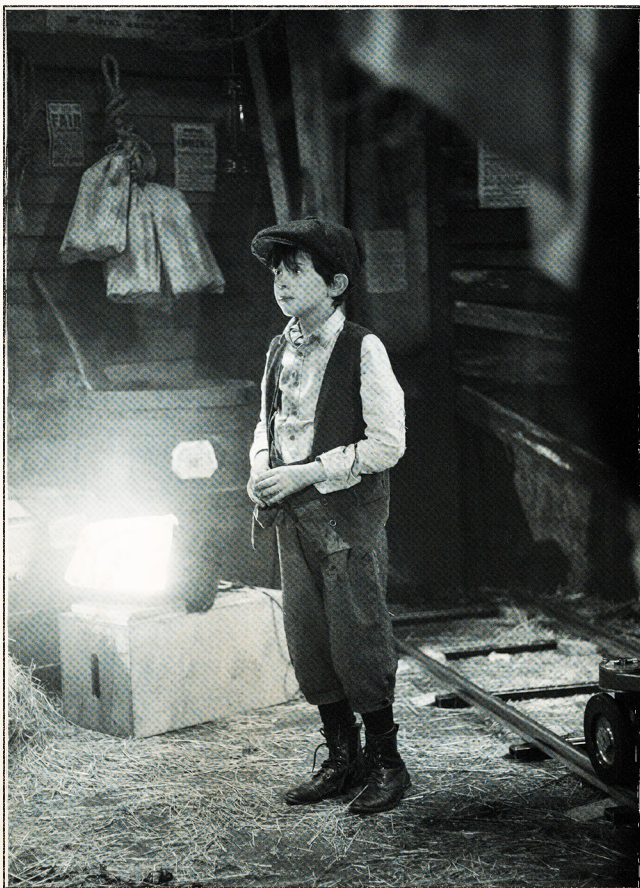


BUILDING THE WORLD BEHIND THE SECRET BOX

G.S. LEITGEB ABOUT THE PROCESS OF CREATION - 'To go into great detail during the process of writing & development was vital for the creation of an authentic and widespread world. It doesn't end with the characters and stages. Fictional bodies, organisations and objects needed their own branding and identity - such as the 'Peltzer Publishing Group', a fictional distribution company that runs a newspaper and is in cahoots with the secret Can Society. Or the company Straussman Werke GmbH, which deals with all kinds of scientific gadgets and provides the equipment for The KTC® Time Jumper Programme. When building a timeline from 1600 towards 1985, all of these things needed to be thought through to finally connect them with the events happening in The Secret Box.



The biggest challenge certainly was the long process of development, which spread over 4 years. It felt like working on a big budget feature, or a show where stamina and a lot of drive are needed. Right from the start, we had to build four different budget pools to tackle this trilogy with all its moving parts - which is tricky to greenlight when the final product is scattered into different cross-media pieces. Unusual for other short film productions, the biggest chunk of 'The Secret Box's budget was spent on development, design and conception, to get a handle on the world before finally moving into production.

At some point, the production had to be postponed for about 4 months because of an increase in budget as well as facing unavailability of certain key-crew members. And because I had a special season of the year in



mind for our vibe and look, we had to wait another 7 months before we could go into principal photography. Luckily this additional year of development led to major improvements of our large-scale world, where additional plot-devices were added into our story, such as The KTC® Time Jumper Program - which was a real game-changer here.

In its entirety the making of The Secret Box involved around 60 international Creatives plus 20 additional heads who worked as consultants in the back. For such a short format entertainment, which is as complex as it is new, with all its different media-channels and story-parts, that is a lot of people to be held together. On top of this, you constantly have to keep an eye on not losing focus of 'the bigger picture'.

G.S. LEITGEB ON WORKING WITH THE CAST

Right from the early days of development on, I wanted to build a cast that feels like a well-oiled ensemble machinery of professional and well-versed actors. A cast that would resemble the image of a carefully composed painting when lined up together in one single shot.

