

**SOMETIMES
OUR FRIENDS
COME OVER**
(AND SOMETIMES WE'RE ALL ALONE)



A FILM BY DANIEL WATKINS



Electronic Press Kit

Synopsis

Sometimes Our Friends Come Over... uses the story of a young couple as an analog for a society coming to terms with the fact that the future will be much worse than the present. The couple alienate themselves, almost by default, from their friends and ultimately from each other – confronting their own cruelty in the process.

Director's Statement

The post-futurism at the heart of the film speaks to the generalized "resting-anxiety" that has become standard operating procedure for myself and many of my friends in recent years. Though the film is a chamber piece, it is my hope that it reaches beyond the claustrophobia of the apartment and is able to touch on that anxiety.

On set I encouraged the actors to improvise their own blocking and much for the specifics of their dialog. In doing so I was attempting to remove my own ego from the filmmaking process, and provide a space where myself and the other creatives on set could engage in true collaboration. The fact that despite my aversion to intervention, we still arrived at the themes central to the original screenplay makes a strong case for how ubiquitous this anxiety really is.

In terms of aesthetics, the visuals in *Sometimes Our Friends Come Over...* are an intentional attempt to disrupt the resolution fetishism that occupies much of professional filmmaking. My hope is that the film does not suggest an aversion to hi-fidelity, but simply offers "alternate fidelities." Some people paint with oils, and some people don't.

Kind Regards,

A handwritten signature in black ink that reads "Daniel Watkins". The signature is written in a cursive, slightly slanted style.

Daniel Watkins

Bios

Daniel Watkins, writer/director/editor

I am a visual/sound artist originally from Florida and now based in Los Angeles. I am interested in crypto-geography, useless machines, LoFi technology, and noise. I have garnered acclaim both at home and abroad through showings with (including, but not limited to) the Milwaukee Underground, Haverhill Experimental, Kuala Lumpur Experimental, Montreal Underground, and Nonplussed Fest. I received my MFA in Art/Technology from CalArts.

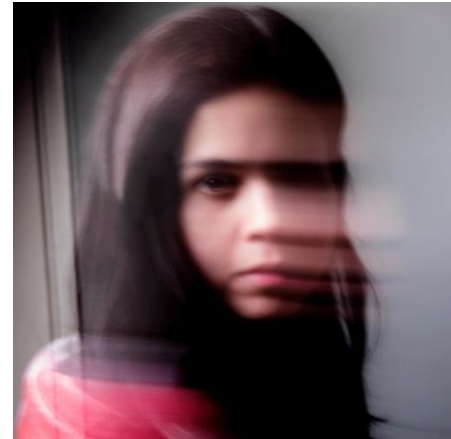
I grew up in a home without running water or electricity. I have taken many steps beyond that, but the mentality is always with me.

I also make music in a band called Chestnut.



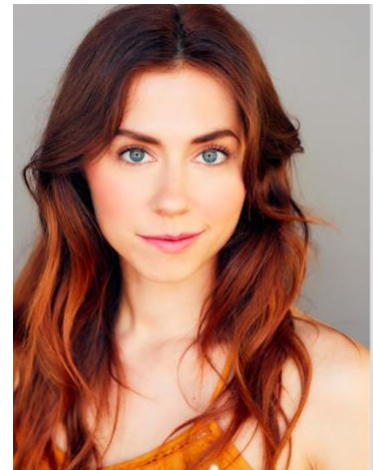
Christina Santa Cruz, AD/sound mixer

Christina Santa Cruz is a filmmaker and installation artist. She has showcased her work in various festivals and exhibitions, such as Chicago Underground Film Festival, Milwaukee Underground Film Festival, EFF Portland, Norcal Nosiefest, Dances with Films, and Sunspot Cinema. Her education includes a bachelor's degree in Film from the University of Central Florida and a master's degree in Art and Technology from the California Institute of the Arts. Christina also makes music with a band called Chestnut.



