



THE CARNIVAL KID

PRESS KIT

STARRING

COOPER FLANAGAN

MATT WIERCINSKI

DIRECTED BY

MICHAEL PERRY

PRESS CONTACT

Michael Perry – michael@jourmajesty.com ; (310)-913-9001

Joey P Fama – joeyfamawriting@yahoo.com ; (304)-573-3322

SYNOPSIS

Ever have a little bit of trouble concentrating at work? Travis does. He can't seem to get much done with his co-worker Adelaide on his mind. This imaginative romantic-comedy is reminiscent of the golden age of Hollywood musicals. Things continue to get even more interesting when an old Dixieland band gets involved. That's just for starters! Carnival Kid is a surreal Technicolor musical short is set to the music of Jour Majesty.

DIRECTOR'S STATEMENT

I've always been fascinated with the classic MGM/Technicolor type musical, the Golden Age of cinema. There seems to be a sophisticated innocence about the genre that continually leaves the viewer hopeful, encouraged.

When writer Joey Fama came to me with a script written around Jour Majesty's song "Carnival Kid", I was intrigued, because the song is a blend of New Orleans jazz and a classical Hollywood musical.

After reading the script, I was instantly sold on the project. The story contains all the classic elements I love about early cinema, yet with a light touch of modernity. Fama's writing blends a complex, yet simple story of Travis, a dreamer and flawed romantic, as he becomes adoringly enthralled with his co-worker Adelaide.

Because the story glowed classic cinema, I wanted to film the project using traditional cinematic technique. This is a far departure from my past projects. My earlier films, let's say, were basically not filmed classically. They were radically infused with nothing but CGI and effects. For Carnival Kid, I wanted only set and stage elements, no green screen, no computer manipulation, no explosions, just two performers and a camera. Oh, and we wanted to film the dance sequence without any edits, one single shot. Not an easy assignment.

With the help of two outstanding, and impeccably prepared, New York City based actor/dancers, Cooper Flanagan and Matt Wiercinski, along with Lane Napper's choreography—yes this is the same Lane Napper that is on the hit TV show Victorious—and a lot of work from my Los Angeles based crew, The Carnival Kid was born.

What an honor to gently glimpse and touch a piece of our filmic past. I wanted to capture the innocence and hope of the era. I believe we accomplished the task. I hope you enjoy the piece as much as I did in the creation. I am better for it. Michael C. Perry - Director

STARRING



Matt Wiercinski As Travis

"Matt Wiercinski grew up in Totowa, NJ, and danced locally and in the city throughout his early life. Growing up, his teachers were either based from the city, or were professional working dancers. Matt has been able to work with some of the top choreographers in the business. Almost directly out of high school Matt began to work professionally in theater and the commercial world. Currently Matt is signed with Bloc Talent Agency, and Bicoastal MGMT. He is not only an actor and dancer, but sings and does modeling as well. He has worked regional in theater across the country. He also has performed/worked for: Henry Danger (Nickelodeon), Samsung, MAC Cosmetics and NY Fashion week."



Cooper Flanagan As Adelaide

"Cooper Flanagan is a Dancer, Choreographer, and Actress based in New York City. Raised in Texas, Cooper attended both LA and NY Campuses of AMDA and graduated in 2015. She has assisted Lane Napper in choreographing for Nickelodeon shows, including "Henry Danger" and "Gameshakers". She also was the Associate Choreographer for Lane Napper's "Rock n Roll Debauchery". She choreographed the entirety of a production of "Cabaret" at The Beacon School in 2016. Currently Cooper trains and assists faculty at Broadway Dance Center. She is excited to make her film debut in Michael C. Perry's "Carnival Kid"

DIRECTED BY

Michael C Perry

“Los Angeles based Michael C. Perry is a combination of filmmaker, music producer and artist. After graduating from USC School of Cinema, he began directing television commercials and music videos then migrated to sound engineering and record producing. Recently, Perry has become known for his Short Musical Films. In 2016, he was nominated for multiple awards for the animated musical, “Empty Box of Wine”. The film won BEST SHORT at the London International Short Film Festival, BEST ANIMATION at the Action on Film International Film Festival and SPIRIT OF THE FESTIVAL award at the Twin Falls Sandwiches Film Festival. In 2017, his comedy musical, “The Extravaganza” won at the Northern Virginia International Film & Music Festival. Along with directing his current film “The Carnival Kid”, Michael wrote, performed and produced the music. He will be accompanying the new film at upcoming festivals and performing the film’s music at local venues with his band, Jour Majesty.”



