



THE WORLD'S FIRST
CINEMATIC
INTERACTIVE MOVIE

JOE SOWERBUTTS

HARUKA ABE

JOEL BASMAN

LATE SHIFT

YOUR DECISIONS ARE YOU

A CTRLMOVIE PRODUCTION IN ASSOCIATION WITH BSÖHNE, SRG SSR AND SRF « LATE SHIFT » A TOBIAS WEBER FILM
DIRECTOR OF PHOTOGRAPHY ALFIE BIDDLE PRODUCTION DESIGNER CHARLOTTE PEARSON COSTUME DESIGNER GIULIA SCRIMIERI EDITOR JANN ANDEREGG COMPOSER CYRIL BOEHLER ASSOCIATE PRODUCER DEMETRI JAGGER
PRODUCED BY BAPTISTE PLANCHE AND KURBAN KASSAM WRITTEN BY TOBIAS WEBER AND MICHAEL ROBERT JOHNSON DIRECTED BY TOBIAS WEBER
BSÖHNE SRG SSR SRF CTRLMOVIE
WWW.LATESHIFT-MOVIE.COM

FACTSHEET

LATE SHIFT

YOUR DECISIONS ARE YOURS

THE FUTURE OF FILM IS IN YOUR HANDS

Cinematic storytelling takes a new twist as 'Late Shift', the world's first truly interactive movie experience, launches on the Apple App Store and across festivals and selected cinemas. Developed by CtrlMovie, and using technology of the same name, 'Late Shift' is a brand new, world-first experience that borrows from both film and game worlds, and allows the viewer to literally rewrite film history by choosing the fate of the on-screen protagonist, using an app.

'Late Shift' breaks down the boundaries of traditional film making by putting the audience in control of countless adaptable storylines that can lead to one of seven conclusions, with hundreds of decisions to make along the way.

Filmed on location in London, the movie's lead character is a student called Matt, left proving his innocence after being forced to take part in a brutal heist at a famous auction house. The consequences of his actions take him on a vicious and sometimes violent journey across the capital, escaping the twisted web the audience has the power to weave.

'Late Shift' is based on a screenplay by first time director Tobias Weber, and Michael R. Johnson, author of Guy Ritchie's 2009 movie, 'Sherlock Holmes'. The film features up-and-coming actors Joe Sowerbutts (lead role), Haruka Abe and Lily Travers, as well as the Swiss actor Joel Basman ('The Monuments Men') and Richard Durden ('From Paris with Love', 'Oliver Twist').

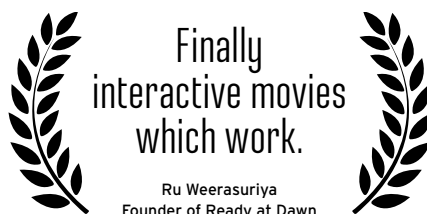
Matt, a smart student, has to prove his innocence after being forced into the robbery of a famous London auction house. How will the audience decide to act when everything is turning against him? The audience takes decisions for the interactive thriller's hero while the movie keeps on running seamlessly.

The 'Late Shift' big screen cinematic experience, showcasing at various festivals and events, sees the movie's fate unfold by majority vote, as the audience makes real-time decisions together using their smartphones and tablets.

'Late Shift' is also available for home entertainment (AppleTV). In the multi player mode friends and family watch and play the movie as a group, while in single player mode you and your remote control are in charge.

Perfect for mobile consumers on the go, 'Late Shift' can further be downloaded as an app to your iOS mobile device from the App Store. The 'Late Shift' app will soon run on other platforms such as Android.

The Swiss-based start-up company CtrlMovie creates interactive movies on its own and offers its technology and services to third party filmmakers and content producers.



SCREENINGS AT FESTIVALS AND SELECTED CINEMAS

To date, the cinema version of 'Late Shift' has been shown at exclusive events in London and Switzerland such as a number of international film festivals.

