on Out Of Focus; there was also someone who thought the set was a place to get over their hang-over. Needless to say, the production management diplomatically removed these distractions.



CREW SETTING UP AT COFFEE SHOP LOCATION



OBSTACLES

In addition to people drama, the production incurred several obstacles, one of which was that a key location fell through because the owners, out of the blue, demanded payment, which would have equaled more than half of the total budget. This was quite a shock because pre-lighting and production design had already been completed at that location. Without hesitation, Remi made several phone calls and one of her professional colleagues, Allen Forbes, who is well-known in the community, came through for the production. In less than a couple of hours, he found the ideal location at the Godfrey residence. Because the production was flying blind, with no time for pre-light set-up or production design, Remi and her department heads spent the first half of the day figuring out the set-ups for all the shots, while the crew had to wait outside in + 100° heat.

When the production was running behind for an exterior scene, the "sunset ambiance" quickly turned into "night-time drama." A decision had to be made immediately to set up the green screen, continue with the shot and recreate the daylight in post production. Lo and behold, as soon as the lights went up, the bugs came out... Arizona bugs like no one had ever seen, a bit like a horror movie. Bugs everywhere, in every shot. The joke was that all will be "easily" fixed in post, using the "bug editing" technique.



SAM, REMI AND LUIS REVIEW STEADICAM SHOT



SET-UP AT THE GODFREY RESIDENCE FOR BOOK COLLECTOR SCENE



GREEN SCREEN SET-UP. BRING ON THE BUGS!



RICH ANDERSON CRAWLS THROUGH THE CEILING TO UNLOCK THE DOOR

LAST DAY

At the Fitness Center location, the production got locked out of the video village room. Without access to this room, which was equipped with a high security system, shooting could not start. With the owner out of town, no key was available. The Best Boy Grip, Richard Anderson, did not hesitate to climb into the ceiling and then crawl overhead to the other room. Having made it across, he jumped down through the ceiling (breaking a few tiles along the way) and opened the door! As they say, "Real Grips Don't Ask Questions" and Richard saved the day! When the Fitness Center owner, Cory, asked Remi what happened to the ceiling tiles, she vaguely mentioned something about having to hang extra lights... and offered to pay for the broken tiles (she did reveal the truth to Cory later on, though).

To top it off, on the final day, the generator ran out of fuel, which greatly challenged the G&E crew to finish lighting the last scene to be shot. Even though it was the 12th day of shooting in Arizona summer heat, the Cinematographer, Luis Bohorquez, found a way to make it work.

POST-PRODUCTION NOTES |

WORKFLOW

Even though Remi knew that editing software was a bit behind the curve when it came to editing the hi-resolution 4K footage... she never imagined it would become such an ordeal... it took a couple of months for Final Cut Pro® and Premiere Pro® to have a Red plug-in that would actually be stable enough to work with.

Since the project was heavy in special effects, editing started with Premiere Pro® to allow for a direct integration into After Effects®. However, color correction is better with Apple's Color® software, which meant that the project had to be migrated from Premiere Pro + After Effects to Final Cut Pro. Clearly, a Kafkaesque ordeal at this point. Today, it is quite unfortunate for all filmmakers that there is no easy way to accomplish a fully integrated cross-platform workflow.

CHALLENGES

Being an independent production with limited funds, designing and creating fairly complex VFX can be quite daunting for everyone. In addition, working with 4K - and even 2K - footage can quickly tax the team's computer systems and impact the storage requirements. It took multiple tests with various artists to finally come up with concept art and 2D/3D designs that were in line with the original vision of the film.

Even though the production planned for the VFX during pre-production, not all shots were set-up optimally for VFX work. This meant that significant rotoscoping and other tedious tasks had to be done to ensure the VFX would be organic to each shot. In addition, the production was not able to afford pre-viz diagrams before shooting, although some diagrams were created as a guide to establish the shots. Of course, when it is time to produce the feature film, all pre-viz work will be done before principal photography.



