

BROOKLYN FORCE

PRESS KIT

GUY IN HIS BASEMENT PRODUCTIONS PRESENTS

"BROOKLYN FORCE"

CAROLYN SIEGEL ADAM BERTOCCI DANA SILVER LISA SNYDER

MUSIC BY TEAGUE CHRYSTIE DIRECTOR OF PHOTOGRAPHY ERIC BRANCO

BASED ON "STAR WARS" CREATED BY GEORGE LUCAS

WRITTEN, DIRECTED, PRODUCED AND EDITED BY ADAM BERTOCCI



ABOUT THE FILM

The Empire has come to Brooklyn.

Faced with the loss of his beloved local used record store to corporate takeover, longtime *Star Wars* fan Luke (Adam Bertocci) loses his faith, questioning the black-and-white morality and the optimistic worldview of the saga that shaped the formative years of his generation. Only his roommate and fellow record store clerk Leah (Carolyn Siegel) can save his soul.

Leah must rediscover and rekindle her own love of *Star Wars* to bring Luke back from the brink of nihilism and despair. But when our heroes confront the sinister Darth Veloper (Dana Silver) and his mysterious apprentice Darcy Maul (Lisa Snyder), the villain unfolds the terrible truth about the place of hipsters in the cycle of gentrification, setting the stage for the destruction of Williamsburg, and, perhaps, the world.

Bridging sly sci-fi parody with a wistful look at the trade-offs of a rapidly gentrifying New York, *Brooklyn Force* is at once a pop-cultural riff and a personal statement, a lesson about the value of being a *Star Wars* fan in an increasingly complicated galaxy—where we are at once the Rebellion and the Empire, all bound together by one Force.

ABOUT THE PRODUCTION

With a less fanciful script refusing to emerge from his blocked mind, writer-director Adam Bertocci suddenly got an idea that just wouldn't go away. Indeed, Bertocci, creator of the *Star Wars* / *Lola rennt* crossover *Run Leia Run* and the notably weird Web site "The Chopped-Off Hands of *Star Wars*", felt himself oddly drawn to revisit a galaxy far, far away. Inspired in part by his joy as a lightsabers-and-blasters effects artist on the fan-made Internet sensation *Return of Pink Five*, the idea came to him to revisit his familiar turf of *Star Wars* fan films on new terms; playing not inside George Lucas' universe, but instead coming to the idea as an adult who had theoretically outgrown sci-fi fantasies. All this meshed quite nicely with his concern for the soul of New York City, not to mention general quarterlife-crisis angst, and the first draft of the script came about in one night.

The project was conceived as, in Bertocci's words, a "quick, easy knock-off", but production was delayed several times, first due to cast and crew conflict, then weather. Shooting began on March 22, 2008, coincidentally the twenty-second anniversary of the first day of shooting the original *Star Wars*. (Also the eighth anniversary of the first day of shooting Bertocci's very first movie, also a *Star*

Wars homage, back in high school!) It was a beautiful and remarkably smooth day of exteriors in Williamsburg featuring the full cast.

Shooting reconvened two months later in Bedford-Stuyvesant after more unavoidable delays, and the usually sleepy and quiet neighborhood had for whatever reason chosen that day to host every possibly disruptive event, from car-buffing to floor-sanding to tree-chopping.

Post-production was also a trial, with ADR required on all fronts and a score that took more steps to produce than initially imagined. In the end, the musical score was recorded in Los Angeles, Las Vegas and Memphis by musicians who met on a *Star Wars* fan forum; it also features pre-existing works, including an end credits song from Williamsburg's own Rebecca Capua of Chop Shop.

The film was finally, finally completed in the fall of 2008, far later than anticipated. (The filmmakers have learned not to call a project as a "quick, easy knock-off" any longer.) The end result, for all its problems, came in under budget if not quite on time, and features a variety of locations, shooting techniques and musical performances that celebrate the beauty of Brooklyn and a love of *Star Wars*.

STATEMENT FROM THE DIRECTOR

I can still point out for you the exact shot in *Star Wars* that made me realize that I wanted to be a part of making movies when I grew up.

