

EPK/DVD ADDED VALUE

www.insightepk.com



*Electronic Press Kits
DVD Added Value
Making-of Documentaries
Featurettes
Targeted Marketing
Trailers
Profiles
HD Deliverable
Creative and Contextual*

To:

cc:

From: Chris Cummings

Date: 8.27.06

Re: The Golden Compass

Hi _____,

Please find the following list of potential marketing pieces for **The Golden Compass**. This film calls for more of a straightforward approach, similar to **The Lord of the Rings**, however, based on my research thus far, there are still points of interest which hold particular promise.

Looking forward to your thoughts as always.

Kind regards,

A handwritten signature in black ink that reads "Chris Cummings".

Chris Cummings
Principal and Creative Director
INSIGHT EPK



EXPANDING THE WORLD OF THE FILM

The Golden Compass, as described by **Chris Weitz**, *“is an enormously well-conceived parallel-world fable with bearing on the world in which we live and the issues that affect our lives as children, parents, and individuals in society. It is full of profound meanings, wisdom, and intellect.”*

I want to create the definitive companion set to this cinematic experience that people will enjoy for years to come. Something that will expand the world of the film and honor the vision of the filmmakers and **Philip Pullman**.

A NEW APPROACH...

There is still plenty of creative territory left to mine in the world of EPKs and DVDs. Typical behind-the-scenes pieces are “nuts & bolts.” Even when well-produced, they often feel saccharine and lacking in depth and personal experience. Having spent over twelve years working on a number of big films; I know firsthand how demanding these productions are on cast and crew, and the incredible amount of hard work it takes to pull it all together. A more balanced and insightful look into the process is far more intriguing and true-to-life, giving the end piece more weight, meaning, and emotional impact.

The most talked-about, unforgettable and engaging behind-the-scenes documentaries have embraced this more complete view:

- Francis Ford Coppola in **Hearts of Darkness**
- Terry Gilliam’s **Lost In La Mancha**
- Werner Herzog’s **Burden of Dreams**
- Kevin Costner’s **Beyond the Open Range Director’s Journal**

One came away marveling at what really goes into creating these works, and this is especially true for a film on the scale of **The Golden Compass**. Of course the idea here isn’t to portray the film or those involved in a negative or controversial light; merely to allow the viewer to experience the breadth of the pressures, tensions, rewards and triumphs of such an enormous undertaking.

FEATURE .01
A VIEW FROM THE DIRECTOR'S CHAIR

CHRIS WEITZ
WRITER/DIRECTOR



Chris has described **The Golden Compass** as *“The most important work of my life, in part because it is one of the few books to have changed my life...I think it is a great work of the imagination.”*

- How will Chris Weitz transition to directing such a massive, technically demanding film from his earlier body of work?
 - What’s his vision?
 - How does he work with his department heads?
 - What’s involved in the day-to-day for a director?
 - How will he engage the fans?
- How does he deal with the pressure?
 - How will he handle the darker and controversial aspects of the material?
 - Why did he step down from directing early in the production and why did he choose to return?

This will be a respectful, enlightening and sometimes humorous piece exploring the role and experience of heading up such a vast undertaking through the eyes of the writer/director.



