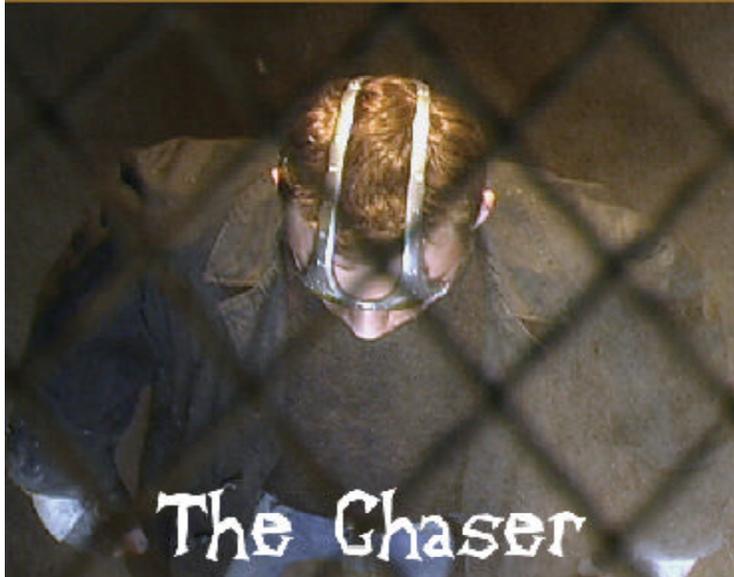


THE CHASE

She's running, trying to get away from The Chaser, but she can't find a safe place. She falls; hurt her ankle, drags her body, and ended inside a freight elevator... She is trapped! Not to panic, here come the Rescuers! An intricate fight between the Chaser and the Rescuers erupts, will she get away? Can the Chaser be defeated?



MEDIA DESIGN IMAGING PRESENTS A MDI FILM "THE CHASE"

ANNA HOFFMAN JOE SHININGER JON STAN CHRISTOPHER QUINN

DIRECTOR OF PHOTOGRAPHY BRANDON HARRISON

EDITED BY JOHNNY K. WU

ASSOCIATE PRODUCERS SHAWN WICKENS/MARC MOSER

WRITTEN, PRODUCED AND DIRECTED BY JOHNNY K. WU

[HTTP://WWW.MDIFILM.COM/THECHASE](http://www.mdifilm.com/thechase)

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content

- 4. Synopsis
- 5. The Production
- 8. Credits
- 9. Artist Statement
- 10. Biographies
- 15. "We'll Fix it in Post"
- 18. Stills

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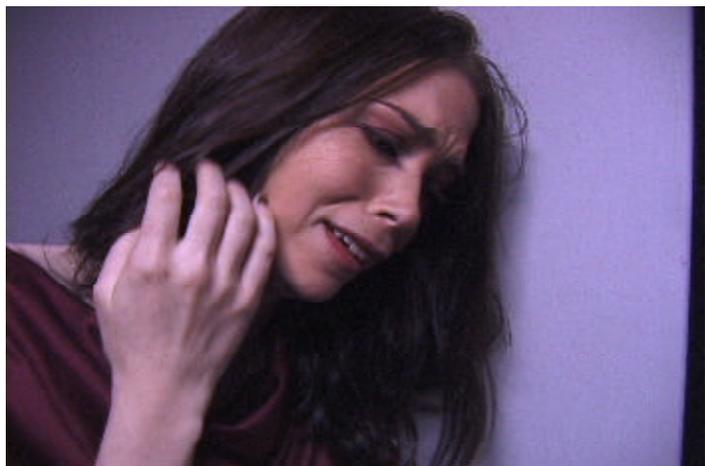


Synopsis

The Chase, written and directed by Johnny Wu, follows the plight of a young beauty as she flees from a mysterious pursuer through the halls of an abandoned building. As she is trapped at a dead end inside of a freight elevator, all hope seems lost until fate places two rescuers in the pursuer's path. A fight ensues, but who will win? And is our damsel in distress any safer if the other guys win?

The Chase is the result of a self-imposed challenge by the filmmakers to produce a silent, yet compelling martial-arts driven story in an enclosed environment. Containing highly-choreographed fight scenes, stunt performers, wire-work and stylized lighting; The Chase is an attempt to create a live-action Anime.

