

REEL SUSPECTS

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WILD IN BLUE

A film by Matthew Berkowitz

87 min, USA, 2014, Colour, HD & DCP

SYNOPSIS

A story about a madman with a movie camera, that thinks he's smarter than you. He's a narcissist. He's a nihilist, a sexual sadist and killer of innocent women. His name is Charlie, and this is his world: a place of evil, violence and perversion, where only his camera tells the truth. He has set out to make an honest film - no lies whatsoever - and he is doing it all for you. Unable to escape a nasty memory of childhood abuse, Charlie lusts blindly for power and control until one day he happens upon a beautiful young woman, a potential victim named Ashley. Ashley is like nothing Charlie has ever seen before. He follows her. He stalks her to the beach and breaks into her apartment at night. His infatuation quickly devolves into obsession, then madness, before something stronger, a feeling he hasn't felt since he was thirteen years old boy. Love.

DIRECTOR'S BIOGRAPHY

MATTHEW BERKOWITZ writer – director – producer

Berkowitz attended Pitzer College, where he studied Film Production and Philosophy under avant-garde director Jesse Lerner. His thesis film "Strumpet" took the universities' top prize and earned him Honors within his thesis class. Along with his film studies, Matthew spent his time studying post-modern philosophy with a thesis in Semiotics under media theorist and Philosopher Ntongela Masilela.

With a strong background in post-production, Matthew began a mentorship with Robert A. Ferretti. Using the narrative techniques of editing helped enhance and formulate a strong understanding of cinematic techniques. Matthew went on to directing and editing many commercials for Los Angeles based boutique companies, including MeUndies, Black Banditz, Cotton Citizen, and Summerlin Hotels.

In early 2012 Matthew began writing the script WILD IN BLUE in production with Felix Lee.

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CREW

Director: Matthew Berkowitz
Scriptwriter: Matthew Berkowitz
Cinematographer: Wim vanswijgenhoven
Production Designer: Christophe Dah Dah
Sound: Marcello Dubaz
Music (composer): Ryan McGuffin
Editor: Matthew Berkowitz

Director's Statement – Matthew Berkowitz

“Cinema is the most beautiful fraud in the world” – Jean-Luc Godard.

Truth lies in the obscurity of the term, while an image can hide behind the mask of cinema. Cinema is truth, truth as the essence of narrative, of story, of subjective honesty; objectivity does not exist here. This is the truth for Charlie, as he struggles with his own honesty, his own guilt, remorse and hate. Charlie to himself is the greatest filmmaker to have lived, only because he relies so heavily on the idea of film to live in. His most passionate moments in life, his most painful moments in life, his most loving moments in life are all captured on film. All these feelings are convoluted at a point, as each feeling, love, hate and pain all become interchangeable; interchangeable to the point where each reflects the other, and as Charlie grows up each emotion cannot exist without the other. So be his relationship with Ben and Ashley. Ben who has the most convoluted sense of these feelings, where pain and pleasure become one; while Ashley might be the most honest of the three. She is everything Charles wishes he could be. He wants to be the man who's terrified by the idea of giving birth; an idea that most hold to be the most beautiful thing in the world. Charlie is what? Charlie is a man, a guilt-ridden fraud, hiding behind his veil of power and violence.

For me it was important to focus on the man, the man who relies on nihilism to exist. Banality was the most important term for me as I wrote the script. When we discussed the idea: “A killer makes his own movie” I wanted to consider a few questions. What is a film? What is a killer? Most importantly what is love? Love was the most crucial element of the film; Because Charlie, in order to exist, would have to love one thing. That thing was movies. This took me on a journey, taking writings from my favorite films, my most influential filmmakers, and most influential film theorists. The most interesting part of this to me is that at a point I realized that if these are the men who influence me, and Charlie is influenced by myself and therefore my influences; then Charlie must be a reflection of myself. But cinema is self-reflexive; and authorship is bullshit, as I am a reflection of my influences, and Charlie is a reflection of me, and all Cinema is evolution. Charlie wanted to make an honest film, I must have wanted to as well.

Directing this film was challenging, I wanted to make something different, something that said “Wild in blue”. The characters had all been written in the script, all their dialogue was rehearsed with actors. But the most important character had yet to be made: The Camera. “Wild In Blue” is a movie about movies, and my camera needed to tell a specific story. If Charlie was in love with the camera, then every camera move should feel like he is dancing with his one love; The Camera.

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Cinematographer's Statement - Wim Vanswijghoven

The moment I picked up the "Wild in Blue" screenplay I felt this project would be different. The first thing that struck me was the clarity of the visual storytelling. I mean, Matt wanted to shoot the whole movie as our lead character's own registration of the events. Only point-of-view or camera on tripod fixed somewhere in the room type shots. This was a big challenge, like you can imagine, especially if you already know our lead character is pretty far gone mentally, which translated to a number of long and roaming shots.

There were moments during the production I had to remind myself to stay true to those rules. Really force myself to rethink methods I had been using for a while in Europe. While we still wanted to have a certain ambiance and sculpture for the actors, I would light a lot from outside of the room and try to find camera angles while I was roaming where the light hit the actors nice.

Matt always pushed me to completely let go, and really dive into the mindset of this killer. I remember one shot where I had to enter Ashley's house at night while she was sleeping. Only armed with a flashlight we shot the whole thing in one take, from the entrance at the door till her bedroom where she was sleeping. While I was moving through her house and filming Matt walked next to me and whispered these dirty things in my ear, as if I could hear the thoughts of Charlie. It made me laugh, but it helped me a lot to make the camera into a character.

CAST

Frank Cermak Jr.,
Daveigh Chase,
Karen Black,
Charlotte Ellen Price,
Steve Railsback,
Marcos Mateo Ochoa

CAST BIOGRAPHY

Frank Cermak Jr. is an actor and producer, known for *Holding on to Violence* (2008), *Star Trek: Into Darkness* (2013) and *Wild in Blue* (2014).

Karen Blanche Black (née Ziegler; July 1, 1939 – August 8, 2013) was an American actress, screenwriter, singer and songwriter. She is known for her appearances in such films as *Easy Rider* (1969), *Five Easy Pieces* (1970), *The Great Gatsby* and *Airport 1975* (both 1974), *The Day of the Locust* and *Nashville* (both 1975), Alfred Hitchcock's final film *Family Plot* (1976), and *Capricorn One* (1978). Over the course of her career, she won two Golden Globe Awards (out of three nominations), and an Academy Award nomination in 1971 for Best Supporting Actress.

Daveigh Elizabeth Chase (born Daveigh Elizabeth Chase-Schwallier; July 24, 1990) is an American actress, singer, and voice over artist best known for playing Rhonda Volmer in the HBO series *Big Love*, Samara Morgan in *The Ring*, Lilo Pelekai in *Lilo & Stitch*, Samantha Darko in the *Donnie Darko* film series, and Chihiro in the English version of *Spirited Away*.

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Steve Railsback (born 16 November 1945^[1]) is an American theatre, film and television actor, born in Dallas, Texas. He is best known for his performances in the films *The Stunt Man*^[2] and his portrayal of Charles Manson in the television miniseries *Helter Skelter*.

Charlotte Ellen Price is known for her work on *The Paul O'Grady Show* (2004), *The X Factor* (2004) and *Silver Case* (2011).