MIND LINK SEQUENCE, BEGINS WITH TRACKING SHOT



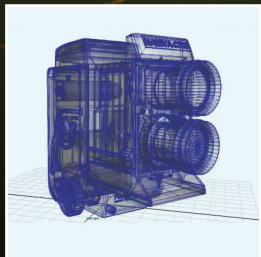
PHOTO IS COMPOSITED OVER THE TRACKING SHOT



HAND IS ROTOSCOPED TO APPEAR TO PASS OVER PHOTO



GLOWING EFFECT IS ADDED TO THE LAYER BETWEEN HAND AND PHOTO

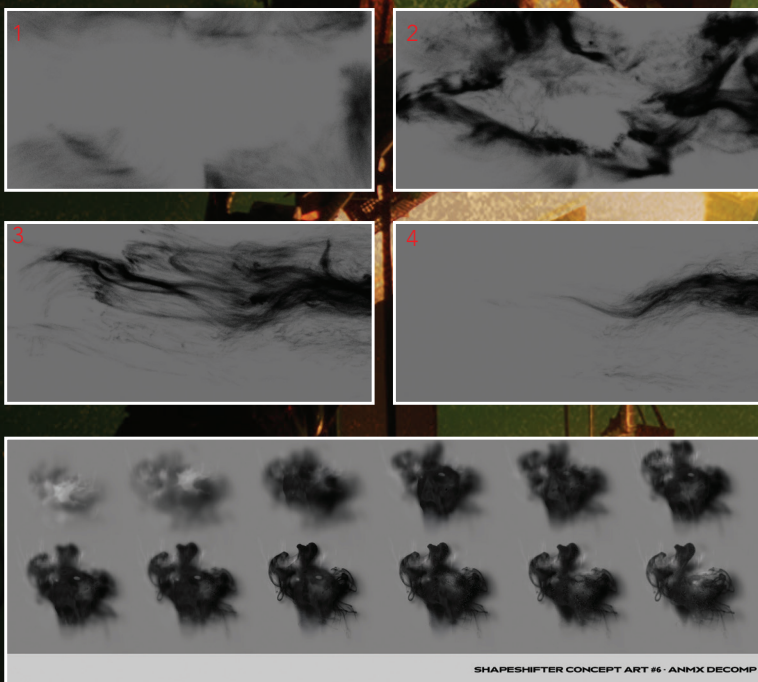


THE 3D CAMERA IS AN EXACT REPLICA OF THE MAMIYA 330 MEDIUM FORMAT CAMERA USED IN THE FILM. THIS SEQUENCE SHOWS THE DEVELOPMENT OF THE CAMERA, FROM EARLY SKETCHES TO THE WIREFRAME AND SHADING PHASES ENDING IN THE FINAL TEXTURED 3D MODEL

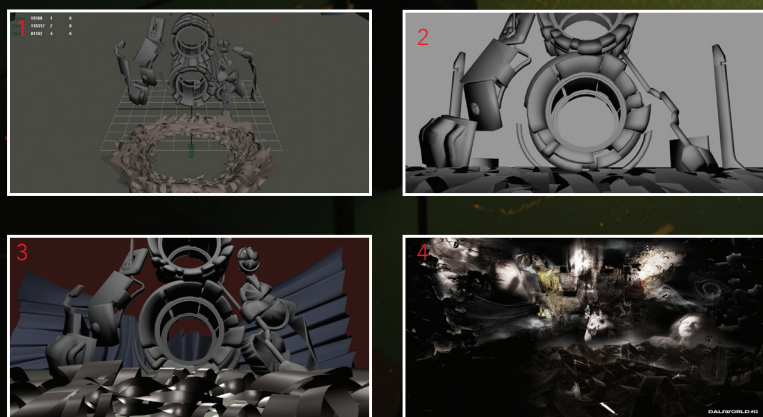
POST-PRODUCTION TEAM

It took Remi several months to assemble the post-production team, as she wanted to engage artists from across the country who understood the vision and shared the same passion. Fortunately, there were four key talented people already on board who had worked on principal photography: Cinematographer/VFX Supervisor, Luis Bohorquez; Art Director/Photo Compositor, James Aiken; Composer, Richard James; and Sound Designer Stephen Harrison.

The next person to join the post-production team was Laura Weiss, a seasoned Film Editor from Los Angeles, who happened to take up residence in Scottsdale, AZ.



CONCEPT ART FOR THE MULTIPLE STAGES OF THE SHADOW SHAPESHIFTER



CONCEPT ART AND 3D STAGES OF THE DALI WORLD



CONCEPT ART FOR THE FINAL STAGES OF THE SHADOW SHAPESHIFTER ENTITY

VFX TEAM

To complete the special effects required for the project, two VFX units were established. The first unit managed by VFX Supervisor, Jeremy Totel, designed some of the initial concepts. The second team managed by VFX Supervisor, Luis Bohorquez, developed and executed all the final VFX that are part of the finished project.

For several of the major VFX in the film, **Three Horizons Productions** collaborated with **Blade Editorial** and **Big Bang Entertainment**, both well-respected local post-production and VFX houses. In addition, Blade Editorial provided all output deliverables for the film.

THE DIRECTOR'S CHAIR |

Q.) It's a supernatural thriller, yet there is no gore, no sex, no violence? Why not? Isn't this approach going to limit your commercial appeal?

A.) Today, gore, sex and violence dominate so many films that nothing else seems to matter. I'm certainly not prudish – being French – but thrillers built around gore and sexual violence to create "suspense" ... well, it's not what I want to see, write or direct. As for commercial appeal – let's hope (for everyone's sake) that there are still audiences out there interested in films that feature other characteristics aside from gore, sex, and violence; not everything has to be made for teenage boys.

Q.) Where did you get the idea of a camera stealing people's souls?