“I feel so lucky to have the opportunity to blend together the two things I love: film and music.” – Michael Perry



CHOREOGRAPHY

LANE NAPPER

Some of you may recognize television actor Lane Napper from the hit TV show, "Victorious" where he played "Lane Alexander" the schools hip and zen Guidance Counselor. Well, Lane is also an award-winning choreographer. Lane has also DIRECTED

and CHOREOGRAPHED numerous television shows (Henry Danger, Game Shakers, Victorious, Drake and Josh) and music videos including "EXP" the Korean Kpop Boyband. Lane also choreographed and staged the tour of "Freckleface Strawberry The Musical", based on the beloved New York Times Best Selling book by celebrated actress Julianne Moore. Some of Lane's clientele include ABC, CBS, NBC, Warner Bros., Touchstone, Disney, Discovery Channel, Nickelodeon and Broadway, to name but a few. Lane's energy and flare have made him one of the most sought after and coveted choreographers on the scene today. His style is fun, invigorating, and extremely moving. With his love for music and his ability to move through each beat, Lane has established himself in many facets, as a director, an actor, a dancer, and a choreographer.



WRITER

JOEY FAMA

Joey Fama is a screenwriter based in the Washington DC and West Virginia. His work is known for its keen sense of humor that spans across many genres such as science fiction, horror, family-friendly, and dramedy. Joey has received numerous screenwriting awards, most recently being recognized by the Northern Virginia Film Festival as the Runner-Up in Best Science Fiction Screenplay under 20 pages.

DIRECTOR OF PHOTOGRAPHY PRODUCTION DESIGN



RÜDIGER BARTH

Rüdiger hails from Chicago, with a degree in film production and cinematography from Columbia College. Rudi has produced, shot and directed hundreds of television commercials, documentaries and music videos and brings close to 30+ years of experience and numerous awards for his work to the table.

MUSIC BY

JOUR MAJESTY

Jour Majesty is a County-Tinged Folk-Pop Artist based in Los Angeles, California. The band's first release "Three Winks" received wide acclaim with extensive radio airplay in the USA, UK and Pandora. Jour Majesty often performs at offbeat type venues--an old sitcom movie set, an LA rooftop--along with festivals.

"JM (Jour Majesty) songs flow smoothly, each with a different twist, but warmly relaxing in most cases." – Indie Music Plus

2&A WITH DIRECTOR MICHAEL PERRY

1. What films inspired the artistic direction of Carnival Kid?

I wanted to create a film using a traditional filming technique of the 1950's and 1960's musical. Carnival Kid basically has two parts, the narrative section and the dance routine. I patterned the narrative section using medium master stationary shots then combined the edited shots to generate motion--similar to a Billy Wilder film. (Some Like it Hot) As for the dance routine, I wanted a feel similar to Singing in the Rain. (Good Morning) I aspired that happy, yet romantic feel all done in one take, no edits. Initially, I thought doing the complete dance in one take was going to be a challenge. Yet we captured it with little difficulty because of the high proficiency of our cast and crew.

2. You referred to Carnival Kid as an "East Coast meets West Coast Project", tell us more about this and how you assembled your team.

During my 2016 festival run with "Empty Box of Wine", I met award winning writer, Joey Fama, at the NOVA Fest in Washington DC. Joey and I really connected and we decided to produce a project together. Joey lives in Northern Virginia and I live in Los Angeles. I knew the key to the film was an exceptional choreographer. I needed someone proficient in old time musical dance, tap and theater. I asked the advice of my friend and past business partner, Russ Reinsel, currently directing the Nickelodeon shows, iCarly and Victorious. He suggested I call Lane Napper who choreographs for major network and also plays the role of "Lane Alexander" on the TV show Victorious. I talked with Lane--who currently resides in New York--and he loved the project and decided to choreograph the project along with audition the dancers. Lane assembled dancer/actors, Cooper Flanagan and Matt Wiercinski--also based in New York City--for the roles. They rehearsed their dance routine in New York. Lane would continually update me on the progress. I assembled my Los Angeles based crew and Lane, Cooper and Matt flew out for filming in Los Angeles. I met them the first day of shooting. It went fantastic. They had their dance and lines down to perfection. What a treat.

