

IN A WORLD FULL OF ORDER, CHOOSE **CHAOS.**

OUT OF CHAOS

MATTHEW WINTERS LOUIS HALL NEIZAN FERNANDEZ

DIRECTED BY **GEORGE O'REILLY**

UNIVERSAL **Reload.**

SCREENPLAY BY WILL REED STORY BY GEORGE O'REILLY AND WILL REED PRODUCED BY ALESSANDRO WINGFIELD EXECUTIVE PRODUCERS TOM LAND
WILL REED HORATIO HARDY RELOAD PRESENTS...IN ASSOCIATION WITH UNIVERSAL MUSIC STARRING LOUIS HALL NEIZAN BIRCHWOOD
MATTHEW WINTERS EMILY HAIGH PENELOPE WILDGOOSE DIRECTOR OF PHOTOGRAPHY FEDERICO RINALDI VISUAL EFFECTS BY PETTER SCHÖLANDER
COSTUME DESIGN BY LUKE ADDO POST SOUND PRODUCER GEORGE SAMPSON SOUND DESIGN BY CHRIS HOWARD DIALOGUE EDITING BY HARRISON WHITE DATA
MANAGER LAURIE JENKINS SOUND RECORDIST ALEX WYLIE MAKEUP ARTIST PHOEBE COLDRICK SMITH

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Press Kit

For press enquiries, please contact:

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FILM (in entirety) available on request

FULL RES POSTER (Two options) available on outofchaosfilm.co.uk

HIGH RES STILLs (Film stills & BTS) available on outofchaosfilm.co.uk

Title: Out of Chaos

Category: Live Action Short Film

Duration: 20 minutes

Cast: Louis Hall, Neizan Fernandez, Emily Haigh, Matthew Winters and Penelope Wildgoose

Synopsis (199 words)

Jon is struggling with the painfully orchestrated nature of modern life. But scared of chaos, he's trapped in limbo. Pushing away those closest to him, Jon rejects help from his girlfriend, leaving him increasingly isolated. Trapped with his inner demons, life is simply passing him by.

His maverick friend, frustrated with Jon's numbness to the world, and struggling with family problems, presses him to reject the status quo. We're all going to die - so what is the point of predictability? Jon watches his mate smash his mum's car window, and they escape to the beach and light fireworks, igniting a spark in him. He rejects order. They spiral into a euphoric state of chaos. In a blur of bedlam, Jon finally embraces his lack of control.

In a shock, his friend is hit by a car and dies, sending Jon back into depression. Intoxicated with pain, he fantasises killing himself. Desperately chasing what he felt, Jon returns to the beach and stumbles across the fireworks. He lights one and feels nothing. Finally, he realises that chaos alone is not what freed him. It's sharing the moment with those that matter. Jon turns and sees his girlfriend. He breaks down.

Logline

A depressed graduate, sick of his predetermined future, is presented by a life fuelled with chaos, until it's taken away from him.

Tagline

In a world full of order, choose chaos.



Director's Statement (197 words)

Out of Chaos manifested itself for a few reasons. At the time, I worked in the music industry. I was fixated by the sheer ecstasy musicians gave to their audiences, and I wanted to create similar energy within a film. But far from a light-hearted comedy, an emotional, complex sense of happiness and companionship.

At the same time, I developed a peculiar anxiety of the predictable future ahead of me. Instead of fearing the unknown, I suddenly feared order. I realised that chaos was fundamental, and yet society portrays it so differently. I reflected on my friends and their different ways of rejecting the status quo. I wanted to celebrate my friends that lived without worry for their future but instead valued their mates amongst the mayhem.

Quickly I realised that finding the balance between order and chaos is challenging. How these choices aren't easy, and for many it's never simple. But even still, it's never impossible to embrace. This film has been quite a ride, and I've witnessed it organically find meaning I never thought it would have. Ultimately, the film is about nurturing the delicate balance between chaos and order, and most importantly, in company.

Directors Bio (148 words)



Raised in the English countryside of Devon, George O'Reilly moved to the city of London to pursue work in the film industry. His films focus on a sense of realism whether fiction or factual, including: EVERYBODY SHUT UP, a short documentary focusing on the problems of our declining face-to-face interaction, which premiered at Aesthetica Film Festival; BACKWARDS, which showcases Musician Yungblud's bold political messages, commissioned by Universal Music; ROMA IN ROMANIA, that uncovered the shocking tension of the Roma minority in Romania; I'M FINE, a live-action short that explores a nonlinear sense of hope, failure and perseverance. Between directorial work, George works as a DIT Assistant on the sets of Netflix, Marvel Studios and Warner Bros. This year he wrapped production on his first feature documentary, NOTHING LIKE NOWHERE. He is passionate about impacting an audience positively and creating constructive discussions about today's relevant topics.

