

SUN DON'T SHINE
TRT: 80 MINUTES
A film by **AMY SEIMETZ**

CAST
KATE LYN SHEIL
KENTUCKER AUDLEY
AJ BOWEN
KIT GWIN
MARK REEB
PRODUCERS
KIM SHERMAN
AMY SEIMETZ
CO-PRODUCER
DALILA DROEGE
EXECUTIVE PRODUCERS
TIMOTHY FARGO
ANDREW KRUCOFF
MARK REEB
SHANE CARRUTH
PHOTOGRAPHED BY
JAY KEITEL
EDITED BY
DAVID LOWERY
ORIGINAL SCORE BY
BEN LOVETT
SOUND DESIGN BY
BEN HUFF
PRODUCTION DESIGN BY
LANIE FAITH MARIE OVERTON

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LOGLINE

Two lovers, on the back roads of Florida, do very bad things.

SYNOPSIS

Written and directed by acclaimed actress/filmmaker Amy Seimet (THE OFF HOURS, TINY FURNITURE), SUN DON'T SHINE follows Crystal (Kate Lyn Sheil) and her boyfriend Leo (Kentucker Audley) on a tense and mysterious road trip through the desolate yet hauntingly beautiful landscape of central Florida. From the outset, the purpose of their journey is unclear, and the motivations behind their heated altercations and shady errands are hazy, but sporadic moments of tenderness illuminate the loving bond between the two that exists underneath their overt tensions. As the couple travels up the Gulf Coast past an endless panorama of mangrove fields, trailer parks, and cookie-cutter housing developments, the disturbing details of their excursion gradually begin to emerge, revealing Crystal's sinister past and the couple's troubling future. Filmed on location in the environs of Seimet's hometown of St. Petersburg, Florida, SUN DON'T SHINE is a subtly cryptic story driven by the powerful performances of its lead actors and its eerily poetic setting.

DIRECTOR'S BIO:

Amy Seimet has worked in independent film in a variety of capacities for many years. She has been a producer on several notable film projects, including *The Dish and the Spoon*, Barry Jenkins' *Medicine for Melancholy* and Joe Swanberg's *Silver Bullets*. As an actress she has appeared in Swanberg's *Alexander the Last* and *Silver Bullets*, Lena Dunham's *Tiny Furniture*, David Mitchell's *Myth of the American Sleepover*, Megan Griffith's *The Off Hours*. Her latest directorial effort *Sun Don't Shine* premiered in March at the 2012 SXSW Film Festival, and won The Chicken and Egg Emergent Woman Narrative Filmmaker award.

Q&A with Amy Seimet

1) This film is set in and around your hometown of St. Petersburg, Florida—any autobiographical influence?

Florida is a very strange place. People are either escaping to or from Florida. The heat, the violent clash of vegetation, the muddy swamps—it's a haunting setting for any story. I haven't really seen this side of Florida represented before on film. One of the locations where we shot was a place where high school kids go to get drunk. It's hidden behind mangroves on a smelly piece of beach—fiddler crabs, gasoline patches in the water from docked jet-skis. It's not an inviting piece of land. I got in a fist fight there when I was a teenager and lost a shoe in the mud. (Not my proudest moment.) Pretty much everything about this movie is obliquely autobiographical.

2) What else inspired you to tell this particular story and why? How long have you wanted to make this tale come to life?

The film is inspired by a reoccurring nightmare that I've been having since I was 8. It started coming back more frequently right before I made SUN DON'T SHINE. This past year was particularly trying and traumatic so I felt particularly compelled to make the film.

3) Florida is a fascinating state--so diverse, with such an array of subcultures--what are your thoughts on your home state? How did growing up there affect you?

Florida has the best beaches and the best oranges...but there also seems to be the most fascinating real-life crime stories that come out of the region. I am obsessed with Florida crime stories—they are always bizarre and unpredictable. I think the heat makes people crazy.

4) Talk about the casting of the film.

I wrote the script specifically for Kate Lyn Sheil and Kentucker Audley. Kentucker has an understated sense of humor and a sweet boyish charm; Kate has this almost child-like intensity. Their personalities clash but also complement one another. And both have an innate innocence that gives nuance to the destructive characters that they play.

4) So the SUN DON'T SHINE in the Sunshine State? What made you choose that title?

Think of it more like a command...

5) I'm very interested in your collaboration process with your DP, Jay Keitel; with which camera or camera(s) did you shoot? Additionally, could you discuss your choice to implement so much hand held photography, and also if and how that affected your process with Keitel and the equipment selection.