Using the same location and scenario, a film version was shot by film purist Robert Banks for the purpose of comparison between style and medium.



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Production

The Chase, a production that began as an idea in November 2002 during Johnny Wu's conversation with Ray Elkin, Brandon Harrison, Shawn Wickens, and his martial arts student Y Yuen Chan. The concept was to create a concise and entertaining fight sequence with no dialogue while the production team would learn the many aspect of filming an action sequence. Y agreed to be cast as the Chaser for this short, his martial arts invaluable to the part.

In January, 2003, with some personal issues, Y had to step down. Johnny started his search to fit the different roles for this short project.

During a closed audition, he cast Anna Hoffman, Joe Shininger, Jon Stan and Christopher Quinn to play the different roles required. Although none of them had any previous acting experiences, Johnny felt it wouldn't be difficult to deliver the vision he had.

Photos were taken of the freight elevator where most of the fight sequences would take place. To make the fight scenes interesting, Johnny requested his martial arts friend Andrew Sokol, a 5th degree black belt in Tae Kwan Do to

choreograph. Andrew came up with many interesting motions while staying in the understanding that we would like to experiment with how to wire actors for scenes.

Production begun on April 26, 2003, a full day starting 9am till 8pm. We broke down in groups to increase productivity. Johnny Wu and 2nd DP Ryan Polack worked with actress Anna Hoffman in the beginning sequences at the front staircase, elevator and the hallway, while main DP Brandon Harrison set the different lighting needs for the freight elevator. At the same time, Associate producer, Shawn Wickens capturing several backplate shots to be used for visual effect editing.

For all the scenes involved with the freight elevator, Johnny Wu opted to use several cameras to film in different angles. This helped reduce the time to obtain enough footage for editing. During preparation, we used Canon X1-I, Sony VX2000, Sony TRV900, these three cameras are 3ccd prosumer equipments. In addition, a 4th camera, a lcd small portable Canon PCI-I is used for pickup rolls. All cameras are set with the same levels, and



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Additional sounds were included, such as sound fx, punches, kicks and another score for the fight sequences were slowly finished by Wu's own frame by frame synching.

On a later date, an intern, Michael Dunkle helped create the opening smoke-fade-away title for the short, and Johnny Wu started in working with Pinnacle's Commotion Pro 4.0 to slowly remove the wires of one scene. A 40 frame scene took about 8 hours to finally remove the wires. A few minor effects were created.

we have agreed not to set any of the cameras in its progressive mode, this would provide a wider latitude for Wu during editing.

About 85% of the raw footage, over 400 minutes, were shot on April 26th, and just two days later, Johnny Wu created a rough cut (wires and all) and posted online for the cast and crew to view.

While talking to his friend Greg Petusky, an award winning photographer and composer for the Cleveland Museum of Natural History, he agreed to compose the score for the Chase with orchestral sound. The piece he created was used in the beginning sequences. Although it was a great piece of cinema score, it wasn't enough to speed up the pace of the story. Johnny Wu then added some additional sound and beats to convert Mr. Petusky's work into a high-energy piece to accompany the sequence where the Diva was chased.



There were 3 more areas that require additional wire removal work, but due to time constraints, it was impossible for Johnny to work on. In the beginning of August 2003, during an email conversation with Cleveland filmmaker William Johns, Mr. Johns agreed to take the task to

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remove the wires, and thanks to him, and after over 30 hours of frame by frame work using Photoshop and After Effects, the wire removal was complete. Tweaking the entire short with a light blue color to make it a cold environment was the last process, and the movie was completed

The Chase, during its rough cut through its final version, was posted online for many online filmmaking boards to review, at the Indieclub.com and Adobe's forum, it seems everyone had good things to say about the 3 minutes 30 seconds short.

We hope audiences beyond the Internet will enjoy the final version of "The Chase".

Another version of the same short is currently in post-production stage. Robert Banks Jr. shot the same short with different actors to reflect his version of the story, Robert shot his with 16mm cameras applying the same principles and using similar angle shots. His version will be edited together on a flatbed. Both films will later be sent for a 16mm print and projected to big screen for image and style comparison.