Now in my mid-twenties, I'm still wondering what I'll be when I grow up, but *Star Wars* seems destined to be a part of it regardless. The first movie I ever made was a rather terrible entry into the subgenre of *Star Wars* fan films, a community I've been a proud part ever since. My most famous film remains the animated spoof *Run Leia Run*, cranked out during my bright college days. I'd sort of figured that my role as an active producer in fan films was over, that I'd left all that behind, that I was now making only my own stuff, indebted to no one. I'd sworn never to make a fan film again.

Until this idea came along and I learned never to say never.

My love for New York City covers a lot of different bases. I don't live in Brooklyn and certainly don't consider myself a hipster. And I don't actually consider corporations evil in that naïve, us-against-them way. But seeing skyscrapers go up in Williamsburg just didn't seem right to me, and I find myself highly inclined to sympathize with young artists, musicians—just the young in general, really—trying to make a go at life and finding New York becoming less friendly to penniless dreamers by the day.

So much of my work deals with finding the connections between two disparate elements, in this case *Star Wars* and the gentrification of Williamsburg (and by association everywhere else). I found the connections pretty easy to draw in this case. I wanted to make a film about how these characters might see themselves.

A life lived on pop-cultural terms is the life we are all thrust into in this media-saturated age. For my part, as a *Star Wars* fan, you see it in me every time I thrust my hand out, Jedi-style to “open” a subway door with a wave of my hand. As I mature as a filmmaker, along a path where *Star Wars* has been with me every step of the way, it seems natural for me to pause at my mid-twenties and ask where *Star Wars* has gotten me. Then I look outward at the world I’ve been brought into, and ask what these influences might have to say about that.

But all this is such an over-rationalization, really. Mostly I just wanted to take a break from anything too serious or overwrought, and just have fun returning to the well of *Star Wars* fan films, making a movie with my friends. Whatever the case, *Brooklyn Force* is the result. I feel it represents some of my best work as a director to date.

I even manage to do a pretty good job acting, for what it’s worth. After all, I’ve been preparing to play this part since the first time I saw those magical words... “A long time ago, in a galaxy far, far away...”

ABOUT THE FILMMAKERS AND CAST

ADAM BERTOCCI (writer-director-producer-editor-“Luke Skywalker”-etc.) is a radio-television-film alumnus of Northwestern University and an award-winning filmmaker. He is also a noted and prolific figure in the world of *Star Wars* fandom. His most noted fan works include the *Lola rennt* spoof *Run Leia Run*, featuring the voice talent of Will Butler of Arcade Fire, and the popular Web site “The Chopped-Off Hands of *Star Wars*”. He also serves as a moderator of the forums at TheForce.Net, the world’s largest fan site, and has contributed to numerous other fan films and projects, including *Revelations*, *Return of Pink Five* and *Saving Star Wars*.

His recent directorial output includes *Love: The Movie*, *Pat Gets a Cat* and *The World of the End*. In the professional world, he has worked on everything from short narratives to feature documentaries to television series, and recently wrote *Wreck the Halls* starring Hollywood legend Mickey Rooney.

CAROLYN SIEGEL (“Leah O’Connor”) is an alumna of the theatre and creative writing for the media programs at Northwestern University. She has appeared in numerous films and plays, including “The Oedipus Complex” with Oscar- and Tony-winner Frank Galati, but her most famous work may be with Adam Bertocci

in *Love: The Movie*, *The World of the End* and *Madison's Résumé*. She is also a talented writer whose "Aspiration: Housewife" played the NY Fringe Festival.

DANA SILVER ("Darth Veloper") is an NU radio-television-film alumnus who was coaxed to the other side of the camera for the very special opportunity to blast his former filmmaking partner with lightning. He was a producer on Guy in his Basement Productions' award-winning romantic comedies *Love: The Movie* and *Pat Gets a Cat*, and also produced *Fly* for Studio 22 Productions.