A.) It's not really my idea. There are many people in the world who believe that if someone takes their photographs, a piece of their soul dies off and can never be recovered; others believe that a camera steals their soul for more nefarious purposes. This concept of "stolen souls" has always fascinated me because, isn't photography our futile attempt to immortalize our vanity (soul) for eternity? And, what if taking a photograph was indeed destroying our souls and turning us into robotic beings ripe to be manipulated and enslaved by a dark, secret elite and... oh, I'm diverging now; that's a totally different script.



REMI AND LUIS WORK THROUGH CAMERA MOVES WITH JIB OPERATOR SAM SHELTON



REMI DISCUSSES THE DARKROOM SCENE WITH ADAM AND JIM

Q.) What is a shapeshifter? Do they exist for real?

A.) Shapeshifters have been around since the dawn of mankind. They are spiritual or physical characters who can be whatever, whoever they wish to be. Some people believe that shapeshifters are cursed and evil; others believe they are magical and good. So, are they real? Well, shapeshifters are still very much alive in many cultures... so, it's up to you to decide if they really exist or not... their mystery is what makes shapeshifters fascinating characters.

Q.) What fascinates you about shamanism? Why is it so important to the theme of Out Of Focus?

A.) Actually, I'm not a believer in the supernatural or anything that cannot be seen, experienced, or heard first-hand. However, I've always been drawn to books, films and programs about the supernatural. Shamanism though is a bit different. To me, shamanism is about being in sync with nature, with your own inner self, and detaching yourself from the physical and material world. On a personal level, I would be very interested in being "trained" as a shaman – to see for myself if there really is something else beyond the physical world.



THE DIRECTOR'S CHAIR | cont'd

Q.) Why was it important for the movie to be shot in Arizona and that the crew/cast be from Arizona?

A.) I've been living in Arizona for ten years now after living in Europe and Australia for a few years. I really like this beautiful state with its incredible array of sceneries (it's not all desert!) and its rich heritage in Native-American and Hispanic cultures. I really believe that Arizona, under strong professional and government leadership, could become one of the major film hubs not only for the U.S., but also internationally.

Q.) Why use high-end equipment (Red Camera, e.g.) and run the production like a feature film?

A.) I consider this film an important calling card, not just for myself, but also for the entire cast and crew who dedicated their "free" time, energy and passion to this project. Remember, this film is the "short" version of a feature-length script and it was important for me to ensure the highest quality possible throughout the project. The high-level of professionalism assumed by everyone on the set for 12 days straight, provided great visibility among other professionals in Arizona. This even led to business partners supporting us above and beyond the call of duty, such as providing donations in props and services. One investor, after spending a day with us on the set, wrote me another check. You know who you are and I thank you as the additional money was indeed very welcome! Of course, there's always room for improvement – and I have many notes ready for the next production.



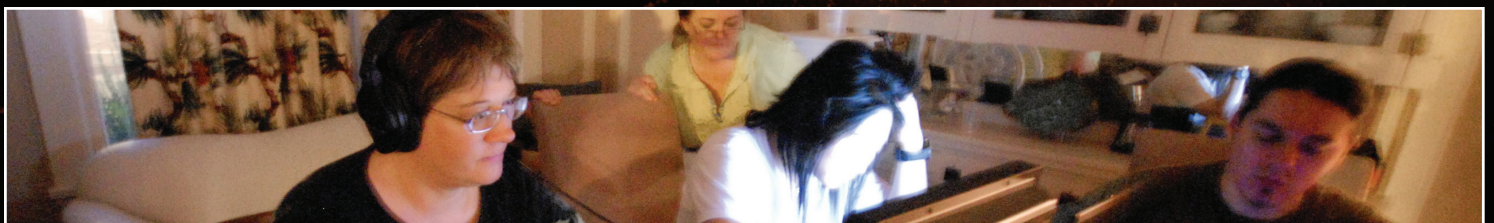
REMI AND ACTORS DUSTIN JAMES AND JUDY LEBEAU AT THE PHOTO GALLERY



SOUND ENGINEER GERARDO UMANO DISCUSSES NOTES WITH REMI

Q.) Who has influenced you the most in your writing and directing?

A.) Alfred Hitchcock has always been my favorite filmmaker as he truly understood how to create a unique ambience and mood with his stories, characters, and lean editing. I also have great admiration for two other directors, David Lynch and David Fincher; the former for his off-balance storytelling and powerful imagery; the latter for his raw cinematographic style when portraying the dark side of life. However, probably my most important artistic influence is Salvador Dali – and not just because we share the same birthday. Even though he was a painter, his creativity and vision has influenced my ideas and writing. The supernatural and surreal aspect in Out Of Focus has certainly led to a very Daliesque style in the design of the special effects.



CAST BIOGRAPHIES |

LUCINDA SERRANO | as AELLA



Lucinda first began acting in Tucson, Arizona and later moved on to other stages in the San Francisco Bay Area. Some of her theatre credits include Erica in Suburbia, Catherine in Proof, Vickie in Santos y Santos and lots of Shakespeare. Lucinda has recently shifted her focus to independent film. Having performed in several theatre productions, she knows that film is a director's medium and is completely confident in Remi's vision and felt honored to work on Out Of Focus.

