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Directors Statement

Having a 'punk rock ethic' means doing it yourself but also not trying to be deliberate. I set out from the beginning to make my first little film working off a rather 'punky' script I had written years ago. The best way to make it, I thought, would be to embrace that element of the story and build a strong team who embodied that spirit. In a post 911 world it would seem impossible to get people to sign on to a micro-budget short with such blasphemous content but because the story took a whimsical approach to the current fears the world faces, I found it easy and almost miraculous how everything formed together.

Top on our "fear list" is that of being destroyed by some foreign WMD, which will probably make it into the annals of psychotherapeutic labels (ie, photophobia, agorophobia, "islamo-atomic-phobia?" etc). The point was not to mock our fears or make a political out cry for nuclear proliferation. I needed to purge myself of the fear and of the neighborhood in which I grew up -- thus the story was born. Much of story stays true to the original pre-911 script however obvious changes were made to mock the current trend of fear-based films. I wanted to get beyond the ornery debates about dirty bombs and demonized enemies and make a highly stylized story that could take place in any time and any place.

The biggest lesson from this project is that collaboration and having a steady system of good, nurturing crew and people is the most important aspect to a film. Without their hard work, long nights and super-hero like talents 'She Got an Atomic Bomb' would have been a dud. I can say, without regret, we got everything we needed and pulled it off in record time with almost no money.

Cihan Kaan