



BAD POSTURE

Written by

FLORIAN BROŽEK

Directed by

MALCOLM MURRAY

Starring

FLORIAN BROŽEK

TREY COLE

TABATHA SHAUN

badposturefilm.com

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BAD POSTURE CREDITS



DIRECTED BY Malcolm Murray

WRITTEN BY Florian Brožek

PRODUCED BY

Lucy Bickerton

Neda Armian

EXECUTIVE PRODUCERS

Malcolm Murray

Megan Baldrige

CINEMATOGRAPHY & EDITED BY Malcolm Murray

MUSIC SUPERVISOR Andrew Chugg

SOUND MIXER Keenan Jensen

POST PRODUCTION SOUND EDITOR/MIXER Philip Perkins

PRODUCTION DESIGNER Rich Watts

TITLE CREDIT DESIGN Florian Brožek

PRODUCTION ASSOCIATE Harper Dill

FIRST AC/GAFFER Chris Parker

GRIP Moriah Cowles

GRIP/2ND AC Dillon Glazebrook

DOLLY GRIP Rich Watts

NARRATIVE ADVISOR

Hannah Davey

Michael Meyer

CATERING Megan Baldrige

PRODUCTION ASSISTANT

Jeremy Wilson

Diego Murray

POST-PRODUCTION INTERN

Caitlyn Sjostrand

CAST



FLO Florian Brožek

TREY Trey Cole

MARISSA Tabatha Shaun

JASON Jason Gutierrez

NORM Norman Everett

JOHN John Romero

MARVEL Greg Tafoya

BANKS Joseph Otero

MATEO Mateo Sigwerth

FLY Tyrone Trammel

BOOTER Joseph Quintana

MANUEL Manuel Lopez

W.C. W.C. Longacre

FLO'S BOSS Shangreaux Lagrave

PARTY GUY ONE Wacey Lee Cotant

PARTY GUY TWO Joseph Le Compte

PARTY GUYS

R. Seth Mossman

Joseph Cardillo

Juan Flores

JESSICA Julia Romero

CANDICE Giovanna Hinojosa

XIMENA Ximena Araya

AMY Amy Archuleta

ARCHIE Archie Richardson

KEN Kenneth Ashley

DANCERS

Shane Montoya

Patrick Bannan

Nate Herndon

Kindeshaun Austin

Cyrus Gould

Chris Porter

David Varela

GRAFFITI WRITERS

Joseph Sullivan

Paul Giannini

Melvin Mayes

GRAFFITI ONLOOKER Mario Montoya

MARISSA'S BROTHER Jesse Hesch

ROLLERBLADING KID Brad Jonathan Ramos

CARL MART CLERK Delwar Alam

FOOD TRUCK PROPRIETOR Hector Alvarado

BUS STOP

W.M. Miller

Jimmy Martinez

SMOKERS

Mica Gitt

Gabe Washburne

Jeremy Wilson

Safari Ndyabayge

Andrew Martinez

SYNOPSIS

Flo, newly fired from his job, is spending his summer wandering Albuquerque aimlessly with his best friend Trey. Together, they spend their days and nights pursuing Trey's illicit moneymaking schemes. But when Trey implicates Flo in grand theft auto, Flo finds it difficult to shake his feelings of remorse — and his feelings for the car's beguiling owner, Marissa. Flo's journey back to Marissa takes us through the interior life and layered society of a truly singular environment.

Set against the stylistically rich backdrop of Albuquerque, New Mexico, *BAD POSTURE* features arresting, lyrical visuals and a contemplative, original tone. Director Malcolm Murray and writer Florian Brožek draw on their own backgrounds growing up in Albuquerque, leveraging unique cinematic elements to capture the experience of young adulthood. Murray's background in documentary filmmaking radiates through the empathy with which he portrays his characters, utilizing a cast composed almost entirely of non-actors and employing an observational style of cinematography.

BAD POSTURE achieves an authentic sense of place, encapsulating the textural resonance of a city and the emotional lives of its youth. ♦♦♦

DIRECTOR'S STATEMENT

Like everyone on screen in *BAD POSTURE*, I grew up in Albuquerque. My mom didn't let me watch TV or movies very often, but the ones I did see generally took place far away from New Mexico. Recently, due to tax credits, Hollywood has come to town, but I still haven't seen a film that is true to Albuquerque as I remember it. My main goal in making *BAD POSTURE* was to create something that actually captures New Mexico.