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Credits

The Diva

ANNA HOFFMAN

The Chaser

JOE SHININGER

Protector 1

JON STAN

Protector 2

CHRISTOPHER QUINN

Produced, Written and Directed by

Johnny K. Wu

The Chasing (2003) composed by

Greg Petusky

Audio/Music mixed by

Johnny K. Wu

Edited by

Johnny K. Wu

Associate Producers

Shawn Wickens & Marc Moser

Director of Photography

Brandon Harrison

First Assistant Director

Shawn Wickens

Cinematography Consultant

Robert Banks Jr.

2nd unit Director of Photography

Ryan Polack

3rd unit Camera

Tim Hoffman

Fight Choreographer/Safety Director

Andrew Sokol

Audio Mixing/Grip

Ray Elkin

Storyboard/Grip

C. M. Holtwick

FX Makeup

Tom Luhtala

Assistant Makeup

Carla L. Walker

Wire Safety

Sam Jones, Mark Pittenger,
Peter G. Taylor, Tom Trassare Jr

Visual FX

William Johns

Visual Effect Assistants

Charisse Pinzone, Michael Charles Dunkle

Production Assistants

Charisse Pinzone, Renata Tomicic, Anna Boroughs

The crew and cast of The Chase would like to thank the following for their support and dedication:

Loresa Novy, 2044 Euclid Partners,
Wild Planet Toys, Inc., Oakley, Inc.

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Artist Statement

By Johnny Wu

Being a computer geek since 1983, I've always found technology to be fascinating. The same can be said for any kind of creative visual endeavor. Ever since I was young, I have been fond of creating visual arts that poked fun at my teachers (moku-comics), competing in art competitions, and organizing visual-related events (dancing, choreographed shows, etc). Slowly, this fondness has built up inside me and now enhances my creativity.

Blending art and technology is what enables me to excel in creating a different short film style than you see commonly today. Each has its own genre and taste, and each is completed with the use of my own resources (computers, cameras, lights, and personal skills). All my films have a style totally different from each other.

Each project has helped me to understand the different areas of filmmaking and truly pushes me to my limits by helping me strive to learn the many

styles of visual arts. All of this is possible with the help of technology.

I hope to continue doing projects of the creative nature and also breaking rules in "indie" filmmaking. To me, making an

independent film is an expression of ideas, concepts, dreams, and sometimes even fantasies. While transforming my stories into a visual interpretation, I also crave the need to break the different molds set by most independent filmmakers. I do not play by the rules, nor create my films based on the rules set by most people in the filmmaking industry.

I believe in creation that is not limited by the society.



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Biographies

Johnny K. Wu
Director/Writer/Producer

With an MBA specializing in marketing, Johnny has been involved in visual and audio media creation since 1998 when he co-founded an independent filmmaking company called Media Design Imaging (MDI). Since then, he has helped small and medium businesses to develop focused visual media through commercial and corporate videos and documentaries.

Johnny wrote and directed his first feature film *Twisted* in 1998. This movie is based on a true story and featured newcomers Jim Auyueg and Sean Faris. In 2000, Johnny created an oral history documentary entitled *An American History: Resettlement of Japanese Americans in Greater Cleveland*. The documentary received a Cleveland Chapter Japanese American Citizens Leagues' Community Service Award and was aired in many cities.

Since then, Johnny and his team at MDI has been featured in many publications including the Smart



Business magazine, Cleveland FreeTimes, Cleveland's Scene Magazine, and FilmThreat.com. Johnny has attended many events speaking on behalf of MDI and local independent filmmakers. He also contributed enormously in helping several nonprofit organizations with his creative media talent and logistics knowledge. He planned and produced numerous events for these organizations including a benefit held at the Hard Rock Café in

Universal City with participants that included Alicia Keys, Steven Seagal, Uncle Kracker, Kevin Bacon, Kid Rock, Will Smith, Eve, Pamela Anderson, and many others. During his 2 years commuting between Cleveland and Los Angeles, he has worked directly with such public relation firms as PMK, Lee Solters and Co., and Roger and Cowan.

