

PAVILION



A FILM BY TIM SUTTON



synopsis

Max, a quietly troubled 15 year-old, leaves his lakeside town to live with his father on the sun-blasted fringe of suburban Arizona.

As the film drifts through endless summer days, the story is transformed through a succession of interrelated characters. What begins in a calm, lush, safe environment ends in a drastic, frayed confusion.

PAVILION holds its WORLD PREMIERE at *SXSW Film Festival* March 9-17 in Austin, TX

OFFICIAL
SELECTION

SXSW
FILM FESTIVAL

2012

WORLD
PREMIERE

SXSW
FILM FESTIVAL

2012



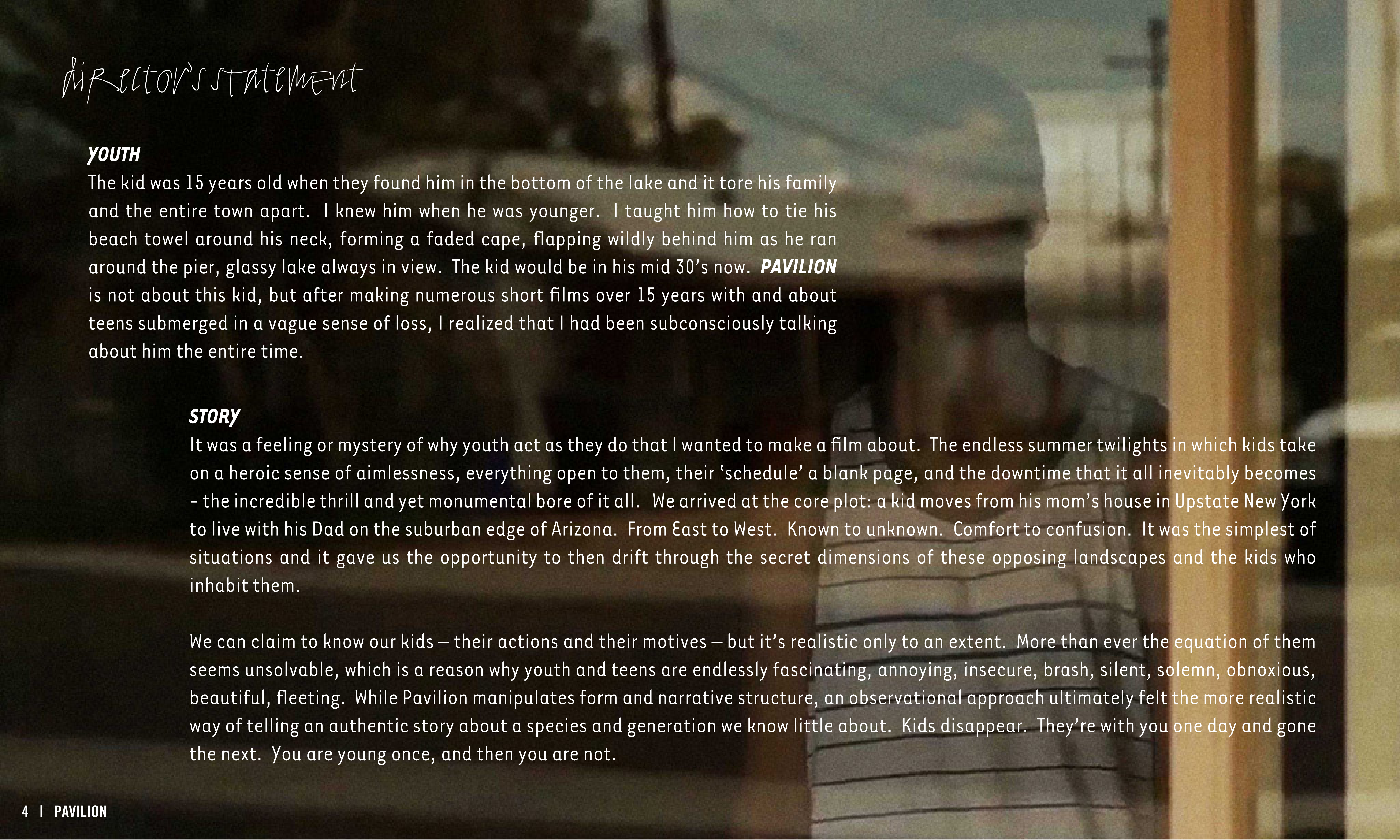


About the film

In the spirit of award-winning independent films *Ballast*, *George Washington*, *Elephant*, and *Putty Hill*, **PAVILION** speaks an original artistic cinematic language, engaging the viewer in a deep and ethereal world. Beautiful, but not easy, the film offers a challenging story while envisioning an innocent way of life coming apart at the seams, constructing an indelible image of the enigma of youth.