Toward that end, we cast all real people playing versions of themselves in scripted situations, and I navigated them through their first time on camera (with the exception of Tabatha Shaun, who plays Marissa, and has done some acting). We did a few open casting calls for small roles, but for the most part Florian Brožek wrote the script with people he'd grown up with in mind. He and Trey had gone to elementary school together and we'd all gone to the same middle school. Many of the characters in the film know each other and some have known each other for many years. Our biggest challenge wasn't generally finding the right person for the part, but convincing the person for whom Florian had written the part that we were actually making a film and they would actually have to show up for certain shoot days if they accepted a role.

I rehearsed extensively with Florian and Trey before our shoot began and slowly convinced them that all they had to do was to be themselves. And when we brought the secondary characters into rehearsals, I was more easily able to guide them through situations because Trey and Florian were so relaxed. My most important task as director of this film was to create an atmosphere where everyone trusted me, and each other, and didn't have to worry about how they would come across on screen. Once that was in place we were ready to begin shooting.

I think that time, not money, is the ultimate luxury on a shoot and so we gave ourselves six and a half weeks to shoot this film, in addition to countless rehearsal days beforehand. We had an adventure on every single one of our shoot days as we didn't always have talent or locations locked down until the day we were shooting. For the sake of my producers, I won't go into all the details, but suffice it to say that most everything in the film is real.

As I thought about how to shoot this film I kept coming back to my experiences as a young kid who spent lots of time alone simply watching things happen. I tried to keep my camera understated, perhaps like a younger version of myself — quiet, observant, a bit shy. I thought of my camera as another person in the scene, and a person can only turn his head, which is for many scenes all the camera does, if anything.

It wasn't a hard and fast rule, but I tried to skip medium shots whenever I could and cover scenes with either wide shots or close-ups. I wanted to make New Mexico even more a character in the film and so in some of the wide shots it feels like the voices come from the landscape, instead of from the characters; the close-ups on people's faces become landscapes themselves.

I feel honored to have worked with everyone involved in this production, but particularly with Florian Brožek, who is naturally talented in many disciplines, including it turns out, writing and acting. I'm not sure he'd ever considered drafting a screenplay, and certainly hadn't thought he would star in one until we started talking about this film. I'm looking forward to seeing what else he can do, and hope to continue working together.

People inevitably ask me what *BAD POSTURE* is about. My canned line is that it is a “coming of age romance where no one comes of age and the romance is doomed from the start.” Really though, it's a love letter to Albuquerque. I live in Brooklyn now, and I miss you so much. ♦♦♦

WRITER'S STATEMENT

As soon as I sat down to write, I found that it would be impossible to ignore my own memories of the city. I began by trying to invent characters, but I could not stop thinking of the people I already knew. I soon came to realize that what held my interest was not the fiction I was capable (or incapable) of writing, but the individuals who had remained bright in my memory on account of their individuality. There was no reason to augment or re-create these personalities, for their strength of character already involved too many facets for one film.

The problem became one of distillation and availability — it was not easy to explain to people that they should play themselves, and it was nearly impossible for people to believe in the fact of the film. Even generous imaginations rarely involved more than one afternoon and a camcorder.

The misunderstandings were many. I called a friend about borrowing an AK-47 for the shoot, as we'd run into a problem at the local gun shop. I was also asking about a car that they might have for sale. The connection was bad, but after repeated attempts at explanation, the friend politely told me that he would see what he could do. A few hours later an agitated third party called — entirely convinced that the last thing I was planning was a film shoot.

In the end it was Lucy, our producer, who found an AK-47, accomplishing the task in little under two hours in a city unknown to her. Needless to say, we were impressed. The rifle was not in great shape, and it was no small sacrifice on Trey's part to fire a weapon that consistently jammed in an alarmingly unsafe manner.

Many things of this nature found their way into the script as we worked. Trey's onscreen frustration over the poor quality of the rifle was real. Just as our friendship was, and is, real. After a day of acting, it was mildly confusing to relax and supposedly be ourselves. Nothing changed. We sat, we smoked, we argued, we smoked some more, settled our differences, and were friends again. Sometimes the camera was on, and sometimes it wasn't.

I was nervous to bring friends and acquaintances into the script. I knew that ultimately the responsibility to approach the situation with sensitivity and respect would be transferred. My work, as a writer and as a first-time actor, not to mention my relationships, would be entrusted entirely to Malcolm. I had known him since high school; but friendship is one thing, and collaboration is another. I watched everything of his that I could find. Because I was anxious, I looked for signs to justify my anxiety. But with each successive viewing, I encountered only the opposite.