Locally, Johnny is a supporter for Independent Pictures, formerly known as the Ohio Independent Film Festival. He helped successfully produce their annual fundraiser "Summer Crush", which consists of several workshops that include instruction from the Director of Photography at WVIZ/

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PBS. Nationally, Johnny is involved with several organizations including the American Federation of Film Producers, Indieclub.com, the International Karate and Kickboxing Hall of Fame, and World of Head Family Sokeship.

Johnny has filmed, produced and directed several short films, including The John Doe Project series. John Doe's The Vigilante and John Doe's A Business Day were screened at the 3rd Annual Midwest Music Conference and Film Festival in 2002 and at the 2002 Ohio Independent Film Festival and Market. Both are now available in DVD through ShortKutzdvd.com, Indieclub.com, and Publifilm.com.

Throughout the years, Johnny has helped several Cleveland filmmakers produce their own films. Some of these filmmakers include Alex Michaels, Robert Banks, David Karges, and David Manocchio.

Other projects produced by Johnny Wu and the MDI team include:

- * Warped Boxes, a sadistic short story currently available on DVD distribution via Publifilm.com and ShortKutzdvd.com.
- * The Chase, a 3-minute fight-choreographed short film, currently online at <http://www.mdifilm.com/thechase>
- * The Raven, feature film with principal photography planned in Los Angeles in 2004. Co-

produced by Steven Lebed, with participation from Neal L. Fredericks, Al Leong, and others.



Marc Moser
Associate Producer

Over the years of study, practice and experience bring to the set a persona which will undoubtedly be recognized by the film industry as sheer genius. His beginnings were hashed out with many other

independent film makers yet, he seems to be singled out for the respect, courtesy and knowledge of film production which make him the best all around choice for this series. Moser has a real working knowledge of all aspects related to bringing about the best from any script. He has worked in front of and behind the camera as an actor and cinematographer. Also his input has been an asset to several up and coming directors and producers of future award winning independent productions. Mr. Moser is a key member and partner of the MDI team that without his contribution and support would not make things happen easily. Moser plays John Doe in A Business Day and The Vigilante.

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Shawn Wickens
Associate Producer/
First Assistant
Director



A member of the MDI production for nearly five years and from the start of the first film project, Twisted, Shawn brings a keen knowledge of multiple crew positions. Shawn has taken numerous writing courses, including those at the Second City Training Center and his first completed screenplay was a finalist at the 2002 Los Angeles International Horror/Thriller Film Festival (A.K.A. Shriekfest). He is also on the Board of Trustees for Independent Pictures which runs the Ohio Independent Film Festival and Market that had premiered several shorts directed by Shawn including John Doe's A Business Day which received 3.5 star review at FilmThreat.com and Drinking Games

When not helping out independent filmmakers on projects, or working on his own, Shawn works as a director, editor, camera operator for the City of Amherst's Public Access Station. There, he is the director of the WACC'Y Movie Show, which shows old, B&W monster and sci-fi movies interspersed with comedy bits and stand-up routines.

Brandon Harrison
Director of Photography

With a degree in architecture, always been fond in expressing his creativity through arts and design. Brandon started participating at the first 5 DP Workshop held 3 years ago. As a professional photographer, he has expressed much interest in working in motion pictures. In 2000, Harrison was working under the wings of Robert Banks and was one of the instrumental key grip and assistant camera for many of Banks shorts and films. In 2001, he joined Independent Pictures as a board



member and helped in creating many programs that dedicate the freedom of expression through media art. Harrison had worked with Wu in numerous video production including co-chaired the first fund raising event Summer Crush, on

July 30, 2002 with over 400 participants and media coverage. Harrison is one of the two main MDI team members that Wu and Moser strongly rely on. Harrison was the key grip/DP for the 2nd unit team during Warped Boxes shoot and he is also the director of photography for Wu's John Doe's One Time, the John Doe 3rd installment.