Series of cinema screenings in the UK, Russia and Switzerland are currently being set up for late October 2016. Together with the World Sales Agent 'Crash Film Group', CtrlMovie is looking for additional distribution partners for cinema releases with a primary focus on the following territories: USA, Germany, France.

Upcoming film festival participations:

Zurich Film Festival (Zurich, September) *confirmed*

Raindance Film Festival (London, September) *confirmed*

New York Film Festival (NY, October) *confirmed*

Montreal Festival du Nouveau Cinema (Montreal, October) *confirmed*

Stockholm International Film Festival (Stockholm, November) *confirmed, not announced*

Hofer Filmtage Germany (Hof, November) *confirmed, not announced*

Past screenings:

Locarno International Film Festival (Locarno, August)

Festival Europeen Du Film Fantastique De Strasbourg (Strasbourg, September)

Psarokokalo International Short Film Festival (Athens, September)

NIFFF International Fantastic Film Festival (Neuchatel, August)

Cannes NEXT Marché du Film (Cannes, May)

TECHNICAL REQUIREMENTS

Screening 'Late Shift' in a movie theater requires the installation of the CtrlMovie hardware, which can easily be linked to all commonly used theatrical projection and sound systems.

CO-PRODUCTION & TECH-LICENSING OPPORTUNITIES

CtrlMovie offers an easy-to-use software in order for third party filmmakers and content producers to create their own cinematic interactive movies and is looking for respective business or co-production partners.

STATEMENTS ON LATE SHIFT

MICHAEL R. JOHNSON, CO-AUTHOR

Michael R. Johnson, co-Author of the Late Shift, comments, "There are two aspects of 'Late Shift' that really drew me to the project. The first is the idea of a truly interactive film. It's been attempted before with limited degrees of success, but what I feel puts 'Late Shift' ahead of the pack is the CtrlMovie format itself, which brings the viewer/player into the experience in a very intuitive way. I like the fact that rather than saddling the viewer with a series of arbitrary "go left" or "go right" choices, 'Late Shift' instead puts you into the shoes of an actual character - Matt - and the decision-making process always draws on Matt's ongoing experiences and train-of-thought. You feel that each separate decision is weighted with careful consideration and the possibility of multiple consequences, good or bad.

Which leads onto the second aspect of 'Late Shift' that really appealed to me: the fact that although there are any number of possible paths through the story, involving different characters and locations, the outcomes of each are strongly influenced by the morality of the viewer's decisions. How you choose to interact with other human beings has a cumulative effect on how they decide to treat you, and how that impacts on your own fortunes as the story progresses. If Matt treats people with respect, they will tend to treat him with respect, and vice versa. But that's not to say that 'Late Shift' forces the viewer to be moral against their will. Quite the opposite. The viewer is free to interact in whatever way they see fit, ethical or otherwise. It's just I like very much the fact that - unlike many console games - you cannot simply crash through the story with impunity and not at some point be faced with the consequences of your own actions. Just like in life."

TOBIAS WEBER, CO-AUTHOR AND DIRECTOR

Tobias Weber, co-Author And Director, adds, "In the best case the viewers learn something about themselves when they watch a movie. They are touched, moved, inspired - challenged in their feelings and mindsets. That is the kind of cinema that I appreciate, and that is the kind of film that I want to make. Games fascinate me because they allow the player to do something they cannot do in real life. While it may seem legitimate to try out violence inside a game where there is no harm for any third party I think there is still a problem with violent games.

It is true that the world's render engines create nowadays are near photorealistic, but game characters none the less remain abstract digital puppets. This means that also violence or the act of killing becomes abstract and seemingly insignificant. In games it's not human beings who lose their lives, it's just human-like targets that get shot down. Thus, there's no way to gain the insight that violence is the wrong approach to problem solving.

Film continues to be a more subtle medium when it comes to exploring humans and humanity, at the same time it can be used to show brutality and its full consequence - but until now, all this has been without participation. The audience in the cinema remains passive, does not take action and is consequently never responsible for what happens on the screen.