BORN IN: TUCSON, AZ

HOMETOWN: Los Angeles, CA

PERSONAL NOTE: Lucinda loves indie films and is still trying to get through the book, "War And Peace"



ALDRED W. MONTOYA | as LOKI



Aldred's acting debut occurred in 2004, for The History Channel's docu-drama series, Wild West Tech, where he was cast as the Lakota warrior, Crazy Horse. His first feature role came in the film, Wild Seven. In his second feature, Aldred was cast opposite Mickey Rourke, in the film, Killshot. Aldred has also worked with Italian Director Dominique De Fazio in the feature, Dancing on a Dry Salt Lake.

Manager: Laura Walsh at Central Artists in Burbank Calif.
(818) 557-8284. Facebook profile: Aldred W. Montoya

BORN IN: Indian Hospital, Albuquerque, NM

HOMETOWN: Tijeras, NM

PERSONAL NOTE: Aldred loves acting in "modern" films; he is also dedicated to safeguarding the lives of animals in the wild



CAST BIOGRAPHIES |

DUSTIN JAMES | as NICK



Dustin picked up the drums when he was seven, began acting when he was 12 and started dancing through his adolescence. At 17, he launched his professional creative career by studying acting at The Royal Academy Of Dramatic Arts. Along the way, he acted in episodes of Law And Order and One Life To Live, plus he performed in the 20-year revival of Torch Song Trilogy. In 2006, Dustin starred in the feature film Redemption. His recent acting credits include: the Universal feature film, Kids In America; the Spike TV series, S.I.S.; Lifetime TV's Maneater; and the indie horror film, Sickie. Dustin also made his directorial debut in Awake In Cambodia.

BORN IN: Phoenix, AZ
HOMETOWN: Phoenix, AZ – Los Angeles, CA
PERSONAL NOTE: Dustin loves coffee; it's his favorite vice!!



REMI VAUGHN | WRITER/PRODUCER/DIRECTOR



Remi is the creator and director of *Out Of Focus*, one of several screenplays she has written. Remi started her film career in France as a student of the National French School of Cinematography, before making the U.S. her permanent home where she completed her media and film studies. Remi's screenplays have received awards in contests and positive reviews from professional analysts. Over the years, she has worked for various media organizations such as NPR, PBS, NBC, local radio stations, and on independent media projects where she assumed multiple positions. Remi is currently working as a producer on a humanitarian documentary about three young Afghan leaders. Remi's favorite creative endeavors are writing, producing, directing and editing – and she is already getting ready for her next project, *The Kiss*, a drama/horror thriller.

BORN IN: Paris, France

HOMETOWN: Scottsdale, AZ – Los Angeles, CA / Las Vegas, NV

PERSONAL NOTE: Remi loves traveling internationally and working with people from different cultures

LUIS BOHORQUEZ | CINEMATOGRAPHER/VFX SUPERVISOR



Luis is the Cinematographer and VFX Supervisor on *Out Of Focus*. He earned a B.F.A. at the Art Center College of Design in Pasadena, CA. His portfolio landed him a DP job right out of college, working for the top advertising agency Ogilvy and Mather for three years. He then worked on a 13-episode Documentary TV series, *Elite Warriors*, about the "elite" forces of the U.S. Armed Forces, which took place over two years. Moving to Arizona, he garnered work as an editor and producer for local cable television programming and then became a producer for KNPX Channel 12 in Phoenix, AZ. Luis likes to tackle the topic of social injustice and has done so, working as a DP on documentaries covering varied subjects as: the Iraq war, elderly abuse, criminal strangulation and autism. Presently, in addition to his DP work, Luis is a Professor in California where he teaches his DP skills to film and media students eager to learn from a professional who works in their chosen field of expertise.

BORN IN: Bogotá, Columbia

HOMETOWN: San Diego, CA

PERSONAL NOTE: Luis's professional goal is to always work with enlightened Producers and visionary Directors

JAMES AIKEN | ART DIRECTOR/PHOTO ARTIST



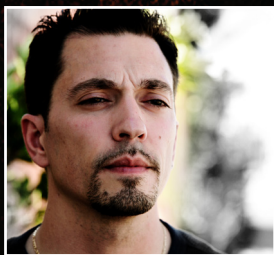
James Aiken, a self-taught artist/designer, is the Art Director on *Out Of Focus*. His creative experience runs the gamut from traditional mediums and graphics design to set design and art direction, specializing in film, television and music videos. Jim began his career in entertainment as a voice over talent for several radio and television markets. This vocation led him to find work in production and art direction for several television pilot series, as well as delving into the film industry as a creative director, production designer/art director. Jim's goal in every venture is to establish the visual appeal and aesthetic needs of the project, drawing from the characters and the script, while protecting the integrity of the writer and director's vision, working cooperatively with all departments.

