

Random Stop

A film by Benjamin Arfmann

APEX CINEMA AND UCLA TFF PRESENTS A FILM BY BENJAMIN ARFMANN 'RANDOM STOP'
BRIAN KRAUSE AND GEOFFREY KENNEDY CASTING BY M'SAADA NIA COSTUME DESIGNER ALLISON AGLER PRODUCTION DESIGNER YUKI IZUMIHARA
DIRECTOR OF PHOTOGRAPHY JUSTIN PERKINSON PRODUCED BY JP CASTEL WRITTEN AND DIRECTED BY BENJAMIN ARFMANN

RandomStopFilm.com



Directed by Benjamin Arfmann
Produced by JP Castel
Cinematography by Justin Perkinson

RUNNING TIME 8 minutes

ASPECT RATIO 16:9 | 1.78

SHOOT FORMAT SI2K Nano CineForm RAW™

FINISH FORMAT 2K ProRes 422 | DCP

SOUND FORMAT Dolby 5.1

CAMERA & LENSES BY Radiant Images Inc.



Logline

On his way home at the end of his shift, Sheriff's Deputy Kyle Dinkheller made one final stop. Based on tragic true events.

Synopsis

"Random Stop" is a first-person P.O.V. recreation of events from the life of a highway patrolman. The film is based on the true story of Sheriff's Deputy Kyle Dinkheller who - at the end of a shift - pulled over a speeding pickup truck driven by disturbed Vietnam veteran, Andrew Brannan. The results of this routine traffic stop were both tragic and deadly. Footage of the stop is now used in police training throughout the world. Told from an incredibly unique perspective, "Random Stop" gives viewers unprecedented insight into the dangers that law enforcement officers face daily. It is a deeply visceral and highly emotional experience that is difficult to ignore or forget.

Director's Statement

Kyle Dinkheller's story is one that I discovered completely by accident. In December of 2012, I was reading an article on gun control and found, in the comments section, a link titled: "This is What a Semi-Automatic Rifle Can Do." The link led to a grainy YouTube video of footage from a traffic stop in 1998. A young police officer pulled over an older man, they got into an argument, it turned violent, and - without much warning - the older man shot the younger one to death. All in the space of a few minutes. This was the police car dashcam footage of Kyle's murder. It was the most disturbing thing I had ever seen. I was in shock - the cruelty and the speed of the violence were completely beyond anything my life had trained me to expect from such a mundane scenario. The experience of watching that footage stuck with me. For a long time. It felt important, and raw. When it came time to direct my thesis film at UCLA, I knew instinctively that this would be the story I should tackle. It had gotten too deep under my skin to do anything else - to this day, I still cry when I think of the way Kyle sounded as he was dying - ragged, animal; not a "cop," but a husband and father who happened to be in uniform. Kyle's story showed me a side of law enforcement that I had never seen before - a vulnerable and profoundly human side - and I've spent the better part of the last year doing my best to bring that story to the widest audience possible.

In researching the film, my team and I spent a lot of time interviewing law enforcement officers. We spoke with

men and women of many different ranks - patrolmen up to chiefs of police. They all had a take on Kyle's story. Everyone saw something unique in it - what he was feeling and thinking, what he did right or wrong, what he could have done different. They all had one thought in common though: the belief that sharing these stories was essential. No one wants to critique a tragedy like Kyle's, second guessing choices that he made in the blink of an eye, under circumstances more difficult than many of us - God willing - will ever see in our lives. But it has to be done. If sharing an officer's story can help change the story of just one person in the future - help them make better choices, help them avoid tragedy for themselves and for the public - then that's all the justification you need. One patrolman we spoke to said it well - "when you put on the uniform, every day, you know that it might just be your last. And you just hope, that if that is the case, the other guys can learn from what happened to you, and do their job that much better in the future."

