

THE OCEANMAKER



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SYNOPSIS

After the seas have disappeared, a courageous young female pilot fights against vicious sky pirates for control of the last remaining source of water: the clouds.



The film's heroine scans the skies in search of clouds. The look of OceanMaker is a unique blend of photorealism and stylization, allowing the animated characters to exist in a world that still feels dangerous and threatening.

ABOUT THE FILM

After the success of his award-winning animated short film "Pigeon: Impossible," director Lucas Martell wanted to attempt something even more ambitious: *"For years I had thought about this image of two opposing planes flying head to head with a cloud in the middle. I knew it was the climax to something, but I didn't have the rest of the story until I started thinking about the cloud as the prize they were fighting over. From there this idea of a world without water emerged and the remaining pieces fell into place almost immediately."*

"After focusing on comedy for years, I was really drawn to the idea of doing something dramatic. Animation is finally starting to break away from the stereotype of being exclusively for kids, but there are few animated films that strive for a truly cinematic experience, or that rival live-action in terms of emotional complexity. Our goal was to achieve an extremely mature tone without sacrificing the heightened sense of scope and design that animation allows."



Writer/Director: Lucas Martell
Running time: 10m 4s
Format: DCP / Color / 5.1 audio
Aspect Ratio: 2.39
Release Date: August 24, 2014
Website: www.oceanmaker.com
Email: lucas@mightycoconut.com

HIGH-END ANIMATION ON A CARIBBEAN ISLAND

Having spent 5 years on his first animated short film, director Lucas Martell knew "The OceanMaker" would require a team of professional artists, and that the most efficient use of their time would be to have everyone working together in the same location. But how do you



Story meetings were regularly held over drinks on the beach.

convince professionals to leave their paying jobs to spend several weeks working on a low-budget independent project? The answer was to bribe them. Rather than a typical studio environment, production was moved to a small island in the Caribbean. Lucas' pitch to the crew was simple: "If you'd be willing to work for deferred payment, we'll cover the costs for you to travel and live in a tropical paradise." The result was much like an artist's retreat. In just 7 weeks, the crew of 8 finished nearly half of the film using nothing but laptops.

CHOOSING THE LOCATION

Many different locations were initially considered, including West Texas, Colorado, and even a houseboat. However, locking down the necessary team members for such a long time required a certain level of appeal that you can only find with a Caribbean island. Head of story Michael Cawood recalled: "When he first told me about it, I thought he was crazy, but I also started to feel that I'd regret it if I didn't do it." After much research, the team finally settled on Caye Caulker, an island of 1300 residents off the coast of Belize. As an English speaking country, travel in and out of Belize proved to be relatively straightforward, electricity was fairly stable and internet was slow but reliable. The low cost of living helped offset the travel costs, and the island's location on a barrier reef offered a wide variety of activities in very close proximity.



The unique environment was free from many distractions, yet allowed plenty of opportunities to relax, play and explore.

"On the surface, it might sound like we took a vacation, but the entire team worked incredibly hard during the trip," Lucas commented. "Everyone was so passionate about the film that we



Tray Duncan shows off one of the character rigs in the team's makeshift production headquarters. The entire film was animated and rendered using nothing but laptops.

sometimes had to force people to step away from their computers and go to the beach. My producer/wife Christina Martell even went so far as to schedule what was jokingly referred to as a 'strict regime of fun' where once a week we did a big excursion: snorkeling, sailing, cave tubing, Mayan ruins and several others. It turned out to be a great balance. We worked hard, we played hard, and we accomplished more in 7 weeks than I did in 2 years on my first film."

FINISHING TOUCHES

The second half of production functioned in a more traditional way, with the crew working remotely as their schedules allowed. Progress became significantly slower, but the work in Belize provided a solid base that allowed the team to focus on adding details and nuance to the 137 shots that comprise the film.

MUSIC

The final key element to the film is the powerful, original score composed by Chris Reyman. The film contains no dialogue, and at one point even the sound effects drop out entirely for several minutes, leaving the music to carry the entire emotional weight of the film. Due to music's importance, the production did



One of three recording sessions involving more than 60 musicians.

something else that is incredibly rare for an independent short film, they recorded the score with a live orchestra and choir of more than 60 musicians. Lucas noted: *"Music is often the last thing people think about, but from the very start of this project we knew that it was going to be one of our primary storytelling tools. We're so blessed that we were able to find such talented musicians to execute Chris' challenging and uncompromising score."*

"The OceanMaker" is currently playing film festivals around the world. For a complete list and high-resolution photos, please visit www.oceanmaker.com



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CREDITS

LUCAS MARTELL: WRITER/DIRECTOR/PRODUCER – Lucas' first short film "Pigeon: Impossible" has been shown in over 250 festivals in 43 countries, and won more than 20 awards including Best Short at the Montreal World Film Festival and Best in Show at ArtFutura in Spain. The film was also a viral hit online, having passed 10 million views on YouTube alone. Since "Pigeon: Impossible," Lucas has developed several feature animation projects and runs Mighty Coconut, a full-service animation studio in Austin, Texas.



Director Lucas Martell

CHRIS REYMAN: COMPOSER - Chris received his Ph.D. in Music Composition at the University of Illinois. In addition to performing regularly with various jazz and chamber orchestras, Chris has written over 200 pieces, including the score for Pigeon: Impossible which was performed live by the Austin Wind Symphony and the Millikin University Jazz Orchestra.

MICHAEL CAWOOD: HEAD OF STORY - Mike has worked in animation for over a decade on such high-profile films as "Happy Feet" and "Narnia: Prince Caspian." However, he's best known for his short film "Devils, Angels & Dating" which he wrote, directed, and did a large portion of the CG.

TAD CATALANO: ART DIRECTOR
TRAY DUNCAN: CG SUPERVISOR
CHRISTINA MARTELL: PRODUCER/FESTIVAL COORDINATOR
HENNING KOCZY: LEAD ANIMATOR
KAT NOWLIN: ANIMATOR
GEORGE RENNER: CLOUD MASTER
DENNIS VALK: COMPOSITOR
TREVOR HARRIS: COMPOSITOR
RYAN SAPER: CHARACTER MODELS
BILLY LORD: CHARACTER MODELS
KURT LAWSON: EFFECTS
MARTIN COVEN: EFFECTS
AMANDA BONE: ADDITIONAL TEXTURES
SOUND DESIGNER: KIRBY MEADOR
BRANDON THOMAS: DI COLORIST
AMAN JOHNSON: CREDIT DESIGN
SHELLY EAGER: MUSIC SUPERVISOR/FESTIVAL COORDINATOR
ERIC WATKINS: DIGITAL INSTRUMENTS
SHANE DAVIS: CROWDFUNDING CAMPAIGN MANAGER