BORN IN: Green Bay, WI

HOMETOWN: Scottsdale, AZ

PERSONAL NOTE: There is nothing more fulfilling to me than working with like-minded individuals toward a common, creative end

RICHARD JAMES | COMPOSER



Richard James Di Paolo is the Composer on *Out Of Focus*. Richard played music in elementary school starting with the alto saxophone. At the same time, his mother decided to teach him the piano and by the time he had reached 6th grade, he started to write his own jingles and tunes. At Linden High, Richard joined the marching band, concert band, stage band, and the jazz band. During those years, Richard's music teacher moved him to the baritone horn, where he ultimately became the horn captain in his senior year. During his years with the United States Navy, Richard discovered new aspects about his musical talent, producing hip-hop instrumentals and writing poetry – a means of relaxing while in the open sea. Realizing that his poetry and music in combination created an interesting sound, he joined with an old high-school friend and together they produced, recorded, and performed underground hip-hop music all across the tri-state area.

BORN IN: Secaucus, New Jersey

HOMETOWN: Los Angeles, CA – Linden, NJ

PERSONAL NOTE: Richard moved to Los Angeles to pursue a career in the film score industry. *Out Of Focus* is his first major film score and he is looking forward to many more.

STEPHEN HARRISON | SOUND DESIGNER & RE-RECORDING MIXER



Stephen Harrison is the sound designer and re-recording mixer on *Out Of Focus*. Steve has over 25 years of experience in music production, recording and mixing, as well as audio post-production for the film, broadcast and multi-media industries. Steve started his career in Toronto, Canada, where he worked in all capacities for a well-known recording studio & production company. He then moved to Los Angeles, CA to work on major music & television projects (e.g., Michael Jackson, Rod Stewart, Millennium & X-Files). He then joined a marketing firm providing finished trailers, commercials, in-store promos, and DVD bonus features for all the major film studios, television, and cable networks. Examples of projects he worked on are: *Charlie & the Chocolate Factory*, *The Lion King*, *West Wing*, and *Spiderman 1&2*. With his company, The Audio Suite, Steve now works on local and national projects providing all audio post-production services to his clients.

BORN IN: Toronto, Canada

CURRENT RESIDENCE: Phoenix, AZ

PERSONAL NOTE: When not working on cool film projects, Steve likes nothing more than enjoying good times with family & friends.

LAURA WEISS | FILM EDITOR



Laura Weiss is the Film Editor on *Out Of Focus*. She has over 12 years' experience in film and television editing. Laura graduated from University of California, Santa Cruz in 1998 with a BA in Film Production and a BA in Theater Arts, having also studied film at the Department of Media Studies and Aesthetics at the Eotvos Lorand University in Budapest, Hungary in 1997. Laura has since pursued a prolific film editing career in Los Angeles. She has worked on such diverse shows as *My Dog Skip*, *50 First Dates* and *The Ultimate Matrix Collection*. Laura is currently working as the principal editor on independent projects, including *Out of Focus* and a work-in-progress documentary film, *Between Light and Darkness*, about three young Afghan leaders who are struggling to change the future of Afghanistan through education, therapy and entrepreneurship for women and children.

BORN IN: San Francisco Bay Area, CA

HOMETOWN: Scottsdale, AZ – Santa Monica, CA

PERSONAL NOTE: Laura has extensive performing arts training in ballet and dance; she also enjoys ceramics and the outdoors

AUTUMN CARLTON | EXECUTIVE COORDINATOR



Autumn Carlton is the Executive Coordinator on Out Of Focus. Autumn started her career working on Broadway for Robert Nederlander, the former president of the Nederlander family of theatres. Then she moved to LA and transitioned into television, writing for such illustrious fare as "Blind Date", "The 5th Wheel" and "Jerry Springer". To save her soul, Autumn moved on to write copy for radio. She then parlayed that into writing for herself and performing as a stand-up comedian. In the interim, she met Remi and was excited to take her east coast work ethic and put it to work on Out Of Focus. She has a passion for overcoming obstacles, making the impossible happen and doing whatever it takes to get the job done, no matter what. Autumn can't wait to work with Remi and her core team on future projects.

BORN IN: Long Beach Island, NJ

CURRENT RESIDENCE: Los Angeles, CA

PERSONAL NOTE: Though Autumn lives in LA, she is and always will be east coast at heart!

ALLEN FORBES | EXECUTIVE PRODUCER



Allen Forbes is the Executive Producer on Out Of Focus and brings to the table his experience co-creating and writing a PSA for the United States Marine Corps and other creative projects. Allen is a seasoned business professional with international experience working with governments and numerous non-profit and business organizations. He is the "go to" man when something goes wrong, needs to be fixed, or simply needs to get done immediately.

BORN IN: Miami, FL

CURRENT RESIDENCE: Scottsdale, AZ

PERSONAL NOTE: Nothing is impossible for Allen; his out-of-the box thinking makes for exciting and unique solutions not just on a film set, but also in business.

