



FILM NOIR



First you wake up. Then the nightmare begins.

EASYE FILMS PRESENTS "FILM NOIR" A MIODRAG CERTIC & D.JUD JONES PICTURE STARRING MARK KELLER AND BETTINA DEVIN WITH ROGER JACKSON, VICTORIA O'TOOLE, JEFF ATIK, KRISTINA NEGRETE, ELAINE CLARK, AMY PROVENZANO ORIGINAL SCREENPLAY BY D.JUD JONES DIRECTOR OF ANIMATION RISTO TOPALOSKI ART DIRECTOR RAYMOND PENN ORIGINAL MUSIC MARK KELLER INTERNATIONAL SALES WILD BUNCH PRODUCED BY MIODRAG CERTIC DIRECTED BY D.JUD JONES AND RISTO TOPALOSKI

www.filmnoirthemovie.com
© 2007 EasyE Films



wild bunch



STARRING MARK KELLER AND BETTINA DEVIN



INTERNATIONAL SALES WILD BUNCH



EASYE FILMS

PRESENTS

A

MIODRAG CERTIC / D. JUD JONES

PICTURE

FILM NOIR

DIRECTED BY

D. JUD JONES

AND

RISTO TOPALOSKI

USA / 100' / 35MM / 1.85 / DOLBY 5.1 / COLOR

WORLD SALES

wild bunch

PARIS OFFICE 99 Rue de la Verrerie - 75004 Paris - France

TEL +33 1 53 01 50 30 FAX +33 1 53 01 50 49

INTERNATIONAL ANIMATED FILM FESTIVAL 2007

SALES CONTACT IN ANNECY

Carole Baraton TEL +33 6 20 36 77 72 cbaraton@wildbunch.eu

PLEASE NOTE: High definition images can be downloaded from the 'press' section of

<http://www.wildbunch.biz>

SYNOPSIS

Nighttime, LA. Our hero opens his eyes, regaining consciousness. Above him, the Hollywood sign flashes. Parked nearby, there's a car and a dead cop. And next to the cop, a gun. Judging by the way it fits the holster he's wearing, it looks like our man's the killer. And he can't remember a damn thing - how he got there; what happened; who he is. Sirens scream through the night - time to run. Our hero gets into the dead cop's car and splits.

In the car, his cell phone rings - it's a call for Sam Ruben, private detective. A voice tells him the job's done and the money will be wired into his account. Is our hero Ruben? He visits the detective's seedy offices, where a nonplussed secretary informs him that Sam's away. She has no idea who our hero is. A dead end. Back in the car, the phone rings again. It's the secretary, calling to tell Ruben that David Hudson was just in the office.

That night our man breaks in to Ruben's office and steals Hudson's file. The photo in the file is a perfect match - he is David Hudson... *or is he?*

Thus our hero enters a hellish world of lethal deception and limitless depravity, desperate to regain his identity at the heart of a black, white and blood-red nightmare where the only thing filthier than the lies is the sex, and the only sure thing is that nothing is what it seems.

VOICES

<i>Sam Ruben/David Hudson</i>	Mark KELLER
<i>Detective Riley</i>	Roger JACKSON
<i>Randall Stern</i>	Jeff ATIK
<i>Dr. Kaplanski</i>	Roger JACKSON
<i>Bearded Man</i>	Roger JACKSON
<i>Honest George</i>	Roger JACKSON
<i>Dr. Barnes</i>	Roger JACKSON
<i>Bank Manager</i>	Roger JACKSON
<i>Doorman</i>	Jeff ATIK
<i>DaVinci</i>	Roger JACKSON
<i>TV Reporter</i>	Roger JACKSON
<i>Goon</i>	Jeff ATIK
<i>Krumb</i>	Roger JACKSON
<i>Pilot</i>	Roger JACKSON
<i>Policemen 1 & 2</i>	Roger JACKSON
<i>Jailer/Guard</i>	Jeff ATIK
<i>Teller</i>	Jeff ATIK
<i>Angela</i>	Bettina DEVIN
<i>Samantha</i>	Kristina NEGRETE
<i>Susan</i>	Victoria O'TOOLE
<i>Stripper</i>	Bettina DEVIN
<i>TV Reporter</i>	Elaine CLARK
<i>Krumb's Daughter</i>	Amy PROVENZANO
<i>Krumb's Wife</i>	Elaine CLARK
<i>Mrs. Lopes</i>	Bettina DEVIN
<i>Exotic Dancers</i>	Amy PROVENZANO
	Elaine CLARK
<i>Police Dispatcher</i>	Bettina DEVIN
<i>Receptionist</i>	Elaine CLARK
<i>Woman's Voice (snuff)</i>	Amy PROVENZANO

CREW

DIRECTED BY	D. Jud JONES
	Risto TOPALOSKI
SCREENPLAY	D. Jud JONES
ORIGINAL MUSIC	Mark KELLER
ANIMATION DIRECTOR	Risto TOPALOSKI
ART DIRECTOR	Raymond PENN
PRODUCER	Miodrag CERTIC
EXECUTIVE PRODUCERS	Miodrag CERTIC
	D. Jud JONES
PRESENTED BY	EASYE FILMS

NOTES FROM THE DIRECTOR

THE FILM

In a world where everything is for sale, sometimes the first thing you sell is yourself.

