

Endocrine Entertainment

Presents

APT 3D

From the producers of FEAR, INC.

Official Selection:

**Other Worlds Austin - World Premiere
and
Little Rock Horror Picture Show**

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79 Minutes
Not yet rated
endocrineentertainment.com

SYNOPSIS

It's mid-January and LA native, Erin, has just moved to New York City with Ben, her boyfriend and recently hired TV staff writer. Ben's sister is away and has allowed the couple to sublet the apartment. Their relationship grows rocky as Erin attempts to adjust to life in the cold, unwelcoming city -- adding to the strain on the couple is their imposing next door neighbor, Chris, the inexplicable late-night sounds in the building, and the mounting signs that Ben's sister is not volunteering abroad, but has altogether vanished. As events inside the apartment go from paranormal to downright terrifying, Ben and Erin are thrust into a fight for their lives against dark entities with an evil agenda.

DIRECTOR'S STATEMENT

Not unlike other indie films, the vision for APT 3D was born in the midst of another bigger budget project's doom. My producing partner, Jordan Lewis, and I decided to shift the funding we had raised into THE HEART MACHINE, a Parts and Labor film that our friend and roommate Zach Wigon had been developing to direct for producer Lucas Joaquin. The film went on to great success at SXSW and an eventual release via FilmBuff. In the meantime, I had already quit my day job and was determined to make a movie the same year. After all, that's why I'd quit. But as my unemployment checks were winding down, I still wasn't quite sure what that movie was going to be. My quarter life crisis was setting in.

Jordan and I would spend evenings pondering what, if anything, we should try and make with the Canon-5diii I had recently bought and the very small amount of money I had set aside for a project along with producer/editor/actor Maxxe Sternbaum. On one such night, we dubiously mulled shooting a 10 part webseries while smoking cigarettes and drinking cheap beer on the rooftop of my Lower Manhattan apartment building. At some point I looked up and saw what I thought was a UFO -- though as Jordan was quick to point out -- I think I see them all the time. Both of us were *X-Files* children of the 90's and spent the days of our youth together in Augusta, Georgia trying to escape alien abductions while watching the freakiest movies our parents would let us rent from Blockbuster. It wasn't long after the "sighting" that I decided to try an experiment - and let the carnal fears of my childhood creep back into my everyday life. Very quickly something palpable began to take form.

Two months later the script for APT 3D was written and Maxxe and I reached out to Horst Dieter Baum to be our cinematographer. He had done a number of shorts and music videos and we thought his often-times melancholy handheld aesthetic would be a perfect fit. Along with the fact that he was a fellow Lars Von Trier fan. Dieter came on board in a huge way and elevated the production value miles above what it could and should have been on our limited budget; and, in turn, he earned co-director. It was that sort of production - a true guerilla indie - in which every member of the crew wore multiple hats. Post went no smoother with delays from other projects that came up, VFX sequences that needed building and epic audio cleanup tasks for our sound designer Eric Fischer. In the end, through the hard work of everyone involved, the movie wrapped in just under 2 years from completion of the first draft.

I'm thrilled to share APT 3D with the world. I hope it gives thrills and chills to those looking for them and to young filmmakers searching for a way to get their first movie made - the inspiration to just go do it!

DIRECTOR Q&A

How did the for APT 3D idea come about?

Once the initial spark was there to do something dark and sci-fi, the rest of the story came about naturally, in a very reflexive way. I knew the type of movie I wanted to make but had very little resources to work with, so I tapped into my everyday surroundings - my underlit apartment, the maze-like stairs of the building, a creepy Con Edison complex painted with fake doors and windows across the street, my ghost town of a neighborhood, which happened to be the South Street Seaport right after Sandy hit -- and from there I let my imagination run wild. I tried to craft the characters and the horrifying scenario in which they find themselves, in a way that it would fit within our budgetary confines while not limiting the story's potential. It was a challenge but an overall great exercise in creativity.

What was it like directing your first feature?

Though I attended NYU, I didn't go to film school; I studied acting. So, working with the other actors was easy. I had done a lot of screenwriting and story-wise I also felt very comfortable. But when it came down to the technical side, I knew my skills were lacking and that I needed to hire a very strong cinematographer. I also wanted to work with someone who had a collaborative approach, which is where Dieter came in. The two of us decided the look of the film, came up with the shot list, and location scouted everything together. It wasn't long into our process that he became co-director because he was so creatively involved, especially with me on the other side of the camera for most of the scenes. I wish I could say we had a blast but much of the time we had to hustle to finish our scenes for the day. And in addition to directing I was acting and producing which meant my breaks were used memorizing lines or calling to hire crew, follow up on locations and equipment, staying up late doing the call sheet for the next day, etc.

Where and how did you find the locations?

Most of the interiors were inside my apartment which was down on Water Street in the Seaport area of Lower Manhattan. We shot out each room and shifted all the equipment and light set ups around as we went. Shooting the building hallways was harder as we needed to change out the fluorescent lights, not to mention there was a good bit of foot/noise traffic from our neighbors coming and going. Exteriors ranged from right outside our door to the walkways of the East River, which were some of my favorites look-wise. There's something very naturally creepy about that part of town. And we were lucky to be shooting in New York, where a small crew doesn't need to pay for a permit. The one location we ended up paying for was the diner which was actually in the Tribeca area and had been used in numerous episodes of *Law and Order*.