Instagram: @george.oreilly

Cast



Louis Hall (Jon)

Louis Hall is an acclaimed Scottish actor, he has appeared in film, television, and theatre productions. He has been awarded Best Leading Actor from the Rome Prisma Film Awards for his lead role in award-winning short film A RENAISSANCE. Louis has nurtured a versatility and understanding to perform both on stage and screen, he has worked in productions of Shakespeare, Ibsen, Chekhov and contemporary writers of the 20th and 21st century. His theatre credits include ONE FOR THE READ at the Edinburgh Fringe Festival which attained 5 stars, playing the lead role of Nicholas, a vulnerable, violent dictator; FEEDING THE MOONFISH, a sold-out American play as the lead role at the Tristan Bates Theatre. He trained at the Royal Central School of Speech and Drama and the National Youth Theatre.

Instagram: [**@louis.d.hall**](#)



Neizan Fernandez (Tommy)

Neizan Fernandez was born in Spain and started acting at the age of 4, when he engaged in various theatre productions with a successful theatre company based in Madrid. At the age of 8, whilst performing, Neizan was talent spotted by a top Spanish agent and began work in radio and photography. He continued working in theatre performing at the Edinburgh Fringe Festival on several different occasions. Later Neizan attended the University of Northampton to study acting. After graduating he began working on screen and stage between Spain and the UK. His most recent on-screen credits include: SEVILLANAS DE BROOKLYN, a comedy feature film directed by Vicente Villanueva. NOW AND THEN, directed by Gideon Raff on Apple TV. THE PRIVATE, which was selected for Sundance Film Festival.

Instagram: [**@neizanfdez**](#)



Emily Haigh (Maddy)

Emily Haigh is an award-winning actress and filmmaker born in Devon, England. Emily's acting credits include: Georgiana Reed in the Oscar-nominated feature film JANE EYRE. Guest lead in BBC's hospital drama, CASUALTY. Riley opposite Stephen Moyer (True Blood) and John Rhys-Davies (The Lord of the Rings) in G-LOC. Feature film SORORITY opposite BAFTA winner, Sophie Kennedy Clark (Philomena) and double BAFTA winner, Kate Dickie (Prometheus, The Witch). After securing the lead in The Inuring, she was asked to join as producer. She went on to win best producer and 5 best actress awards for her leading performance. Her third film as writer/director, Beautified, went on to win 27 awards, including Best Original Story, Best Producer and Best Short. Emily's acting career continues to flourish and was awarded the One To Watch award at the Unrestricted View Film Festival.

Instagram: [**@emilyhaigh8**](#)



Matthew Winters (Jack)

Matthew moved around southern England a lot as a child but did most of his growing up in the cosmopolitan beach town Brighton. He caught the acting bug by watching films from what is often called Hollywood's Golden Era: the 1970s. Matthew attended the prestigious Drama Centre London, which he describes as one of the hardest yet most rewarding times of his life. From stage to television to feature films, he is swiftly establishing himself. Most notably, Matthew starred in THE DEATH AND LIFE OF JOHN F. DONOVAN directed by Cannes Grand Prix winner Xavier Dolan and featuring Kit Harington, Jessica Chastain, Natalie Portman, Michael Gambon, Kathy Bates and Susan Sarandon. Matthew also played a Synthetic Human i.e. Robot in the Channel Four series HUMANS and the lead in the feature film BORSTAL directed by Steven M. Smith.

Instagram: [**@thisismatthewwinters**](#)

Q&A with Director George O'Reilly

How long did it take to shoot the chaos montage?

The chaos montage was definitely a defining feature when we began auditions for the film. We needed to make sure we could find actors that were connected to the concept / cause because of the extended period of time filming, let alone the ridiculous things I got them doing!! It was shot on random days we were all free across a 6 month period. The way we saw it, was simply meeting up to have a laugh, which I like to think I'm still doing.

How did you assemble the cast and crew?

The cast were all new to me, I had a very limited network in the acting world. I auditioned every role pretty extensively, and eventually lucked out with the cast we got. The funniest moment was seeing some actors try to pretend they've skateboarded before, when it was very clear they hadn't when we gave them a board mid audition.

The crew was a mixture of known previous collaborators, and new faces. I made a promise to myself to try to push myself where possible to work with exciting and 'out of my league' crew. It was my first time working with Federico Rinaldi, the Director of Photography, in the director / DP relationship. Years before, I had worked with Fede as a daily 2nd AC for a feature he was shooting in London, no way did I think one day he'd be shooting with me! It was people like Federico that really forced me to up my game, tighten the script, avoid shortcuts and take advantage of the whole opportunity.

Why did you decide to set the film in Devon?

Devon is my home, it's where I grew up. The film is very close to my heart, and I was motivated right from the sketchy outline of a film, for my friends from Devon to watch it. Since the story and scenes was inspired by many of them, I felt only natural to go exactly where the inspiration came from.

What were the biggest challenges in making the film?

There were a few... As I'm sure you could imagine if you've watched the film, it's maybe what you could call a 'producers nightmare' (Sorry Alessandro and Sampson!). A considerable amount of the film was set in the night time, with many scenes in a moving vehicle and only a handful of interior scenes, which to my surprise are my favourite scenes in the film now.