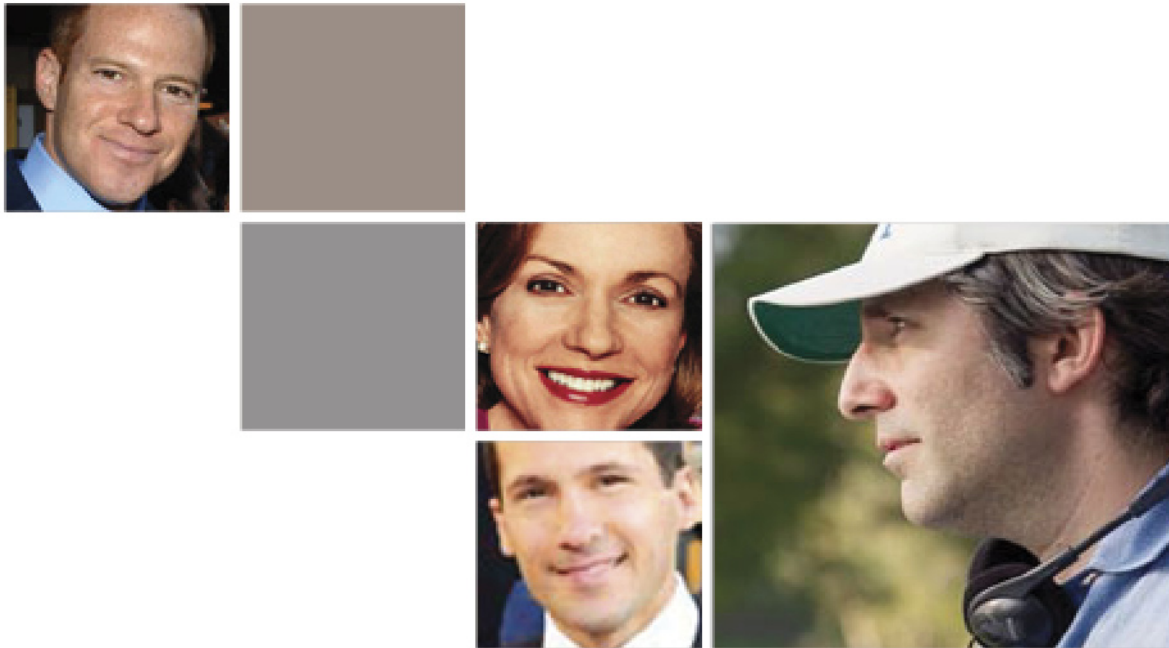


FEATURE .02
WHAT DO THEY REALLY DO?

THE PRODUCERS

We have seen, in general, what Directors, Writers, Actors, Composers, Stuntmen, et al do, but what about **the producers**? We see them on camera talking **about** the film, but what do they actually **do**? This process wouldn't happen without them to tie it all together.

Through interviews and behind-the-scenes footage with **Bill Carraro**, **Toby Emmerich**, **Deborah Forte**, **Andrew Miano**, **Mark Ordesky**, and **Paul Weitz**, this piece will introduce audiences to this esoteric world, cover the distinctions between the various roles (Producer, Executive Producer, Co-Producer, etc.) and how they interrelate from the very beginning of the process to the screening in theaters and beyond.





FEATURE .03
THE GREATEST CHALLENGE OF HIS CAREER

DENNIS GASSNER
PRODUCTION DESIGNER



Dennis has been on this project from very beginning, working with both directors. Dennis took an active role, solving problems throughout, helping to keep the project moving forward and alive. No stranger to massive and difficult productions, Dennis told me this is the hardest film he's ever done—quite a statement!

Dennis is an Oscar-winning production designer, nominated in the same year for both **Bugsy** and **Barton Fink**. He has worked with many top directors: **Francis Ford Coppola, Steven Spielberg, The Coen Brothers, Barry Levinson, Stephen Frears, Peter Weir, George Miller, Tim Burton, and Sam Mendes**. Dennis has won and received multiple Oscar nominations, as well as the BAFTA's, the Art Directors Guild, and the LA Film Critics Awards. He has earned an esteemed position in the Hollywood film industry.

Dennis is a friend and mentor to me. I've known him since my first film, **Waterworld**, and have since worked with him on: **Jarhead, Ask The Dust, The Ladykillers, Big Fish, Wonder Woman (dev.), Road To Perdition, Ghostriders In The Sky (dev.), and The Martian Agent (dev.)**. This piece will explore the concepts and challenges involved in creating the world of the film and realizing the vision of the book.



FEATURE .04
A CONSUMING PASSION

THE FANS

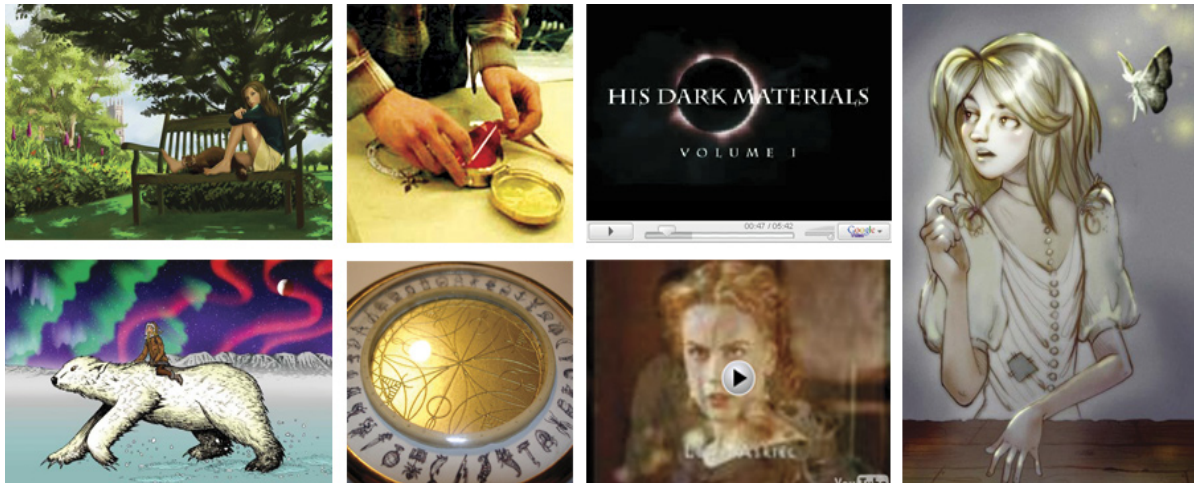
As with **The Lord Of The Rings**, and **Harry Potter**, Philip Pullman's **His Dark Materials** has its own devoted following of fans. Chronicled on sites like **Bridgetothestars.net**, these fans push beyond the forums into developing their own fan fiction, artwork, props, and movie trailers.