Casting our lead - the 7-year-old *Codie 'Paperboy' Basket* - was one of the things I wanted to tick off early. Right after meeting *Senan Jennings* for the first time, I was amazed about all the questions he asked in regard to the script and his character. Having had worked previously with Aidan Gillen and BBC, he already knew about the Ins and Outs for staging a scene. He is the first 8-year-old boy I've met who you could say is a bit of an eccentric. Which reminded me slightly of myself, when he asked questions not even seasoned actors would think about. One Sunday we met Senan and his family to visit a museum. When we passed by the gift-shop, he pointed to a book cover and said: 'Ah Frida Kahlo!' Curious, I asked if he knew more about her, and



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SB-CH3-PS005
Shot by Director of Photography Ciaran Kavanagh



KTC®UNIVERSE & PELTZER PUBLISHING PRESENT SENAN JENNINGS & DEGNAN GERAGHTY IN A G.S. LEITGEB ENTERTAINMENT PIECE 'THE SECRET BOX' WHICH ALSO STARS DESMOND EASTWOOD, CHARLIE HUGHES, JONATHAN FRENCH & WESLEY O'DUINN. CREATIVE PRODUCER IS G.S. LEITGEB ALONG WITH PRODUCER JAMES FAGAN, CO-PRODUCER JULIA STIPSITS AND EXECUTIVE PRODUCER KURT KOZINA.



he explained to me that she was a painter who lost her leg, and that he had read about her in a book. It startled me that an 8-year-old boy showed so much interest in so many things.

I asked myself the question: what happens when you combine a young eccentric, innocent talent like Senan with a chubby funny Bob Hoskins type of guy. I finally found Codie's counter-part in *Degnan Geraghty*, who would step into the shoes of old adventurer *Abe T. Huxley*. I had known Degnan from one or two other shorts I had seen. He's got the aura of this well experienced, kind grandfather, paired with a very healthy sense of humour and an exceptional 'Father Christmas' beard. Unfortunately, he had to lose his beard for a show he was doing prior to *The Secret Box*. But lucky for us, we had enough time in pre-production for his beard to grow back into pretty good shape.

At the first glance, actor *Desmond Eastwood* seems pretty straight forward and a regular-type of a young man. But when you dig deeper, you realise that he's got a lot of potential for character-acting. I've seen a couple of scenes where he delivered wonderfully weird and spooky performances - like the typical loner who could either be a confused killer or a clumsy nerd. Both of these elements were a really good fit for our antagonist *Dedalus Spinnet*. On set, the moment when he yelled into Codie Basket's face during his close up, was perfect!

In some of his performances on stage and TV, *Charlie Hughes* mimes some real rough characters - which initially I had in mind for the oldest one of the three Keegans. I've seen Charlie in a solo performance, where he single-handedly managed to capture the audience for about 45 minutes - ranting, raving and shouting with a high level of energy. But with Charlie, there's something else that lies underneath the surface, that you only spot when you meet him offstage. Underneath the surface, he carries something fragile and very calm - which brings an ideal counterweight to his roughneck side and prevents his performance from being flat or on the nose.

Johnny French was suggested to us by our Production Designer Damian, who knew Johnny from a previous feature film he designed. I remember when we were sitting in Damian's car driving home after collecting a parachute-prop, and he played me a Voice Over from his phone that sounded pretty much like one of Matthew McConaughey's gritty characters - daring, rough but also fresh. This was Johnny French, impersonating McConaughey. Even though we didn't go for the American accent in the end, Johnny French was the right fit for the young hot-headed dockworker *Jimmy Keegan*.

Wesley O'Duinn, who also portrays one of the Keegan brothers, was the first one who got on board of the cast, and who assisted in the role of a casting director. Like



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so many other filmmakers in Ireland, he wears a lot of hats. Having trained as an actor, teaching acting classes for kids, and being a short film producer himself, he quickly came up with a potential casting line-up. It 知 his slightly chaotic and confused attitude, which makes his performance funny and energetic - it was perfectly suitable for the somewhat exaggerated slapstick style we were aiming for.



G.S. LEITGEB ON HIS TEAM OF KTC® TIME JUMPERS - Corporate Identity & Branding: The very first step of collaboration in 2015 was fleshing out the world's general vibe & style - by showing some early designs to established designers. We landed on an authentic late 60s/early 70s corporate design mixed with playful retro-toy package elements for the KTC® branding. But under the surface we kept significant shapes and symbols alive with its origins tied to the 18th century, which we used for the more ancient Can Society documents.



The final branding of the entire world contained about 15 different corporate bodies and 70 different logos and layouts, that - when narrowed down - all had to lead to three main identities: KTC®, The Can Society and The Fabula Institute.