How many days was the shoot and how many crew did you have on set?

The shoot was only supposed to be 14 days. Unfortunately, it ran about 4 full days longer. Then there were a few days of pickups. A lot of this had to do with the fact that we only had a 4 or 5 person crew on any given day. We also had to work around the schedules of the other actors who had part time jobs throughout the week as well as my roommate who came home every night around 7 and was a such a sport throughout!

What did you shoot on?

We shot on a Canon 5d-iii, which is really not meant to shoot a feature film. We rented a set of 5 lenses and 3 ND filters and a ton of support equipment which we finagled onto the camera. There were so many attachments and jerry-rigs that we started calling it "Franken-camera".

What were the biggest challenges you dealt with in making of the film?

Trying to juggle too many things at once. I think everyone on the set suffered from this. We really had to fight for each day. That said, we always took our time once we were set up for a scene to get it right. If that meant taking extra time to light it just so, re-adjust blocking or a performance, tweak audio levels, we took the trouble. One unavoidable challenge was this humming noise that came from a restaurant's exhaust fan below the apartment building. Even after putting sound insulation pads up on the windows it was still there. Our sound designer Eric Fischer really came through for us on that one in post.

What are some of your influences as a filmmaker? Any films that influenced this one?

I've always loved directors like Christopher Nolan and Darren Aronofsky who are so bold visually and conceptually while also commanding structure extremely well in their storytelling. I'm also a big fan of Lars Von Trier and his method of stripping away unnecessary elements to bring focus to the story. *Pi, Following, Anti-Christ, Rosemary's Baby, Paranormal Activity...*

How psyched are you about the film having its world premiere at Other Worlds Austin?

So psyched! We hadn't applied to that many festivals yet so it was a huge surprise. Austin was very good to THE HEART MACHINE and we are thrilled to premiere APT 3D before some of the world's greatest geeks, nerds, and sci-fi film lovers!

What's next?

An elevated horror film called LIFTER which I'm co-writing with director K. Asher Levin.

ABOUT THE FILMMAKERS

Zack Imbrogno (born 1985) was raised in Augusta GA as an only child, which left infinite space for imagination development. Played with toys and exec produced Godzilla and G.I. Joe movies on my family's video cam. Adapted into class clown through middle school in order to survive puberty and parlayed this into a high school acting career. NYU drama school happened. Found the doldrum of auditions after school too depressing and writing soon took over as primary obsession. Produced, wrote, directed, edited, and starred in APT 3D, then moved to LA for post. Currently executive producing the upcoming horror/comedy FEAR, INC.

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Horst Dieter Baum, is an Ecuadorian-German, cinematographer. Grew up in both Ecuador and United States. He has shot short narratives that have been shown in Cannes and many other festivals. APT 3D is his first feature film as cinematographer/director.

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Maxxe Sternbaum was born in Houston, TX and raised in Los Angeles, CA. She was a child actor. After producing and editing *Warpaint* documentary she has gone on to co-produce and star in APT 3D. She is currently an executive producer on the upcoming horror/comedy FEAR, INC,

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Jordan Lewis, based in New York, executive produced *The Heart Machine* for indie powerhouse Parts and Labor and wrote story for/stars in APT 3D.

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Nicholas Do, originally from Ithaca NY, is a townie for life at heart, though he now resides in Brooklyn. He started playing the violin when he was 6 years old and at 12, picked up on the drums. When he was 15 years old he did an internship at a local recording studio. That pretty much set the tone of his direction in life. In 2009, at age 22, he graduated from the Institute of Audio Research in NYC, got into production sound for Film/TV, and has been at it ever since. In addition to his producing work on APT 3D he served as Executive Producer on MILK AND HONEY and Associate Producer on PAINLESS, a feature film.

CREDITS

Directed by
Zack Imbrogno and Horst Dieter Baum

Written by
Zack Imbrogno
With Story By
Jordan Lewis

Director of Photography
Horst Dieter Baum

Produced and Edited by
Maxxe Sternbaum
and
Zack Imbrogno

Associate Producer
Nicholas Do

Cast

Erin Melcher	Maxxe Sternbaum
Ben West	Zack Imbrogno
Chris	Jordan Lewis

Assistant Camera
Olivia Kimmel

Second AC
Alistair Johnson

Location Sound Mix
Nicholas do

Key Grip
Deanna Covello

Sound Mix and Design
Eric R. Fischer

Special Effects
Evan Urman
and
Zack Imbrogno

Assistant Editors
Daniel Johnson
and
Cristine Cardenas

Post Production Supervisor
K. Asher Levin

Songs

“Whiskey on the Mississippi”
Written and Performed by Kevin Macleod

“Yallahs”
Written and Performed by Kevin Macleod

"Cut and Run"
Written and Performed by Kevin Macleod

Production Equipment Provided by
Elefant Films
Adorama
Film Tools
and
Abelcine

Special Thanks to:
Lou Imbrogno
and
Darla Nelson

Dedicated to the memory of
Karl Sternbaum

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