JEREMY TOTEL | VFX SUPERVISOR



Jeremy Totel is the 1st Team VFX Supervisor on Out Of Focus. Jeremy's background is predominantly in animation, having held the position of Lead Technical Artist/Director over the past 12 years. Along with his 3D skill set, Jeremy has an extensive background in 2D graphics, photography and traditional media. Jeremy's animation credits include: the U.S. film and TV series, Jimmy Neutron: Boy Genius plus, in U.S. television - Roughneck: The Starship Troopers Chronicles, and Max Steel. In the U.K., his TV credits include: Dan Dare and The New Captain Scarlet. For the past three years, Jeremy has been the owner of Pixel Eight LLC., working on various projects such as The Discovery Channel's Treasure Quest and several independent films: The Future Of Medicine, Starwatch, Sacred Spaces, and Everything's Eventual.
<http://pixeleight.org>, <http://jeremytotel.org>

BORN IN: Phoenix, AZ

CURRENT RESIDENCE: Phoenix, AZ

PERSONAL NOTE: Jeremy enjoys hiking in the backcountry, camping with his family, and working on his photography

EXTRACTS FROM INTERVIEWS |

LUCINDA SERRANO (Aella Perones) - Remi has a rare quality for a director, she's very intuitive. She'd say, "Oh, that's great, let's try this. She lets you layer little qualities about your character. Remi did a wonderful job of juggling everyone's personalities, talent levels and skills. As the director she set a good tone and everyone felt welcome. If you need space, quiet, or anything, it was given to you - she's wonderful!

ALDRED MONTOYA (Loki) - I liked how Remi was easy to work with and was open to my suggestions. Sometimes directors say, "Let's see how it goes" and they hear you out, but it's another thing to actually put it on a take! The crew was wonderful! Everyone was mindful and respectful. No one was grumbling or complaining. I haven't been on many productions where the crew worked so well together. Everyone was on top of it!

DUSTIN JAMES (Nick Andrews) - I've worked on bigger and broader industry projects, but the camaraderie that we all had on this project far exceeded expectations. People coming together, working together, blood sweat and tears went into the project and it just makes a difference.

JUDY LEBEAU (Mrs. Livingston) - I can't remember a set that was more open and accommodating and people SO dedicated to wanting to make this the best! I think Remi seemed to me to be more personally invested than some directors I've worked with. She had such a clear vision - noticed that even in the audition. She made it a relaxed atmosphere and yet it was all business, but without the drama or the stress that you feel on a lot of movie sets.

REBECCA KNOWS THE GROUND (1st AD) - I really respect her for writing, directing and producing her own independent short. Remi knows what she wants. You just trust her. She's very open to ideas on how to improve things and make things go faster, which is good. You don't want a tyrant and someone who doesn't listen to suggestions.

DIANA DRAPER (Wardrobe Designer) - Remi's different from most directors. She lets her creators create rather than standing over you and diminishing your creativity. She lets her people do what they do best.

LUIS BOHORQUEZ (Cinematographer) - If it hadn't been for the many versions of the production book, I don't think any of us could have worked to the level Remi expected, or to help her create the vision for Out Of Focus. I knew it was the right project for me - expectations surpassed far and beyond! The key element was how hard everyone worked.

NITA MARQUEZ (Athletic Woman) - It was a breath of fresh air working with Remi, with her great spirit - such an honor!

ADAM WATSON (1st AC) - The whole production was well-planned. Remi knew what she wanted planned down to a "T" - there were no hang ups, which was a testament to the crew and to her for having the vision to make it actually happen.

JOANNE FOSTER (Continuity) - I would work for Remi any time! Yet, you don't work for her, you work with her. You really cherish those times you're able to work with people like that. People knew Remi was clear and precise with what she was asking of the actors and they gave it to her. She's a concise director that has no ego, no dogma - it's only about the work.

MARK HARRISON (Key Grip) - She is the most passionate director I've ever worked for and I would love to work with her again. There was a certain level of respect that is hard to find. There's usually animosity, but Out Of Focus was a big family.

COREY ERWIN (Gaffer) - We had never worked with another director who was so approachable and asked for our input, respected our opinion and our hard work. It's easy to take it personally, when you work hard and nobody notices.