Key-illustrator Thomas Moor was experimenting with

different drawing techniques, ending on a Rockwell-type of style for the 4K KTC® Universe Ident. Manuel Matuzovic, our User Interface programmer began with the early concepts for the interactive online chapter II - Graphic Novel.

With Creative Studio KTC®Slingshot and Advertising Agency KTC®Soapbox overseeing the overall Creative Production of The Secret Box Trilogy, Irish Producer James Fagan was brought in alongside Co-Producer Julia Stipsits and Executive Producer Kurt Kozina. Having produced shorts such as Land of Winter or the Timely Gift, KTC® was lucky to see J. Fagan getting involved in the Motion Picture Chapters I & III of The Secret Box Trilogy.

Production Design & Set Construction:

In early 2018, when screenplay and concept reached the level of a proper shooting draft, we were able to set up a first breakdown. I handed all my sketches and design-drafts to our Production Designer Damian, who's quite routined when it comes to Victorian period designs and who had worked on shows such as Penny Dreadful. Knowing from the get-go, that The Secret Box will be a tough nut to crack talking Production Design and Set Constructions, he pulled a number of high skilled art department talents out of our international KTC® Network - lucky to win Art Director Tom Tierney (Into The Badlands), Props Buyer Margot Cullen (Nightflyers) and Jody Ferguson (Penny Dreadful) for Standby Props, along with Aline Leonello (Black Mirror) and model maker Mark Maher (The Hobbit).

Getting a handle on Chapter I - The Incident, which is set in the 80s, seemed easy compared to the 1885 smugglers dock for Chapter III. But the funny thing is that the props and settings that appear to be hard to achieve, always turn out to be easily handled and that its the tiny things that are suddenly tough to turn around. In the end a simple kids room was the hardest one to be set up and the last thing on our list we were able to greenlight - compared to a plane-crashsite and a Smugglers Dock.

There's a funny story to the parachute prop that goes with the Cargo Boxes seen on Chapter I. Because of a terrible accident a few years back in Ireland, when a rented parachute was used on a film-set to jump off a cliff - leading to someone's death - no one in Ireland was comfortable renting out any of those. So one of the parachute associations offered us to simply buy the parachute from them for the gigantic price of 2 Euros - to bring it back later, so they may buy it back from us

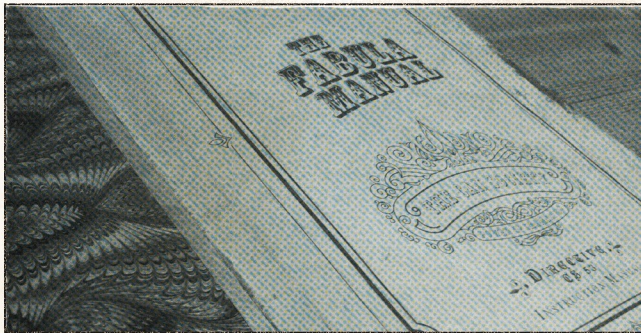


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again. Whatever would be done with this parachute wouldn't concern them and they wouldn't be liable for its usage. It's these ways of dealing with such regulations, that you find only in smaller countries or communities.

Boxes to be built and Buttons to be pushed! - Figuring out the design of our main-prop - the Secret Box - for the smugglers dock seen in Rise of The Paperboy, was definitely one of our main-tasks. I remember Tom Tierney spending a couple of weeks juggling around with different ideas about how to construct the buttons. They needed to be pushed in and back out quick and easy, to reset the mechanism when shooting numerous takes. And they needed to fit the 1800 period. In the end he came up with a hidden magnet-system. Hell, even the sound that these buttons made was amazing.

The first time walking into the studio-space, the entire area was completely unfinished. It didn't look like we were be able to build and shoot a Victorian Landing Dock in such a place. But the owner Andrew W. Doherty managed to set this whole space up within three weeks, so Damian and his Art Department were able to move in and begin construction. They've done a magnificent job turning an industrial floor into a victorian smugglers dock in only a week. But the final touch up certainly came with the works of ageing and dressing. I remember the nasty smell the moment we threw the collected seaweed onto the box. It looked as real as it smelled awful. Damian's reaction caught on the Behind the Scenes Material is priceless.