LISA SNYDER ("Darcy Maul") rounds out the all-Northwestern cast. She has also trained everywhere from the Stella Adler Studio to UCB to BADA to the Russian Theatre School. Selected stage roles include "The Vagina Monologues" (lead), "Uncle Vanya" (Sonya), "Rosencrantz and Guildenstern are Dead" (Ophelia); film roles include leads from the Film Faction production company. Recent hits include the one-woman show "See Bob Run".

ERIC BRANCO (director of photography) is a professional cinematographer who has worked on countless films, music videos and commercials in and around New York; he recently lensed his first feature film, *Satan Hates You*. His work as a director tends to feature Adam Bertocci as actor and/or editor; such past projects include *Walking in Memory*, *Pete's Big Chance* and *Scene 34B*.

TEAGUE CHRYSTIE (composer) is nothing if not a Renaissance man; he wrote the short film *Scene 34B* starring Adam Bertocci, but is best-known as a visual effects artist on everything from fan projects like *Return of Pink Five* to Hollywood productions such as "Battlestar Galactica", "Modern Marvels", *The Job* and *All About Steve*. He is also an Internet personality known for co-hosting the visual effects podcast "Geekza!".

ABOUT THE FEATURED MUSICIANS

VAN KAPEGHIAN ("It Will All Be Over Soon"), a.k.a. furiousBall, has created unique scores for several films, including *Sex* and *Roleplayed* from Pond Productions and *The Dingle* from AMF Productions—written by Adam Bertocci. He also composed the score for Bertocci's *The World of the End*; the themes were revisited in *Madison's Résumé*. He has also released a CD, "myself, five minutes ago".

JOHN WILLIAMS ("Ewok Celebration") really needs no introduction.

REBECCA CAPUA ("Robots in Love") of Williamsburg is a fixture on the New York singer-songwriter circuit. While her well-received album "Night Creatures" features no dearth of beautiful solo pieces, she is currently concentrating on recording new work as part of the band Chop Shop.

ABOUT THE PRODUCTION COMPANY

GUY IN HIS BASEMENT PRODUCTIONS, established in 2000, develops low-budget media with a unique and decidedly independent flair. The company is committed to a vision of personal filmmaking with professional quality on an amateur's budget. The brand is owned and managed by co-founders Adam Bertocci and Kent Sanderson.

www.guyinhisbasement.com

GUY IN HIS BASEMENT PRODUCTIONS presents

BROOKLYN FORCE

written, directed, produced and edited by
ADAM BERTOCCI

based on *Star Wars* created by
GEORGE LUCAS

director of photography
ERIC BRANCO

music by
TEAGUE CHRYSTIE

CAST

Leah O'Connor CAROLYN SIEGEL
Luke Skywalker ADAM BERTOCCI
Darth Veloper DANA SILVER
Darcy Maul LISA SNYDER

and KENT SANDERSON as Ben (on the phone) Kenobi

CREW

assistant director KENT SANDERSON

gaffer BRANDON TAYLOR

visual effects / titles ADAM BERTOCCI

boom operators PRETTY MUCH EVERYONE

MUSIC

score composed and performed on piano by TEAGUE CHRYSTIE
featuring BRAD GRANATH on guitar
and THE BASEMENT SYMPHONY ORCHESTRA
www.myspace.com/figchrystie

"IT WILL ALL BE OVER SOON"
composed and performed by VAN KAPEGHIAN
www.furiousball.com

"EWOK CELEBRATION"
music by JOHN WILLIAMS lyrics by BEN BURTT
performed by CAROLYN SIEGEL

"ROBOTS IN LOVE"
composed and performed by REBECCA CAPUA
featuring ALAN ZAPATA
www.myspace.com/rebeccacapua

SPECIAL THANKS TO

THE FORCE... IN ALL ITS FORMS
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THE FILMMAKERS OF NP2K.COM AND THEFORCE.NET
THE BERTOCCI FAMILY

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HD camera by Panasonic
Edited on Final Cut Pro by Apple
Additional sound mixed and edited with Soundtrack Pro and
GarageBand by Apple
Visual effects created with Adobe After Effects

www.guyinhisbasement.com
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