FULL CAST



MAIN CAST

Lucinda Serrano.....Aella Perones
 Aldred Montoya.....Loki
 Dustin James.....Nick Andrews
 Judy Lebeau.....Mrs. Livingston
 Cordell Conway.....Jack Clarkstone
 Shannon Whirry.....Jessie Johnston
 Nita Marquez.....Athletic Woman
 Rosalie Michaels.....Gorgeous Woman
 Rocky Joe Quarles.....Book Collector

Rylan Ryker.....Preppy Man
 Josef Kremer.....Stockbroker
 Devorah Kastner.....Tango Woman
 Radomir Pashev.....Tango Man
 Dennis Ford.....T.ypewriter Man
 Chris Carlson.....General Store Clerk
 Joanne Foster.....Radio Announcer
 John Dobradenka.....Motivational Speaker

BACKGROUND CAST

Heather Shafe.....Coffee Shop Patron
 Craig Jacobs.....Coffee Shop Patron
 Megan Mieduch.....General Store Patron
 David Staley.....General Store Patron
 Harry Newman.....Restaurant Patron
 Barbara Newman.....Restaurant Patron
 Gina Verlaney.....Restaurant Patron
 Alyshia Han.....Restaurant Patron
 Charles Han.....Restaurant Patron
 Emilee Edwards.....Forensics Crew Member
 Nikki Marcus.....Forensics Crew Member
 Ciro Menella.....Forensics Crew Member
 Byron Turner.....Forensics Crew Member
 Allen Forbes.....Crime Scene Police Officer
 Marcus Huey.....Crime Scene Police Officer
 Joshua Erwin.....Crime Scene Police Officer
 Skip Beck.....Crime Scene Victim
 Jim Stabilito.....Crime Scene Victim
 Christina Oh.....Crime Scene Victim
 Rose Bhatia.....Crime Scene Victim
 Denae Gemmrig.....Crime Scene Victim
 Bartley J. Overbey.....Crime Scene Victim
 Theresa Barbera-Aiken.....Body Double

Faith Hibbs-Clark.....Casting Director
 Chris Bowe.....Casting Associate
 Craig Klodzinski.....Casting Assistant

FULL CREW

PRODUCTION/DIRECTORIAL

Written, Produced and Directed by.....Remi Vaughn
Cinematography by.....Luis Bohorquez
Art Director.....James Aiken
Film Editor.....Laura Weiss
Film Editor.....Shawn P. Mitchell
Film Co-Editor.....Warren Cole
Film Co-Editor.....Remi Vaughn
Film Co-Editor.....Casy Couser
Assistant Editor.....Matthew Barton
Assistant Editor.....Brian Hathaway
Editorial Consultant.....Joy Solheim
Music Composer.....Richard James
Sound Designer.....Stephen Harrison
Production Designer.....Brad Wiatr
Executive Coordinator.....Autumn Carlton
First Assistant Director.....Rebecca Knows The Ground
Second Assistant Director.....Jennie Gryder
Script Supervisor.....Christina Oh
Continuity.....Joanne Foster
Location Manager.....Frank Aaron
Location Consultant.....Jean Davis
Production Consultant.....Tonia Madenford
Executive Producer.....Allen Forbes
Associate Producer.....Aaron Kes

CAMERA, GRIP & ELECTRIC

Cinematographer.....Luis Bohorquez
Steadicam/Jib Camera Operator.....Samuel Shelton
First AC/Focus Puller.....Adam Watson
Gaffer.....Corey Erwin
Key Grip/Dolly Grip.....Mark Harrison
Best Boy Electric.....Jonathan Michael Mahoney
Best Boy Grip.....Richard Anderson
Electrician/Set Builder.....Jason Popplewell
Grip.....Sean Anderson
Grip.....Michael Augustine
Grip.....Anthony Garrido
Grip.....Matthew Kyhn
Grip.....Chris Skaugen

ART DIRECTION & PRODUCTION DESIGN

Art Director/Photo Composer.....James Aiken
Marketing Graphics Designer.....Olivia Barratier
Production Designer.....Brad Wiatr
Assistant Production Designer.....Skip Beck
Assistant Production Designer.....Jason Davis
Production/PR Still Photographer.....Chris Loomis
Production/PR Still Photographer.....Shannon Starr
Production/PR Still Photographer.....Martha Strachan
Contributing Still Photographer.....Stephanie Romine
Pre-Production Still Photographer.....Alyssa Paul

SOUND & MUSIC

Music Composer.....Richard James
Sound Designer/Re-Recording Mixer.....Stephen Harrison
Sound Engineer.....Gerardo Umana
Sound Technician.....Jerron Taylor

VISUAL EFFECTS

Visual FX Supervisor.....Luis Bohorquez
Visual FX Supervisor.....Bill Garmen
Visual FX Supervisor.....Jeremy Totel
Lead VFX Artist.....Gabriel Naylor
Lead VFX Artist.....Daniel Margiotta
3D VFX Supervisor.....Bruce Hall
3D Camera/Animation Artist.....Andy Sinur
3D Camera Artist.....Anthony Garcellano
3D Character/Animation Artist.....Chris Baranowski
3D Dali World Artist.....Megan Covey
3D Dali World Artist.....Micah Brown
VFX Concept Artist/Composer.....Olivia Barratier
Composer.....Trea Cotton
Composer.....Stephanie Hauser
Composer.....Peter Hemphill
Composer.....Juha Leminen
Composer.....Justin Lucero
Composer.....Emery F. Manuel
Composer.....Zane Olson
Composer.....Benjamin Ring
Composer.....Richard Rivera
Composer.....Gaelen Sayres
Composer.....Mike Zirin
Composer/Opening Title Animator.....Andrew Theisen
VFX Assistant.....Jennie Gryder
VFX Assistant.....Mike Pere
On-Set VFX Consultant.....Abraham Castro
Colorist.....Luis Bohorquez