3. Tell us about the development of the song Carnival Kid.

The song, Carnival Kid, was written several years ago. I initially posted an acoustic version of the song on YouTube. (<https://youtu.be/wivanRZm4tk>) Our writer, Joey Fama, heard the song, liked the narrative and wrote a script around with words and music. After we decided to green light the film, we produced a studio version of the song. The production came out so well we decided to include it on Jour Majesty's new upcoming album, Tanner Street. As for the feel of the music, we wanted a feel good story song that combines a taste of musical theater, New Orleans blues and pop, something very danceable and fun.

4. Writer Joey Fama said he was drawn to work with you because you said you make, "Short Musical Films." How are these different from music videos?

Videos and musical shorts are very similar because they both revolve around a specific song/musical element. The difference between the two is that a music video concentrates more on rhythmic and visual flow. The edits and visuals are assembled to encourage the viewer to feel the music. Whereas a musical short foregrounds the story as the principal element in the production, the music is in a supporting role, the foundation. Yet at times a good production / musical interlude can capture both.

5. What are some differences and similarities between Carnival Kid and your last award winning short, "Empty Box of Wine?" <https://vimeo.com/jourmajesty/emptyboxofwine>

Carnival Kid and Empty Box of Wine are similar because they are both in the musical short genre. They both concentrate on story with the music as the footing. Where the two productions differ are in the aesthetics. Empty Box of Wine is a combination of animation, live action, and special effects. Everything was green screened, animated, and then married together for the final. Carnival Kid has zero special effects. It was all done in camera. Nothing was added—except for color correction—to the footage.

6. Please share an interesting anecdote from the creative process of Carnival Kid.

I did the most extensive pre-production I have ever done on a project. Each element was completely storyboarded, evaluated for changes, then storyboarded again. We were in pre-production for many months. The reason I concentrated so much on pre-production is because I knew we only had, and could afford, one prep and two days filming. The stage design had over 50 elements to construct i.e. life-backdrop design, life size cardboard cutouts for band member, a hotdog stand, risers etc. We had one chance to get the filming correct. Our New York based cast arrived one day before the shoot and left immediately following production. We even constructed a sound booth on set to complete voice-overs and Foley to make sure we had clean audio and backups. But the extended preproduction really paid off because the film turned out exactly like the storyboards.

7. Where can we find out more information about Carnival Kid, Jour Majesty, and those involved?

Additional information (screenings, cast / crew, etc.) regarding Carnival Kid can be found at the official website: www.carnivalkidmovie.com

COMPLETE CREDITS

Produced by

Amalia Kaufman ... producer

Joey P Fama ... producer

Music by

Michael C. Perry

Cinematography by

Rüdiger Barth

Production Design by

Rüdiger Barth

Makeup Department

Gabriela Banda ... hair stylist / makeup artist

Camera and Electrical Department

Sean Geisterfer ... assistant camera

Ian James Matthews ... gaffer

Nico Steele ... grip

Teddy Valentovich ... grip

Editorial Department

Jim Wicks ... digital colorist

Other crew

David Benjamin ... production assistant

Diana Danh ... production assistant

Lane Napper ... choreographer

John Bradric ... camera

Jamie Cantrell ... jib operator

Jim Wicks ... digital colorist

FOR MORE INFORMATION

For more information on Carnival Kid

<http://carnivalkidmovie.com/>

<https://www.facebook.com/carnivalkidmovie/>

Download High Resolution Photos

<http://carnivalkidmovie.com/press->

<http://carnivalkidmovie.com/gallery>

For more information on Jour Majesty

<http://jourmajesty.com/>

Play the Song

<http://jourmajesty.bandcamp.com/track/carnival-kid>

Contact Information

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