'Late Shift' will change this. The film will make the audience discharge their duties, will let the audience make a difference in the story's unfolding. It shall be up to the audience to choose the power of words or to fight back, to forgive or to choose brutal revenge. Neither the film nor the authors aim to judge the audience's choices. The interactive format is extremely well suited for confronting the audience with the consequences of their thoughts and actions, to move them and to invite them reflect about choices. That is the meaning of the project."

JOE SOWERBUTTS, ACTOR

Joe Sowerbutts, Actor, comments, "The uniqueness of 'Late Shift' comes from the choices. Imagine a combination between having the playfulness of a game and a driving plot. For example, a story by Dostoyevsky, but with free will. That hasn't been done before and it's exciting."

"What it's been like to work on 'Late Shift' as an actor? You'll be entering a scene and you could have come from several different places. So I go and speak to Sebastien on his hospital bed and I can either have been tortured or I could have left May-Ling in a tunnel and got into a fist fight or been strangled or... it was really mind-boggling."



The story is very engaging to start with, and the interactivity takes that to unprecedented levels.

Baptiste Charles, raindance.org



TODD MARTENS, LA TIMES

"The world's first fully realized choose-your-own-adventure film."

"The stakes felt higher in "Late Shift" than they do in most games, where the action is often over-the-top and the bullets are in endless supply."

JEMMA JOEL, EATMORECAKE.CO.UK

"It's not really a film that you could get bored of quickly!"

"... this new technological masterpiece ..."

"A bloody marvellous idea."

APPADDICT.NET

"This is definitely worth checking out...a really cool and different movie-going experience!"

SHILPA GANATRA, THE IRISH TIMES

"Cinema is still catching up, but its latest breakthrough comes in the form of 'Late Shift'."

SELECTED PRESS AND MEDIA COVERAGE

EL PAIS ONE

'Late Shift', una película en la que tú decides el final

3-06-2016

Spanish

<http://one.elpais.com/late-shift-una-pelicula-la-decides-final>

LOS ANGELES TIMES

'Late Shift' is the first fully realized choose-your-own adventure movie. Or is it a game?

28-04-2016

English

<http://lat.ms/1N48F0m>

CAST

Matt	Joe Sowerbutts
May-Ling	Haruka Abe
Sébastien	Joel Basman
Elodie	Lily Travers
Samuel Parr	Richard Durden
Jeff	Sol Heras
Simon	Tom Phillips
Lee	Johnny Sachon
Father Tchoi	Daryl Kwan
Tchoi Jr.	Tai Yin Chan
Mr. Woe	Junix Inocian

CREDITS

Screenplay	Tobias Weber
	Michael R. Johnson
Director	Tobias Weber
Producers	Baptiste Planche
	Kurban Kassam
Associate Producers	Demetri Jagger
	Caroline Feder
	Claudio Cea
DoP	Alfie Biddle
Production Designer	Charlotte Pearson
Costume Designer	Giulia Scrimieri
Editor	Jann Anderegg
Composer	Cyril Boehler

PRODUCTION INFORMATION

Genre	Interactive Thriller, Crime, Heist
Country	Switzerland / UK
Year of Production	2016
Length	70-90 min. (264 min. total, average experience approx. feature-length)
Language	English
Subtitles	English, French, German, Italian

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in association with
Late Shift Production UK Ltd.
&Söhne
SRG SSR und SRF, Swiss Radio and Television
and the support of Swissgames / Call for Projects 14/15"
by Pro Helvetia, Swiss Arts Council

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CtrlMovie is a start-up company established in 2014 and based in Switzerland. It owns a unique and patent-pending IP, which allows to create seamless interactive movies of cinematic quality for mobile devices, interactive cinema screenings and home entertainment. CtrlMovie creates interactive movies on its own and offers its technology and services to third party producers in the entertainment, advertising and education industries. In March 2016, CtrlMovie launches its first feature-length production called 'Late Shift'.

APP STORE DOWNLOAD

<http://itunes.apple.com/app/id886526292>

>> <http://ow.ly/YVvK5>

>> <http://goo.gl/4ytV17>

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www.vimeo.com/lateshiftmovie

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