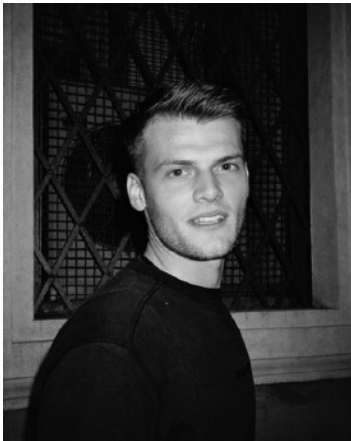
Despite the logistical elements, I suppose the biggest challenge for me was establishing the chaotic concept in the beginning of the film. I realised quickly that my description of "chaos" is very different from others. I wanted to celebrate a sense of chaos but often it was connected with doom and anarchy. But, this partly excited me. If anything, it proved to me how much we've become conditioned to see order as right and chaos as wrong. But still, carrying this narrative and avoiding misunderstanding was difficult. In an ideal world, I would like the time of a feature length film to convey the importance of chaos.

Crew



Will Reed (Screenwriter)

Will Reed grew up in Los Angeles, but moved abroad to Berlin and then London in pursuit of a film degree and some life experience worth writing about. After graduating from MetFilm London, he moved back to Los Angeles to pursue a career as a screenwriter. He currently has a feature screenplay in development with Upgrade Productions. As he seeks representation, he cuts his teeth as a freelance script analyst and set dresser. His writing relies on dramatised satire to depict the absurdity and fragility of modern life.



George Sampson (Producer)

George Sampson is a Norfolk-born, London-living producer, with a wide spectrum of knowledge and accolades across the general entertainment industry. George has produced for clients such as; Universal, Sky, and Warner Music - and has struck project partnerships with brands such as; Western Digital, Blundstones, and Ecoflow to name a few. He works professionally in the commercial industry as an Assistant Producer, regularly for clients such as Burberry. Along with a selection of short films and documentaries, he has solo produced a feature-length documentary, set to release early in 2023.



Alessandro Wingfeild (Producer)

Alessandro Wingfield works between Rome, Italy and London, England. He has produced many projects, including various international award-winning short films and feature films, such as THE BORDER, NEW BOY and BLUE BOY. He has also produced two online factual entertainment shows published on Facebook; BEASTED WITH EDDIE HALL for Lad Bible; HOUSE GUEST EUROPE with Patrice Evra for The Players' Tribune. Alessandro collaborates with many top-class agencies, which include McCann, Saatchi & Saatchi, Dude, We Are Social and more. He has produced digital and TV content for many global brands such as IKEA, Netflix, Peroni, L'Oreal, Vodafone, Nike, Emirates, etc. He actively works as a producer for Skyland Media and Think Cattleya.



Federico Rinaldi (Director of Photography)

Federico Rinaldi is a Director of Photography based in Rome, Italy. His journey began with photography, as he found the technical input just as intriguing and fascinating as the final output. Fast forward over the years, his work has enabled him to travel extensively, lensing both feature and short films, including: IL DISORDINE DEL MOSAICO, 8 YEARS, DAISY. Federico has also made his mark within music videos, working with artists such as Birdy, Ellynora and Matt Ryder. With extensive experience across different genres and a great interest in evolving technology, Federico has experience with all formats; lighting fixtures, rigging equipment and camera systems. He continues to work on a diverse range of projects focused on creating unique images without interest in current visual trends.

Full Credits

Starring

Louis Hall (Jon)

Neizan Fernandez (Tommy)

Emily Haigh (Maddy)

Matthew Winters (Jack)

Penelope Wildgoose (Emily)

David Griffiths (Neighbour)

Director by **George O'Reilly**

Screenplay by **Will Reed**

Story by **George O'Reilly & Will Reed**

Executive Producers **Tom Land, Will Reed & Horatio Hardy**

Producer **Alessandro Wingfield & George Sampson**

Director of Photography **Federico Rinaldi**

Visual Effects **Petter Schölander & Leonardo Verkoelen**

Production Manager **James Axon**

Production Assistant **Joe Anne R.**

1st Assistant Camera **Ilaria Falli**

2nd Assistant Camera **Harry Plowden**

Gaffer **Billy Colthart**

Costume Stylist **Luke Addo**

Data Manager **Laurie Jenkins**

Sound Recordist **Alex Wylie**

1st Assistant Director **Alessandro Wingfield**

Script Supervisor **Will Reed**

Makeup Artist **Phoebe Coldrick Smith**

Sound Editor **Chris Howard**

Dialogue Editor & Mixer **Harrison White**

Titles & Poster Design **Dan Schenck**

Supporting Artists **Ben Williams, Miles Syms, Maxim James, Jake Williams, Lewis Trescher, Tinah O'Reilly, Laurie Jenkins**

Special Thanks **Lawrence Trescher, Dan Trescher, Sir Geoffrey Newman, Trudy Rothwell, David Rothwell.**

Technical Info

Shooting Format: Digital Color 4K

Screen format: 4K DCP / Prores 4444

Aspect Ratio: 1:85

Frame Rate: 24fps Progressive

Sound Format: Dolby Surround 5.1

Original Language: English

Year of Production: 2022

Premiere Status: World Premiere Status

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