PAVILION is one of ten films by first time directors accepted into IFP's 2011 Narrative Lab and the director, Tim Sutton, was recently one of 25 filmmakers selected by the *Film Society of Lincoln Center* to participate in the *Emerging Visions Conference* that took place during this year's New York Film Festival.

PAVILION runs 72 minutes, with cinematography by Chris Dapkins (Tribeca FF '11 for *Swell Season*), edited by *Emmy Award* winner Seth Bomse, with an original score by Sam Prekop of the *Sea and Cake*, and digital design by Caspar Newbolt & *Version Industries*.



Director's Statement

YOUTH

The kid was 15 years old when they found him in the bottom of the lake and it tore his family and the entire town apart. I knew him when he was younger. I taught him how to tie his beach towel around his neck, forming a faded cape, flapping wildly behind him as he ran around the pier, glassy lake always in view. The kid would be in his mid 30's now. **PAVILION** is not about this kid, but after making numerous short films over 15 years with and about teens submerged in a vague sense of loss, I realized that I had been subconsciously talking about him the entire time.

STORY

It was a feeling or mystery of why youth act as they do that I wanted to make a film about. The endless summer twilights in which kids take on a heroic sense of aimlessness, everything open to them, their 'schedule' a blank page, and the downtime that it all inevitably becomes – the incredible thrill and yet monumental bore of it all. We arrived at the core plot: a kid moves from his mom's house in Upstate New York to live with his Dad on the suburban edge of Arizona. From East to West. Known to unknown. Comfort to confusion. It was the simplest of situations and it gave us the opportunity to then drift through the secret dimensions of these opposing landscapes and the kids who inhabit them.

We can claim to know our kids – their actions and their motives – but it's realistic only to an extent. More than ever the equation of them seems unsolvable, which is a reason why youth and teens are endlessly fascinating, annoying, insecure, brash, silent, solemn, obnoxious, beautiful, fleeting. While Pavilion manipulates form and narrative structure, an observational approach ultimately felt the more realistic way of telling an authentic story about a species and generation we know little about. Kids disappear. They're with you one day and gone the next. You are young once, and then you are not.

STYLE

The film was constructed as two visual environments: Upstate New York, lush and green and watery and Arizona as open, dry and alien on the edge of the American psyche.

Cinematically, the first half is Todd Haynes' *Safe* on quaaludes, without the sickness – a floating, searching camera that conserves its energy, exposing typical surroundings as ethereal in meaning and beauty. Arizona is like the Maysles Brothers' *Gimme Shelter* with a frayed edge, without leaning too forward into verite.

PAVILION is a film in which moments are what tie the film together and comprehension of the story – enjoyment of the experience, really – comes more from giving in to the rhythm of the film rather than transcribing the information. Our goal was to artfully offer specific lenses into a world that would engage the viewer in a personal experience with the film, giving them time and space to decipher what it means to them, without over-dictating the terms.

VOID

The making of the film was submerged in an almost rapturous sense of coincidence and chance, and of the many stories, none come close to this: we were shooting on the street upstate when my sound guy greeted a young man he randomly knew. He looked familiar to me. We were introduced. But I already knew him. He was the little brother of the kid who had died years before, the seed of it all. He was in his late 20s now but a toddler when it had happened and so possessed an entirely unique experience to the rest of his family, the town, history.

The night before our final day of shooting, he invited us to a bonfire on some land behind his house. We were all exhausted but aglow with the expectation of the next day and how it would all end, and talked for hours under a full moon, soothed by the enormous fire. There was a brief moment when the world was hushed and seemed at peace and I felt as if we, all of us, were reaching through something. Going past the film into a soulful void both simple and completely impossible. While he and I said our goodbyes, we hugged for a long time.

'I knew your brother,' I almost couldn't get the words out.
'I know,' he replied, then whispered, 'I understand what you're doing.'

The next day we finished the film in a gentle wave of calm I will never forget and, quite possibly, will never feel again.



team BIOS

TIM SUTTON

Tim is a filmmaker, educator and founding director of Video Kid Brooklyn, a media arts workshop for New York City Youth. His film, **PAVILION**, is one of ten films by first time directors accepted into *IFP's 2011 Narrative Lab* and *Film Society of Lincoln Center's 2011 Emerging Visions Conference*. A former Film Art Director at *Getty Images*, Tim lives in Brooklyn with his wife and two young sons.