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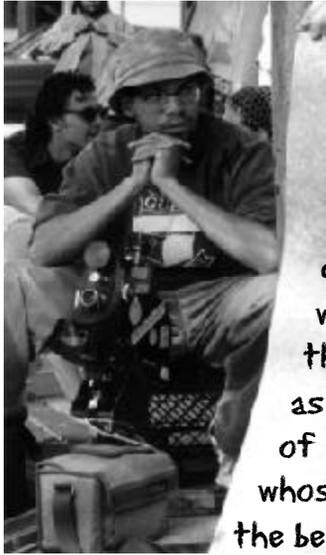
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Robert Banks Jr.
Cinematography
Consultant

Robert has been working in the real of experimental cinema and photography with such vigor and quality that he has become known as one of the leading talents of this medium in Cleveland whose work is underlined with the belief that film is the extension of photography.

Robert utilizes classic method of film manipulation to bring forth a vivid display of film loops and film tests involving a nude figure, sculptures, oil paints, and clay. The result is a high energy stop motion montage which complements the entire exhibition.

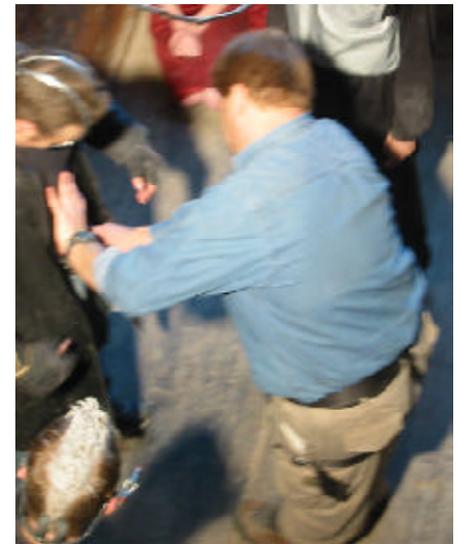
It is hoped by Robert that people will come to a better understanding of the ideas in his work in that cinema is indeed an extension of photography.

Robert directed the 2nd version of The Chase in 16mm reversal film stock to experiment the display of cinematography differences and comparing the final products between two visual format: digital and film.

Andrew Sokol
Fight Choreographer/Safety Director

Andrew Sokol has been teaching Taekwondo, Judo and Hapkido since 1982 at numerous locations around Cleveland, including the Case Western Reserve University, Kim's Martial Arts Schools in North Ridgeville and Fairview Park, to name a few. He was one of the founder for the Miami University Korean Martial Arts Society in Oxford, Ohio. Andrew Sokol was an instrumental key member to help made Han Wei National Tournament a success from 1995-1998 that was held at Cleveland

State University. Andrew Sokol also had done many demonstration and workshops on self-defense and the Korean martial arts. Andrew first involved with HayWire feature film produced by



Johnny Wu and later by Wu's request, he helped in The Chase as Fight Choreographer/Safety Director plus also starring at Robert Banks' version of The Chase.

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C. M. Holtwick
Storyboard/Grip

C.M. Holtwick is an up and coming filmmaker in the Cleveland area. The Chase is the second project that C.M. has worked on with MDI along with John Doe 3. He has gripped other local Cleveland productions such as Dave Karges' Ghost Tour and John Baumgartner's Prom. Although C.M. is always toying around with new ideas and concepts for various films, he steadily works as the webmaster at the Chronicle Telegram in Elyria, Ohio. Aside from his experience with the internet and film, C.M. spends much of his free time working in photography, digital imaging, and design. For more information about C.M. Holtwick and his work visit his ever changing website at <http://www.fountaingeo.com>.

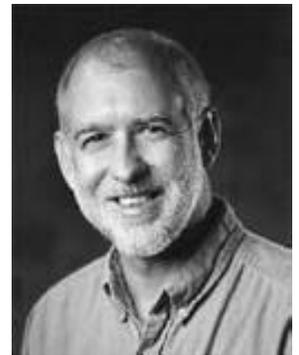
Tom Luhtala
FX Makeup

Tom Luhtala's love of film and art is the driving force behind Cleveland FX. While huge budget movies are fine for the most part, they are driven by money and sadly, too few offer anything worthy of \$8 a ticket. Independent films offer a much better opportunity for the artist to convey his vision and story unmolested to the audience. To be able to do this the producer and director

must have access to high quality special effects, and most importantly they have to be able to afford them, that's where Cleveland FX comes in. Offering high quality special effects at an affordable price Cleveland FX hopes to serve those wanting to make their vision a reality in the Cleveland area. It doesn't matter if it's a student film, a short, digital, or a feature. Check out his website at www.clevelandfx.com