Malcolm's camera sees life and landscape in a way that I admire and respect. Without his work, I think there would be an absence waiting to be filled. I am honored to have worked alongside him, thank him for the opportunity, and look forward to his next film. ♦♦♦

PRODUCTION NOTES

BAD POSTURE was born out of a challenge Producer Neda Armian posed to Director Malcolm Murray in the fall of 2009 over a drink at Chibi's bar in downtown Manhattan. Murray had premiered his first feature length documentary CAMERA, CAMERA at LAFF a few months earlier, and set his sights for taking on the narrative form for his next feature project. A native of Albuquerque, NM, he turned to his home state as the subject for this project. He approached Florian Brožek, a friend from his youth in Albuquerque, and they began developing the story together. Brožek, who had never written a screenplay before and admits that he rarely watches movies, wrote the screenplay in just four weeks. Armian recalls how quickly the project came to life. "I had been consulting on Malcolm's documentary and could see he was ready to make the leap to a narrative picture. We were having drinks and I basically told him that if he could get his script together by the summer, I would produce it. I'm not sure if I really thought that through, but before I knew it he sent me Florian's terrific script and the train left the station. Immediately."

Armian certainly has no regrets. "Florian wrote one of the most untraditional and exciting scripts I've read in a long long time. he didn't follow rules — he just told a good story... Malcolm's sure hand and maturity in his storytelling is what excited me about the project. He is a filmmaker with a very big future and I'm humbled to be a small part of it."

Murray and Brožek, in developing this script, really set out to make about the city of Albuquerque. With the new state tax incentives, Albuquerque has seen more and more film and TV production, but few of those have taken a close and honest look at the city itself, particularly with the perspective and insight of a local. Evidencing his background in documentary filmmaking, Murray's process and approach grew strongly out of a respect for this authentic sense of place.

One of the most significant choices that Murray made in this regard was to work almost entirely with non-actors, all from Albuquerque. Save for Marissa (Tabatha Shaun) and a few smaller supporting characters, none of the actors had any real exposure to the filmmaking process prior to this production. The individuals in the film play slightly fictionalized versions of themselves, and Murray repeatedly emphasized how important it was to work with the natural character of these individuals, rather than trying to fit them into a pre-imagined mold. The rehearsal process was really meaningful for Murray and the actors as a result. He made multiple trips down to Albuquerque before principal photography began to work with them in front of the camera, to build the rapport and trust that was necessary to strip away their initial self-consciousness in front of the camera. These rehearsals became very significant for Brožek's writing process as well, as Murray discovered the strengths and weaknesses of different individuals in front of the camera in the months leading up to the shoot, and incorporated that knowledge into the script's development.

Flexibility and spontaneity became central tenants of this film, and, as the filmmakers recall, turned out some of the most distinguishing imagery of the film. “The opening scene of the film was one of the very last we shot,” says Producer Lucy Bickerton. “As we arrived on location and began blocking out the scene, one of our crew members discovered this rattlesnake curled up in a patch of shade. We were totally thrilled and immediately restructured the scene around it. What an iconic piece of imagery for the Southwest, and it was pure serendipity that it wound up in that scene. We always tried to keep our eyes peeled for those sort of gems. I think those moments really help carry the richness and texture of the world we were experiencing around us onto the screen in an authentic way.”

Surprise played into the film’s shooting in some less fortunate ways as well. Trey Cole crashed his white Toyota, which appears frequently across the film, towards the end of the shoot. He came out unscathed, but the crash left the car totaled, and the film without its primary picture car. With a hurried rescheduling of upcoming shoot days and many, many hours on Craigslist, another twist of luck delivered an identical car to replace the original just in the nick of time.

A determined and adventurous attitude led the filmmakers through the ups and downs of the shoot. Armian notes, “the spirit in which this movie was made, the sheer will and communal feel, was a joy to experience... It became clear to me early on that Lucy was a force to be reckoned with, and her leadership and unflappable nature on the set is what allowed all of this to come together. I was in awe of her ability to handle so many things with such limited resources.”

Murray watched a lot of Westerns as visual and narrative influences for the shoot. He explains, “I’m interested in all that isn’t said in Westerns. A lot of times the main characters aren’t explained at all and you only get to know certain things about them no matter how much time you spend with them. And they’re unchanging. Flo’s character is also sort of mysterious and appears on screen fully formed, like a Western hero... I’ve always been drawn to the way that directors use Western landscapes to free their characters from having to explain anything about themselves.”