Jay is a punk rock perfectionist behind the camera. We have known each other for 10 years. We met when I acted in his film BLACK DRAGON CANYON—and since have collaborated on nearly a dozen films. When we discussed SUN DON'T SHINE, both of us agreed it couldn't be shot on anything but 16mm. I wouldn't have made the film if we couldn't shoot on this format. Megan Griffiths (THE OFF HOURS, EDEN) loaned us her Aaton (the same camera Calvin Reeder used on the Oregonian). We had no fancy lenses, just two zooms, as this was all we could afford. As opposed to it being a constraint, we used the zoom lenses to our advantage and made it part of the look of the film. Jay is brilliant.

6) SXSW marks the World Premiere of SUN DON'T SHINE--a festival at which you have been featured in quite a few films. What and when was your first SXSW experience? What do you hope to get out of it this year?

I came with Barry Jenkins' MEDICINE FOR MELANCHOLY first and came back the next year with Joe Swanberg's ALEXANDER THE LAST—which is when I met Kentucker—and pretty much everyone I've ever worked with.

10) In addition to your many talents, you also make and design clothing. How involved were you with the costuming on this film?

I am big on costumes. I wrote the details of their clothes into the script—down to Crystal's braid and scrunchy. Kim (producer) and I had a lot of fun designing a shirt for Crystal at the airbrush t-shirt shack.

11) And finally, as a bonus question, does the Underwater Mermaid Theater really and truly exist...like, in real life? Weeki Wachee Springs. I made a documentary with James Ponsoldt (Smashed) about it. It was built in the 40's on US 19 and mermaids perform everyday in the 72 degree springs. It's quite a show.

6) What are some of your film or literary influences for SUN DON'T SHINE?

“Woman Under the Influence,” Flannery O'Connor's “A Good Man is Hard to Find,” Joyce Carol Oates’ “Where Are You Going Where Have You Been?”, “Two Lane Black Top,” and “Urban Cowboy (with John Travolta)”

CAST BIOS

Kate Lyn Sheil – Crystal

Kate Lyn Sheil is a graduate of NYU's prestigious Tisch School of the Arts. In the years since, she has solidified her place as a major player in the independent film world starring in such films as Carlo Mirabella-Davis' Knife Point, Alex Ross Perry's Impolex, Lawrence Michael Levine's Gabi on the Roof in July, Sophia Takal's Green (SXSW 2011) and Joe Swanberg's Silver Bullets (Berlin 2011 and SXSW 2011). 2012 continues to be a very busy year for Kate. Up next, Kate can be seen in the upcoming Joe Swanberg and Adam Wingard directed Auto Erotic and Adam Wingard's You're Next. Kate currently resides in Greenpoint, Brooklyn and is represented by One Entertainment.

Kentucker Audley – Leo

Kentucker Audley is a filmmaker living in Memphis, TN. His latest film *Open Five* has been praised by the New Yorker, Variety, The Wall Street Journal and called the best American Film of 2010 by Cinemasparagus. Most recently, he stars in Dustin Guy Defa's *Bad Fever*, which world premiered at the 2011 SXSW Film Festival. His performance has been called, "some kind of remarkable," (The L Magazine) "riveting" (TrustMovies) and "a true revelation" (Hammer to Nail). LA Weekly calls him, "maybe the most fascinating actor in current American penny-budgeted cinema."

A.J. Bowen – Highway Angel

A.J. Bowen is a native of Athens, GA, and graduated from the University of Georgia, with degrees in Political Science, Sociology, and Film. A.J. starred as Lewis Denton in the Sundance hit *The Signal*. He has appeared in Ti West's *The House Of The Devil*, *Hatchet II*, *What Fun We We're Having*, and Danielle Harris's upcoming directing debut, *Among Friends*. Recently, A.J. worked with Adam Wingard and company on *A Horrible Way To Die*, playing Garrick Turrell, for which he won best actor at both Fantastic Fest and UK FrightFest. A.J. contributed to Larry Fessenden's episodic radio play, *Tales From Beyond The Pale*, in the 'Trawler' episode, written and directed by Glenn McQuaid. A.J.'s latest film, *You're Next*, garnered raves at the 2011 Toronto Film Festival and was purchased by Lionsgate for release in 2012. He recently wrapped shooting *Synchronicity*, a dystopian time travel love story, with the crew of *The Signal*. He continues to produce, write, and act in independent film.

crew bios

Amy Seimetz – Writer/Director/Producer

Amy Seimetz is a writer/director/actor/producer. Previous acting credits include *The Off Hours*, *Tiny Furniture*, *Myth of the American Sleepover*, *A Horrible Way to Die* and *Alexander the Last*. As a producer, Amy has worked on *Medicine for Melancholy*, *Dish & the Spoon*, *Silver Bullets* and *No Matter What*.