William Johns
Visual FX

Bill is a Cleveland area writer, producer, and director, who says he 'toys' with Special FX. Having created a medalion prop and a scene that looks like a furry creature being blown away for his award winning short film, "We Have Your Daughter", he offered to help on "The Chase" by removing our fight scene wires. Though he only used Adobe After FX and Photoshop for this job, he's also used Lightwave 3D with eerie success in another short film called, "Too Good to be True", which is available for viewing at www.TriggerStreet.com.



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“We’ll fix it in post”



Those four little words (and one contraction) strike fear in the hearts of CGI artists and FX animators everywhere, and now I know why. Although many things cannot be erased on the set and require special FX, there are some things that would take more time than the producer or director can afford at that moment, so they opt for post production FX. Not long ago, it was called rotoscoping and it required that prints be made of every single frame of film for each affected scene. The prints were then retouched using inks and bleach and then re-photographed back to film. This process resembled the old flip books, because artists literally had to flip through their photos so they could see the motion and be able to tell if the rotoscoped effect worked. I’ll admit that today it’s a lot easier, but still very time consuming.

I saw Johnny Wu’s short film “The Chase” in it’s “unaffected” stage and naively mentioned I could take the wires out... “How hard could it be,” I thought. Well, my first attempt sucked. (I used Adobe AfterFX, so if

you’re not familiar with it, you might get a little lost and I apologize, but I get lost in it too.) I started by laying the original clip on the timeline, duplicating it, and then creating a mask on the top clip that surrounded the rope as closely as I could get. I then reversed the mask, so that where the rope was, there was now a hole. Then I just moved the bottom clip a few pixels to the right and the rope was gone. However, when played back, instead of a rope, there was now a Predator-like stutter that was just as distracting.

I started over by first finding a few frames that revealed most of the background. Then by compositing in Adobe Photoshop, I was able to recreate the whole background sans rope and actors. This background plate would then be used underneath the original clip to bleed through to. Now, in a couple of the shots the camera was not locked down, so I had to place my plate above the clip, set it’s transparency to half, and then ‘track’ the motion of the clip below it. This sometimes meant rotating, and



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so it helped that there were a couple of good rivets or marks on the floor that were clear enough to line up the plate. Once the motion was tracked, I could play it and adjust it until you couldn't notice that there was a stationary background on top of the moving one. With that done, I returned the opacity to 100% and placed the background plate below the original clip. Now my original rope mask would show the background plate where the rope was. This worked for anytime the rope was only on the background and was not interfering with the action.

In one particularly nasty scene (FX-wise), there was a rope, brightly lit and running right across the actor's face and arms. However, since he moved during the shot, the new background plate would only work on... well, ...the background, so I had to come up with something else for his body parts. I began, by once again taking a couple of representative frames into Photoshop and creating a 'face brush' and two 'arm brushes' with the rope removed (this was done by just painting out the rope like any artist). These brush elements were then imported into AfterFX and laid in place over the original clip. Again, transparency was used to line up the elements so that they tracked his

movements under the rope and then a mask was used on each element to isolate the rope. The transparency was reset to 100%, the masks were reversed and the rope disappeared. These moving elements under the rope are what really took the most time, so for what would have taken an extra hour on the set to MOVE, required 20 hours in the computer to RE-move.

Finally, where the bright red harness was visible, I had to take each frame into Photoshop and paint it out, no tricks, no digital magic, just cuttin' and pastin' little pieces of his jeans into the red areas. The only thing you want to remember is to try and take the same pasties from the same areas in every frame, otherwise the 'painting' will look animated when played back. The same single frame painting technique was used where the actor's shadow (with rope) met the un-rope, un-shadowed background.

All in all, it was quite a challenge, and if you're looking for it, you can see the plates and the strange contortions of his face, but in context, at realtime, it's not bad. You're welcome to email me with questions or comments at cinevid@yahoo.com - Bill Johns



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