Bickerton notes that there is an element of American mythos, an enduring sense of frontier, inherent in the Southwestern landscape, that comes into an interesting contrast with the urban identity of Albuquerque that lies at the heart of this film. She explains “When I started talking about this film I was going to make in New Mexico, many people’s reaction was very simple, ‘I hear it’s really pretty there.’ More and more, I realized how vague and romanticized Americans’ image of the Southwest still is. I certainly didn’t know much about Albuquerque before I arrived for the shoot. I think this film sort of turns over that rock, the myth, and allows the place to reveal itself in a genuine way for a little while.” Armian likewise explains, “BAD POSTURE poignantly touches on the very specific nature of place in America, and populated by young people struggling to find themselves in the context of their limited circumstances and hopes for a better future. It’s beautiful and frustrating to watch.” ♦♦♦

FILMMAKER BIOS

MALCOLM MURRAY, *Director / Cinematographer*

Malcolm Murray loves to make films and has been doing so professionally since the age of 15, when pro skateboarders first began hiring him to film their tricks and edit their videos. Upon graduating from college he was awarded the prestigious Thomas J. Watson Fellowship which took him to film and live in Argentina, Brazil, South Africa, Thailand, Laos, the Czech Republic, France, Italy, and Mexico. Now 27, he lives in Brooklyn and works as a director and as a director of photography. He is represented by Mekanism and has shot campaigns for, among others, Toyota, Microsoft, Patagonia, the International Olympic Committee, Ralph Lauren, Rolling Stone, eBay, EA Sports, Microsoft, Clorox Greenworks, and Axe.

Most recently, he directed a documentary for Stella Artois, which can be viewed at uptherefilm.com. These projects have garnered Gold, Silver, and Bronze Lions at Cannes and numerous One Show Pencils. His feature length documentary, *CAMERA, CAMERA* premiered at the 2010 Los Angeles Film Festival. *BAD POSTURE* is his first fictional feature length film.

NEDA ARMIAN, *Producer*

Neda Armian is a New York based producer with a varied roster of projects from feature films to documentaries. Her films include *RACHEL GETTING MARRIED* (6 Spirit Award nominations, Best Actress Oscar nomination, Venice and Toronto International Film Festivals), *THE BETRAYAL* (Oscar nominated, Emmy Award, Sundance and Berlin Film Festivals), *JIMMY CARTER: MAN FROM PLAINS* (Venice and Toronto International Film Festivals), *THE SITUATION, BEAH: A BLACK WOMAN SPEAKS* (Peabody© Award, Emmy© nominated) and *THE TRUTH ABOUT CHARLIE*. Her company, Armian Pictures is in post-production on an original short film for AMC titled *TRIVIAL PURSUITS* with Adam Goldberg and Jeffrey Tambor, and Nancy Savoca's *UNION SQUARE* with Mira Sorvino and Tammy Blanchard. She's currently in pre-production on Philip Dorling's *PREDISPOSED* with Jesse Eisenberg, Melissa Leo and Tracy Morgan, and Peter Glanz's *THE LONGEST WEEK* with Mila Kunis and Casey Affleck.

LUCY BICKERTON, *Producer*

Lucy Bickerton studied film at Wesleyan University. Upon graduating in 2008, she moved to NYC and began assisting on independent film, television and commercial shoots. She eventually migrated to the world of casting, working on a variety of film and theatre projects at Stephanie Klapper Casting, when Malcolm Murray invited her to join on as a producer of *BAD POSTURE*. She has since returned to NYC, freelancing in film and video production, and currently resides in Brooklyn. ♦♦♦

CAST BIOS

FLORIAN BROŽEK, *Writer / Flo*

Florian Brožek grew up in Albuquerque, NM, and is always looking for an excuse to go back. In the meantime, he lives in Brooklyn, NY, working as a freelance graphic designer. His favorite projects require careful typography, mysterious imagery, and interesting language. When he is not busy designing, Florian likes to read, write, and draw. *BAD POSTURE* is his first screenplay (title by Trey Cole) and his first time acting. He hopes to work on more films in the future.

TREY COLE, *Trey*

Trey Cole recently graduated from the University of New Mexico with a degree in Biology/Spanish. For many years he was a pizza delivery boy for Pudge Brothers Pizza. The company recently filed for bankruptcy and Trey bought a one way ticket to Buenos Aires, Argentina, where he currently resides. *BAD POSTURE* is Trey's debut as an actor and he's proud to have debuted opposite his childhood friend Florian. Trey is the owner of a pitbull named Blanca and another dog named Simon.

TABATHA SHAUN, *Marissa*

Tabatha Shaun grew up in the south side of Albuquerque, and she was excited to work on a film that showcases the offbeat people that you are likely to encounter on an actual visit there. She most recently worked on another southwestern film entitled *Mother Country*, and has made appearances on the television show *Crash*. Outside of film, she has portrayed Alice in Patrick Marber's *Closer* and Morse in Naomi Wallace's *One Flea Spare*. Tabatha also enjoys playing with cats, knitting, and reading *Candide*. ♦♦♦