Kim Sherman – Producer

Kim Sherman is a filmmaker and musician, currently based in Missouri. Most recently, Sherman produced the feature *Sun Don't Shine*, with director Amy Seimetz. Sherman's past work includes several collaborations with the writing/directing team Simon Barrett and Adam Wingard—films include the Sundance 2012 Midnight favorite, *V/H/S*, *A Horrible Way To Die* (TIFF 2010) as well as its wildly successful follow up, *You're Next* (TIFF 2011). Sherman is currently in production on director Hannah Fidell's latest feature film, *A Teacher*. Sherman has won numerous advertising awards for her directorial commercial work in addition to having produced a groundbreaking number of inventive narrative shorts, including the experimental drama, *A Face Fixed* by director Andrew Droz Palermo. Sherman was awarded a fellowship with the 2011 Sundance Institute Creative Producing Labs, through which she worked with Palermo on his debut feature film, *One & Two*. Away from the camera, Sherman serves as one half of the country-psych duo, *Jerusalem & the Starbaskets* (their latest full-length album, *Dost*, is out now on De Stijl Records).

Jay Keitel –Director of Photography

Jay Keitel was born in Northern California, and raised in the Pacific Northwest where he learned to appreciate the seasons, the rain and hard work. He attended the Northwest Film Center in Portland, Oregon and holds a BFA in Film/Video from CalArts. He has travelled extensively throughout the US and abroad and lives in Los Angeles, CA where he works as a cinematographer and assistant cameraman. Keitel's credits include Co-DP (with James Laxton) on Adele Romanski's feature *Leave Me Like You Found Me*.

Lanie Faith Marie Overton – Production Designer

Lanie Faith Marie Overton has served as production designer for several ground-breaking music videos, short and feature films. Recent credits include a dual billing as star and designer of the True/False Film Festival's production of Official Bumpers (directed by Andrew Droz Palermo).

CREDITS

SUN DON'T SHINE

WRITTEN + DIRECTED + PRODUCED BY
AMY SEIMETZ

CAST
CYRSTAL...KATE LYN SHEIL
LEO...KENTUCKER AUDLEY
HIGHWAY ANGEL...A.J. BOWEN
TERI...KIT GWIN
BOAT MAN...MARK REEB
DEAD MAN...GREGORY G. SCHMIDT
PARK RANGER...JOHN ATHANASON

EXECUTIVE PRODUCERS
TIM FARGO
ANDREW KRUCOFF
SHANE CARRUTH
MARK REEB

PRODUCED BY
KIMBERLY SHERMAN
AMY SEIMETZ

CO-PRODUCED BY
DALILA DROEGE

ASSOCIATE PRODUCED BY
ANDREW HEVIA

PHOTOGRAPHED BY
JAY KEITEL

EDITED BY
DAVID LOWERY

SOUND DESIGNED BY
BEN HUFF

PRODUCTION DESIGNED BY
LANIE FAITH MARIE OVERTON

MUSICAL SCORE BY
BEN LOVETT
JOHN GARLAND

FIRST AC: MICHAEL WILSON
SOUND RECORDIST: JESSE CNUG BROWN
SFX MAKEUP: BRIAN SPEARS
SOUND MIX: PETE HORNER

POST-SOUND SUPERVISOR: CHARLOTTE MOORE
POST-SOUND SERVICES: SKYWALKER SOUND
COLORIST-- TOBY HALBROOKS
COLOR SUITE: JAMES HONAKER
DIGITAL INTERMEDIATE: SPY POST, CAREY BURENS
BUSINESS CONSULTANT: KENT OSBSORNE
PRODUCTION CONSULTANT: BROCK WILLIAMS
SET PHOTOGRAPHERS: JEN REEB + ABBY CHRYSLER
PRODUCTION ASSISTANTS: JACQUI JOYCE + LARA CHRISTENSEN
RV(VANESSA): MARCIA BRADWICK
PICTURE CAR: GREGORY G. SCHMIDT
TITLE: ETHAN CLARKE
CREDITS: SHANE CARRUTH

PRODUCTION ACCOUNTANT: KIM OXENHANDLER
PRODUCTION LEGAL: GEROGE RUSH, JOSH OXENHANDLER
PRODUCTION INSURANCE: THE INSURANCE GROUP, LYNDA HODGES
CATERING: CROWLEY'S
TRANSPORTATION DIRECTOR: MATT MEDURA/ENTERPRISE

CAMERA PROVIDED BY MEGAN GRIFFITHS + THE NORTHWEST FILM FORUM
SOUND EQUIPMENT PROVIDED BY DAVE ANDERSON AND PURE

SHOT ON KODAK

THANK YOU ANNE HUBBELL + MICHAEL BROWN

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