Our hero, a man in search of himself in more ways than one, is a reflection of the times we live in. Sam Ruben is the Dick Tracy of the New World Order.

The film asks the questions: how much of ourselves are we willing to forget or barter away in order to reach our goal? And, having reached that goal, are we still who we are? Because if Sam is not Sam and David is not David, what prevails at the end of the film - good or evil? Must evil be the inevitable victor when you sell out?

We imagine a movie that is, at first glance, constructed entirely of clichés: film noir as the style of storytelling, a saxophone as the dominant instrument in the musical background, a rich bad guy, a bevy of femmes fatales. Before he dives into solving the mystery in front of him, our hero has to solve the greatest mystery of all - that of his own identity. The plot is loaded with twists and turns; everyone talks tough but no one tells the truth; paranoia reigns supreme.

Deja-vu? Not quite. This is animation, more an animated comic strip than an animated picture. The story takes place in Los Angeles, but the animators are young Serbs who have never been abroad (wars, poverty, sanctions, etc.) Their vision is a hybrid of the rundown city they live in with its omnipresent gangsters and underworld figures, and a strange pot-pourri of images soaked up from videocassettes pirated from the west. LA viewed through the prism of another world.

On the other hand, our story differs from classic film noir cliché in that the relationships and the characters are complex, the differences between hero and anti-hero are erased, and the story and characters are adjusted to the sensibilities of the new millennium. The decisions our hero has to make are not simple and clear-cut like those faced

by heroes from the 1940s and 1950s. This film is made for an adult audience, with appropriately adult dialogue. The sex scenes utilize all the freedom of expression provided by the medium of animation.

FILM NOIR pits redemption against predetermination, and the outcome is not revealed until the very end.

VISUAL STYLE

The medium of animation enables us to present a world ideally suited to our story: a world that is visually and atmospherically more striking than the everyday world around us. At the same time, it grants us the kind of control enjoyed once-upon-a-time by directors who worked on closed sets at Hollywood studios. Finally, it provides an opportunity to create ideal characters as we combine many visual and spiritual attributes of film stars and other personalities.

The main inspiration for the general look and atmosphere of our film is film noir from the 1940s and 1950s: nighttime exteriors; flashing neon signs; ubiquitous rain. The soundtrack is smoky nightclub jazz-blues. There are many recognizable archetypes among our characters and settings - a hero with nothing to lose, femmes fatales, a ruthless millionaire, a neighborhood watering hole, a strip club, a backstreet surgeon's operating room - all the elements that make FILM NOIR accessible and give us the vehicle with which to continue our excursion into the darker side of the human psyche.

The angles are often extreme - a room viewed from the ceiling or an extreme low-angle that makes a character loom as huge as a mountain.

The colors and style of the drawing are those of newspaper comic strips. The underlying monochrome is accentuated with vivid color elements: blood, fluorescent lights, ruby red lips, and so on. The influence of Roy Lichtenstein and European and American pop art is significant. The result could be described as how a European views what was originally American and now belongs to the entire world, a landscape geographically distant but emotionally very close.

This rich and original texture is combined with the recognizable voices of Hollywood actors. The stylized soundtrack evolves into a modern symphonic cacophony: a combination of Los Angeles jazz clubs with the richness of a Philharmonic orchestra to underline the conflicts and confusion of our hero. A very detailed sound design enriches the atmosphere, setting FILM NOIR apart from other animated movies.

THE CREATIVES

This full-length animated feature is the product of our schizophrenic existence. We have one foot in the States and the other in the Balkans, torn between our careers in commercials and our love of pure art, nostalgic about the romance of film noir and profoundly affected by the creative force of Serbian "black film". We are trying to survive in a world that is politically paradoxical, creatively hybrid, and technologically revolutionary.

We view ourselves as citizens of the world, but the world does not grant us that status, constantly trying to affix some cheap label on us, to simplify, to pigeonhole. One often hears about the escapism of viewers; less frequently one hears about the escapism of the filmmakers. With the war in our homeland and the political situation around the world, we have experienced a growing desire to make a movie that takes place in a world that doesn't exist. A synthetic world that is the product of our watching Hollywood movies. A world where a million dollars doesn't mean \$600,000 after taxes, with the remaining \$400,000 contributing to the purchase of the Tomahawk missile that eventually bombs your home town.

Srdja Penezic, a.k.a **D. Jud Jones**, writer and co-director, co-authored the cult novel, DUH BALKANIJE, and has spent the past 20 years working on commercials and videos for major U.S. corporations.

Risto Topaloski, co-director and chief animator, has at the age of 41 attained the unchallenged status of doyen and legend of Serbian animation.

Relja Penezic, a.k.a. **Raymond Penn**, art director, is a painter, digital artist and avant-garde filmmaker whose experimental films have been shown in film festivals around the globe.

Miodrag Certic, supervising producer, the "Katzenberg" who brought everybody together, has spent over 20 years making commercials for American icons such as Levi's and Philip Morris.