The choice to tell this story from first person point of view felt like a natural one. There are a lot of POV stories out there right now, and with technical advancements like Google Glass and the Oculus Rift, I imagine there will only be more as time goes on. But the majority of those stories are adolescent fantasies - the hero takes a gun into his hand, decimates his opposition, and comes out victorious. The real world isn't like that. Kyle's story wasn't like that, and that - I think - is also a part of its power. Kyle's

“Our focus was on making an emotionally honest film, one that presented the facts of the experience without inflection or bias.”

story gave me insight into a side of law enforcement that the public rarely gets to experience - a messy, uncertain, dangerous side - and it felt right to carry that insight to its furthest possible conclusion: literally place the audience in Kyle's shoes. Our focus was on making an emotionally honest film, one that presented the facts of the experience without inflection or bias. The majority of the film's dialogue is taken from transcripts of the dashcam footage, and the small sections that were invented were based on deep biographical research. The film is - as near as we could make it - accurate.

The technical development required to achieve this film – a single 7 minute shot, all anchored in the eyes of our lead actor – was daunting. My team and I conducted six months of research leading up to the film, investigating different camera rigs, doing multiple full test shoots, and crewing up with a team of industry professional that are the best in the business. But all that work – all the preparation and technical problem solving – was in service to a simple thing: telling Kyle's story as honestly and directly as possible. When I first encountered this story over a year ago, I felt a deep and permanent shift in my view of the thin blue line, and the men and women who walk it every day. My respect and admiration grew for them immensely. My hope is that in making this film, and presenting it to the public, I've done a little to help that respect and admiration spread and grow. Sharing these stories is important; thank you for taking the time to look at Kyle's.

- Benjamin Arfmann



Crew Biographies

Benjamin Arfmann DIRECTOR

Benjamin Arfmann is a Los Angeles-based writer/director. He recently graduated from UCLA's M.F.A. Film Directing program. While attending UCLA, he was mentored by fellow Bruins Alexander Payne and Dustin Lance Black, wrote and directed numerous shorts, and helped produce Jason Kohl's "The Slaughter" (SXSW '13). "Random Stop" is his thesis film.

JP Castel PRODUCER

JP Castel (born August 8, 1988) is an American film producer and co-founder of Apex Cinema LLC. In his still short career, JP has been privileged to Direct/Produce various projects both internationally and domestically. As an award winning filmmaker, he strives to take the audience on a journey the likes of which they have never seen. At the University of California Los Angeles, JP has studied the art and technique of film producing and always pushes the logistical envelope. With a goal of creating blockbuster features, he will continue pursuing film through future employment in the entertainment studios.

Justin Perkinson CINEMATOGRAPHER

Justin Perkinson is an award-winning American film director, cinematographer, and writer. Coming from a multicultural family (Virginian and Jamaican), he has lived and shot movies in several countries around the world. Justin received his Bachelor of Arts degree from Davidson College, graduating summa cum laude first in his class. He recently completed his dual MFA coursework in both Cinematography and Directing at UCLA's School of Theater, Film, and Television. Justin is currently in China on a Fulbright Arts Grant, where he will shoot his MFA Directing thesis film. His MFA Cinematography thesis focuses on the exciting realm of first-person POV cinema. Justin is passionate about telling global stories in innovative ways - and proud to be part of the Random Stop team.

Cast Biographies



Geoffrey Kennedy
SHERIFF DEPUTY KYLE DINKHELLER

Geoffrey Kennedy was born and raised in Northern California. It wasn't until he went to college in Austin, TX that he realized he wanted to pursue acting. Finishing up his college education in Economics, he moved straight to LA to pursue his dream. Only being in LA for less than two years, Geoff has already performed in over 10 projects (including Random Stop), done stand-up across the city, and is waiting to take Writing Lab at Groundlings. He'd like to thank his amazing family in allowing him to live such an incredible life already!



Brian Krause
ANDREW BRANNAN

A native of Orange County, California, Brian Krause is best known for his portrayal of Whitelighter Leo Wyatt on Aaron Spelling's popular program Charmed (1998) [1998-2006/The WB]. He starred on the popular program for eight seasons and appeared in 154 episodes.