One young woman even went so far as to meticulously design and hand-build an alethiometer, and with the advent of the film on the horizon, the fan base and their inspired projects will only continue to build.

To explore this subject in more detail and broaden mainstream appeal, this piece will be supplemented with **Shari Caudron's** point-of-view. She is the noted author of [Who Are You, People?](#), which explores the sub-culture of fandom.

Shari was recently featured on NPR discussing her journey into these fan collectives and her admiration for their consuming passion. The story and interview can be accessed through the following link: <http://www.npr.org/templates/story/story.php?storyId=5620682>

This respectful piece will cover those who devote so much of their time to this fantasy world, their sense of community, and what it means to them.





FEATURE .05
...AND ACTION!

STARRING YOU!

Everyone wants to be in the movies. We all wonder what it would be like to stand in front of the camera with other actors taking direction from a world renowned creator. In this feature, we will rig some of the actors and extras with hidden lipstick cameras and mics. We will take the audience into the actual scene as its being filmed so they can experience actually being in the movie!



These experiential moments before the cameras and crew will be contrasted and compared to the final completed scene. We will follow these pieces of film as they are made and then assembled in post.



TRADITIONAL FEATURES

- Author **Philip Pullman** profile
 - » *Interviews and background on the creation of His Dark Materials, the concepts and philosophies therein, and his discussions and collaboration with the filmmakers.*
- **Chris Weitz**: Script adaptation and story development
 - » *How Chris adapted, condensed and streamlined the book's many rich characters, locations and themes into a workable script. What concessions and compromises were made? What had to be sacrificed and why?*
- **Nicole Kidman** profile (Ms. Coulter)
 - » *Creating the character, inspirations, approach, collaboration, and working on such a large scale visual effects film while retaining the humanity/believability.*
- **Dakota Blue Richards** profile (Lyra)
 - » *The casting of a newcomer for the lead role of Lyra (Dakota Blue Richards). We'll chronicle this new discovery, and what it was that captured the filmmakers vision for the role. We'll review her initial screen test and follow the transformation/evolution into her character. This will build into Dakota's personal experiences on the project: from having been selected out of more than 10,000 other girls, to the first time she stepped before hundreds of cast & crew; the joys, the struggles, the highlights, and how her life has already changed.*
- **Daniel Craig** profile (Lord Asriel)
 - » *How did this intense, focused, soft-spoken actor approach the role of Lord Asriel? What has his experience on a project of this scale and magnitude been and how has it contrasted from his previous work?*
- **Support Cast: Eva Green, Sam Elliott, Claire Higgins**
 - » *Casting, fun and inventiveness creating Serafina the Witch, Texas aeronaut Lee Scoresby, and Gyptian family head Ma Costa.*
- **Voice Casting and Talent: Ian McShane and Adam Godley**
 - » *As we've seen from Gollum in LOTR, much more goes into just giving voice to these two pivotal characters in the film; lorek the bear and Lyra's daemon Pantalaimon. We'll meet these established actors and explore their approach to bringing these visual effects creations to life.*
- **Visual Effects**
 - » *How are VFX Supervisor Mike Fink and London-based Cinesite teaming to realize the creations in this mammoth effects film, containing both with fantasy creatures and real animals? How are they helping execute Chris Weitz's vision and teaming with Special Effects technicians and animal trainers to do things practically where possible? What new software and technologies are being developed to further enhance the process and realism?*



TRADITIONAL FEATURES cont.

- **Cinematography: Henry Braham**
 - » *Lensing such effects-heavy films are always difficult for directors of photography. How is Henry working with Chris Weitz, production designer Dennis Gassner, and the effects teams to create the elements for the film? How does the DP control the consistency of lighting across these mediums and scales? What is his conceptual approach to the lighting and color palette developed to create and underscore the look and moods of the various sets, locations, and CG work?*

 - **Character Design**
 - » *The Golden Compass is another rare film incorporating fantastic creatures and visual worlds. With characters drawn from both imagination and reality, what was the design process and evolution to achieve the final results. In regard to the real animals, how did they give personality, life and distinction to suit the characters they represent?*

 - **Key departments:** An in-depth look into these phases, departments, and their roles in the film:
 - » **Art**—*creating the overall look of the film.*
 - » **Props**—*melding multiple periods, weapons, and fantasy elements.*
 - » **Costumes**—*from Armored Bears to witches and gypsies; not your everyday job!*
 - » **Sound**—*exploring this critical creative and dynamic process to amplifying the world and your senses.*
 - » **Score**—*composing the score, themes and moods. Which instrumentation and why? Do you go with or against the moods onscreen - when and why? How do cues emerge and fade, and when do they vary? Do you score to picture, and how do you deal with editing changes?*
 - » **Editing**—*assembling the vast and complex elements involved, and shaping the creative vision with the director.*
 - » **Post-production**—*tying it all together!*
-