SETH BOMSE

Seth is a freelance documentary editor based in New York City. He has edited films for the award-winning PBS series *Frontline*, as well as *The American Experience*. He worked on the critically acclaimed PBS series *The Mysterious Human Heart*. In 2007, he was co-writer and editor for *Frontline's* four-part series *News War*. He lives with his wife and children in Brooklyn.

CHRIS DAPKINS

Chris participated in the *Tribeca / Marrakech Filmmaker Exchange* with Martin Scorsese and Abbas Kiarostami in Marrakech, Morocco in 2005. He is the Director of Photography of *Knife Point* (Sundance '09) and co-director of *The Swell Season* (Tribeca FF '10) featuring Glen Hansard and Markéta Irglová.



SAM PREKOP

A longtime pillar in the Chicago underground community, Sam Prekop first gained renown at the helm of *Shrimp Boat* before becoming the leader of the *Sea and Cake*, whose fusion of styles both in and out of rock was both creative and experimental while remaining highly listenable, recording under the *Thrill Jockey Records* label. A renowned visual artist as well as musician, **PAVILION** is Sam's first original score.

CASPAR NEWBOLT

Caspar co-founded his agency *Version Industries* in 2003 when he was 23. He has remained creative director and lead designer for the company since its inception producing websites, printwork and video pieces for clients like *Daft Punk*, *Louis CK*, *Richard Branson*, *Jennifer Lopez*, *Disney*, *Saatchi + Saatchi*, *Topspin* and *Louis Vuitton*. Caspar spends his free time art directing for bands such as *The Protomen*, *65daysofstatic*, *Makeup and Vanity Set*, *Big Black Delta* and *SONOIO*.

cast and CREW credits

WRITTEN AND DIRECTED BY

Tim Sutton

CINEMATOGRAPHY

Chris Dapkins

EDITOR

Seth Bomse

SCORE

Sam Prekop

EXECUTIVE PRODUCERS

Simon Mikhailovich and Russ Brownback

PRODUCED BY

Tim Sutton

DIGITAL DESIGN

Version Industries/Caspar Newbolt

LOCATION SOUND

Josh Neal and Dale Bigale

PRODUCTION MANAGERS

Timothy Eden and Susie Johnson

SWING

Rand Rosenberg

LOCATIONS SCOUT (AZ)

'Chaps'

PRODUCTION ASSISTANTS

Heather Kor and Andrew Dain

POST PRODUCTION ASSISTANCE

See Think Films

SYNCH

Luke Meyer and Ethan Palmer

MIX

Tom Paul/Gigantic Post

With assistance from

IFP

PRODUCTION CONSULTANT & LEGAL

Gray Krauss Des Rochers

INTERNS

Zach, Theo, Eli, Sabine

A person wearing a red t-shirt and a yellow hard hat is shown in profile, lighting a firework. The firework is exploding in the air, creating a large, bright, orange and yellow plume of light and sparks against a dark blue night sky. The person is holding a lit fuse in their right hand. The background is slightly blurred, showing a fence and some distant lights.

CAST

Max Schaffner

Zach Cali

Cody Hamric

Addie Bartlet

Aaron Buyea

Levi Dustin

Mary Waters

Bruce Schaffner

Tammie Miller

Steven Heylinger

Eric Ament

Brittany Clarich

Alyssia Vandermolen

Renee Cali

Charlie McDonald

Jourdin Wilson

Sean Ament

Kole Kempton

Kyle Norgeson

Aaron Jordan

Zach Suprak

Morgan Kirk

Matt Kirk

Regan Moore

Catherine Taylor

Alex Mistal

Kyle Morris

Mariah Horner

Jaren South

Christopher Brown

Hannah Chanatry

SK Glass



WITH LOVE

Deirdre McMennamin
Jenny Carchman
Gaby Hoffman
Bettina Richards

Kelli Googin
Steven Googin
Cynthia Sutton
Barbara Bartlett

Special thanks
Jesse Drucker
Noah David Smith
Andrew Neel
Sorel Ahfeld

Jamie Divenere
Robert Pascale
Robert Pepper
Sarah Foster

Amy Dotson
Joana Vincente
Rose Vincelli
Dan Schoenbrun
Milton Tabbot

Matthew Porterfield
Benj Hewitt
Elisabeth Holm
Thrill Jockey Records

Shot on location in and around Cazenovia NY and Chandler AZ
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