WARDROBE, HAIR & MAKE-UP

Wardrobe Stylist.....Diana Draper
Hair & Make-up Artist.....Collette Tolen
Hair & Make-up Assistant.....Margaret Schrader

GENERAL PRODUCTION

Production Coordinator.....Kyle Marsh
Production Logistics Assistant.....Carolyn Knott
Production Assistant.....Eric Alfredo
Production Assistant.....Jasmine Farhad Costa
Production Assistant.....Hugh Foy
Production Assistant.....Jessica Mastrilli
Production Assistant.....Allison Ritchie
Production Assistant.....Sadie Such
Production Assistant.....Andrew Theisen
Catering.....James Theisen
Transportation.....Ted Lang

WEBSITE MANAGEMENT

Website Program Designer.....Mariana Kliuchnyk

TRANSLATION SERVICES

(Script/Sub-Titles/Press Kit)

English to Spanish.....Jasmine Farhad Costa
English to French.....Laure Porché
English to German.....Uli Schäffer
English to German.....Wilfried Kreemers

Filmed on Location in the Phoenix Metro Area, AZ

SPECIAL THANKS TO...

Allen Forbes of CERTICO CONSULTING
www.certicoglobal.com

Chris & C.J. Smith and Louis Molinet of C.J.S. STUDIOS
www.cjsstudios.com

Clay Stubblefield of METRO STUDIOS
www.metro-studios.com

Sherry Rampy – Real estate agent
sherryrampy@cox.net

Alex N. Pananides, owner of THE PINNACLE PEAK GENERAL STORE
Hector Lopez and Roxy Wood, managers of THE PINNACLE PEAK GENERAL STORE
www.pinnaclepeakgeneralstore.com

Sandy Ritz and Bill Struck of COLLECTIBLE CAMERAS
www.collectiblecameras.com

Norma Bilbo, designer of BILBO BAGGS SPORTSWEAR
www.bilbobaggs.com

Cory Schidler of CORE FITNESS
www.corefitnessaz.com

Janet Wilson of THE PHOTO GALLERY

Lisa Stroud of VILLAGE COFFEE ROASTERY
www.villagecoffee.com

Helen Hestenes and Tom Marrs of THE ICE HOUSE
www.theicehouseaz.com

Phil Bradstock and Debbie Knoblauch of THE PHOENIX FILM COMMISSION
www.filmphoenix.com

David Poore, provider of CHEVY IMPALA
www.stillruns.com

James Phillips of MP&E RENTAL
www.hdgear.tv

Zak Forrest of ZK FILMS
www.zk-films.com

Rob & Norm Gerstner of REELMEN
www.reelmen.com

Richard and Susan Godfrey – Private Home Owners

Thank you to all the schools
that provided excellent VFX students for this project

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THE KISS | psychological /serial killer thriller

A woman painter, on an obsessive quest for beauty and perfection for a loved one, throws herself in the path of a serial killer who forces her into a gruesome alliance to create her masterpiece (currently in casting; partial funding acquired)

UNLIKELY HERO | U.S. Civil War drama

Inspired from a true story – Sarah’s dream is to become a healer, a doctor. With the help of her mother, she dons men’s clothing and enlists in the Union Army hoping to join the medical corps. But her trained hunter’s eye gains her a spot on the elite sharpshooting team, where she is faced with the most difficult conflict of war – the killing and the saving of lives.

HORSE LATITUDES | supernatural/horror thriller

After a horrific car accident where he should have died, a wealthy philanthropist is granted the power to see the evil that the people he trusted and loved have done, are doing and will do; a hellish world where their savage death is a signature and a clue to their evil deeds.

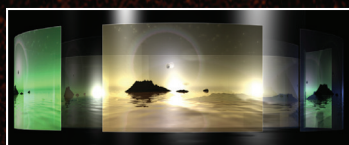
THE ROAD BENEATH TIME | fantasy/adventure

A troubled teenage girl discovers that behind her grandfather’s death lies a dark ancient secret. Searching for clues to uncover the secret, she finds herself back in time, faced with the challenge to resolve some of the most fascinating mysteries of American history. As she gets closer to her grandfather’s secret, an evil society of powerful people relentlessly pursues her. But a mysterious guardian angel protects and guides her before the evil society stops her to find the secret that will change all knowledge about the universe.

OFF BALANCE | psychological crime thriller

A pre-med student, who becomes obsessed with understanding the relationships between women and the men who abuse them, dares the impossible. She enters the world of a violent man, posing as a victim, only to find herself a pawn in a Machiavellian scheme.

CONTACT INFO



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