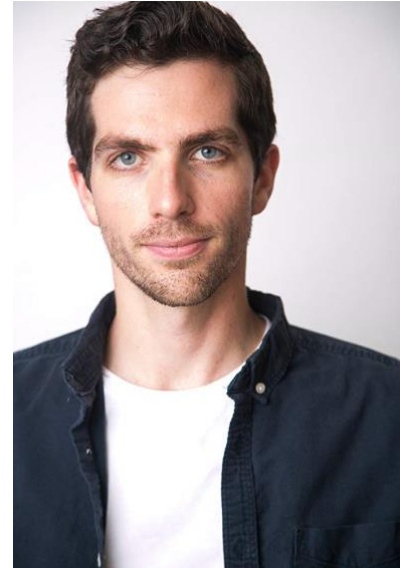
Allison Blaize, Sara

Allison Blaize is a New Orleans native with a B.A. in Theatre from University of New Orleans and AMDA LA. Film Credits include: *Elephants*; *Served*; *Lament*; *Unicorn Webseries*, and a bunch of other independent projects! Theatre Credits: Her most recent shows have been the West Coast Premiere of *A Splintered Soul* at International City Theatre, and a staged reading of *Awake* by Bekah Brunstetter directed by April Webster. She also had the pleasure of originating the role of Hazel in the World Premiere of *Stupid Kid*, and working with Judd Hirsch in a workshop reading of *I'm Not Rappaport*. Other credits include: *Cardboard Piano*(ICT); *The Play About The Baby* (Road); *a Delicate Ship*(U/S) cast; *Secure Storage*(Hollywood Fringe).



Stephen Tyler Howell, Matt

Stephen Tyler Howell (Matt) is an LA local and former Texan. He got his BFA in Theatre at UT Arlington and studied in the MFA Acting program at Cal State Fullerton for two years. He has an upcoming web-series, *CLOUB*, slated to release this next Spring. He's worked on a number of shorts and projects and can be seen as Seth Bullock in the second season of the miniseries *Gunslingers*. Theatre credits include: *Red Speedo* and *A Delicate Ship* at The Road Theatre, the title role in *Macbeth x 5* at The Odyssey, *Hot N' Throbbing* with the Illyrian Players, and many more across the LA area. Stephen couldn't be happier to share the screen with his partner, Allison.



Elizabeth Vazquez, Jess

It is difficult to keep track of Elizabeth Taide Vazquez.

They spend most of their time hiding in laundry lint traps.

Sometimes she emerges to tell stories with pictures and fancy words.

He often regrets it.

I can guarantee you each personality is a fantastic conversationalist and very, very professional.



Joshua Davis, Brent

Josh Davis is video producer and director at BuzzFeed. When in front of the camera he has appeared on ABC's *Grey's Anatomy*, *Revenge*, and *General Hospital*. At BuzzFeed his aim is to produce enlightening work that elevates his community, and provides a source of comfort to those who may consider themselves "outsiders."



Fun Facts

- The film was shot over the course of three weekends in the apartment that Daniel Watkins shares with his wife and filmmaker, Christina Santa Cruz.
- Daniel Watkins comes from an abstract experimental film background. *Sometimes Our Friends...* is his first foray into narrative feature filmmaking.
- Daniel recently mounted a solo art show in which he transformed his Facebook friend's profile pictures into piano music.
https://creators.vice.com/en_us/article/53wv5z/piano-music-hundreds-of-facebook-images
- Much of the alcohol consumed in the film was real.
- The song used in the opening credits was written and recorded by Charles Manson. It was chosen as an allusion to idea that insidious things can be hidden in seemingly innocuous packages.
- The crew for the film was comprised of no more than three people on any given day in an effort to maintain the intimacy in the room.
- Though no cinematographer is credited in the film, that duty was also performed by Daniel Watkins in an effort to move quickly and create room for improvisation.
- No producer is credited to the film because the production came together so organically that very little "producing" was required.
- Much of the dialog and blocking was improvised in an effort to remove any one individual ego from dominating the moment.
- During production days Daniel would drink anywhere from 9 to 15 cups of coffee while on set.
- The film was influenced by realist theater, and chamber dramas like August Strindberg's *Miss Julie*.
- The film was written during Daniel's downtime while working at BuzzFeed.
- The film was shot and edited in the same place, an experience that Daniel described as "painfully claustrophobic. It wasn't until we redecorated our apartment that I was able to finish the film."

Stills



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