Since wrapping Charmed (1998), Krause has starred in numerous TV programs, including The Closer (2005) (TNT), Ties That Bind (2006) (Lifetime), Devil's Diary(2007) (Lifetime), Beyond Loch Ness (2008) (Sci Fi Channel), Warbirds (2008) (Sci Fi Channel) and CSI: Miami (2002) (CBS).



Crew

ASSISTANT DIRECTOR	Jeremy David White	BACKGROUND DRIVERS	Mark Columbus Les Miller Lauren Hoekstra
PRODUCTION COORDINATOR	Jesse Orrall	SPECIAL EFFECTS SUPERVISOR	John C. Hartigan
		SPECIAL EFFECTS TECHNICIAN	Steve Newquist
GAFFER	Jason Knutzen	MASTER ARMORER	Mike Tristano
FIRST ASSISTANT CAMERA	Michael Pyrz	CALIFORNIA HIGHWAY PATROL LIAISON	Office Miguel Luevano
SECOND ASSISTANT CAMERA	Shamsi Luna	CHP - FILM MEDIA RELATIONS	Officer David Gibson
		FIRE INSPECTOR	Ric Rodriguez
CASTING DIRECTOR	M'saada Nia	FIRE SAFETY ADVISOR	Kurtis D. Slocum
SCRIPT SUPERVISOR	Nakisha Acosta	PRODUCTION SOUND MIXER	Ian Wellman
PRODUCTION DESIGNER	Yuki Izumihara	DIGITAL IMAGING TECHNICIANS	Ryan Moody John Soliman
PRODUCTION DESIGN ASSISTANT	Lorraine Carvalho Sarah Morcos	CAMERA PROVIDED BY	Radiant Images
COSTUME DESIGNER	Allison Agler	RADIANT IMAGES TECHNICIAN	Nick Lantz
COSTUME DESIGN ASSISTANT	Gabi Gilman	RADIANT IMAGES RENTAL AGENT	Renee Mulcare
MAKEUP ARTIST	Heather Grippaldi	DIGITAL INTERMEDIATE PROVIDED BY	Light Iron Digital
SUPERVISING SOUND EDITOR	David Long	DIGITAL INTERMEDIATE SUPERVISOR	Katie Fellion
SOUND DESIGNER	Evan Dunivan	DIGITAL INTERMEDIATE PRODUCER	Derek Eby
POST-PRODUCTION SOUND SERVICES PROVIDED BY	Todd Soundelux	DIGITAL INTERMEDIATE COLORIST	Ian Vertovec
SOUND RE-RECORDING MIXER	Ken Teaney, CAS Alex St. John, CAS	PRODUCTION ASSISTANTS	Samara Pals Forrest Law
VISUAL EFFECTS SUPERVISOR	JP Castel	SPECIAL THANKS	Beau Marks Fabian Wagmister
SECOND UNIT VFX	Jason Kuntzen	Farzad Nikbakht	Sandra Lawton
STUNT COORDINATOR	Webster Whinery	Dave McKenna	Karl Holmes
STUNT DRIVERS	Webster Whinery Jr. Gary Jensen Jeff Podgurski Lauri Creach	Gyula Gazdag	Becky Smith
		Dennis Arfmann	Rory Kelly
		Julie Brown	Nancy Richardson
		Sara Arfmann	Chris Castel
		Jackie Jones	Dawn Castel
		Emily Schweber	Jacqueline Castel
		Eric Marin	Jenna Kieselbach

Random Stop

A film by Benjamin Arfmann

Written & Directed by Benjamin Arfmann
Produced by JP Castel
Director of Photography Justin Perkinson

STARRING

Brian Krause
Goeffrey Kennedy

PUBLICITY CONTACT

JP Castel
+1 323.300.4410
randomstopfilm@gmail.com

www.randomstopfilm.com

POSTER DESIGN BY MINDY SEU
EPK DESIGN BY JENNA KIESELBACH