A glimpse into The Fabula Manual. - We only spot about two or three pages of this hero-book in The Rise of Paperboy, but I can reveal now, that there were about 30 fully written and layouted pages designed for this prop, to be printed and published as a collectible prop for our fanbase at some point in time. So be sure to keep an eye out for the mysterious 'Fabula Manual'.

While shooting on the smugglers dock main stage, producer James Fagan kindly suggested to set up some heaters, because it got really cold, even inside the studio space. So cold that we could actually see our chill

breaths. Unfortunately for our crew & cast they never got to hear of James' idea, because I had to turn down his warm commodities of comfort. Having the chill breaths coming out of our character's mouths during our shots, created a great atmosphere, which helped break the feeling of being on a stage.

Designing the Characters - If you're going the long way to design an entire victorian stage from scratch, you can't make compromises when it comes to your character design. Costume Designer Sara Ben-Abdallah, Key Make Up Artist Audrey B. Corrigan and Hair Artist Wai-Hair Healy, managed to turn our 6 actors into proper victorian characters. Dealing with additional hair and beard elements, we decided to go for real hair, which is always tough when operating with a short-film budget. Also in regards of our costumes we wanted them properly aged and altered, to make it look less of a 'costume'. Me in person, I'm not a big fan of simply looking for actors whom appearances just match the looks of your character. It's mainly about attitude and the inner self of actors, that I'm focusing on. The actual appearance can be completely altered by a well trained Character Department in a way it matches the vision of the script, as I'm a big believer of the art departments craft.



Scoring The Secret Box & Creating the KTC® Jingle - Fleshing out the score elements with composer Patrick O'Connor was really inspiring as we dug our way through all the details and passages which had to hit certain marks within just seconds. Already during the process of pre-production we've decided to go into a very traditional Williams'-Silvestri kind of direction. The overall score in both Secret Box Motion Pictures is constantly present and we wanted to construct a piece of music that you could listen to from start to finish for the entire amount of about 10 min. running time, instead of breaking it down into separate segments. So our biggest challenge was to figure out the right timing,



to be in harmony with dialogue, sound design and the movement of actors, objects and camera. I think we've created a nice piece of nostalgic music for those who would be familiar to 80s & 90s movie classics.

Can we please just lock the picture!? - Editor Markus Hautz was quite keen on locking down the picture for our film edit, which actually is an editors job anyway, to push for a picture lock to avoid slipping into chaos. But Thomas our Sound Designer, Pat our composer and me wanted to have a bit more leeway, to test out how the arranged Sound Design and the composed score-drafts would fit with the image. We wanted to have the luxury to let the sound dictate the visual elements at some stages, to focus on the overall emotion that is created by all the different sources that would hit our audience. At the end, we've only created a tiny bit of chaos, but the fact that we've had enough time to experiment with score and sound design, improved the overall outcome. I'm sorry Markus ;).

Creating Chapter II: Welcome to KTC®. - Creating the User Interface for the interactive Online Graphic Novel took a lot of time, as our Front-End Developer Manuel Matuzovic and I wanted to make it available for Smartphone, Tablet and Desktop. On and off for the duration of 1 1/2 years, we were working on the designs for the gameplay, to figure out how to embed the story and all the playful details, without loosing the attention of an audience, when finally experiencing it.



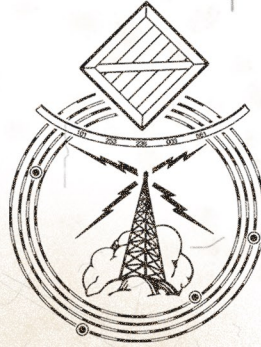
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ROLLING CREDITS

THE SECRET BOX

THE RISE OF PAPERBOY

JOIN THE ADVENTURE...



based on

TRUE TRUE EVENTS DOCUMENTED IN
THE FABULA DIVISION 8 FIELD REPORTS



*a G.S. Leitgeb Entertainment Piece
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 PRODUCER JAMES FAGAN
 CO-PRODUCER JULIA STIPSITS
 EXECUTIVE PRODUCER KURT KOZINA

PRODUCTION DESIGNER DAMIAN DRAVEN

DIRECTOR OF PHOTOGRAPHY CIARAN KAVANAGH

ORIGINAL SOUNDTRACK COMPOSER PATRICK O'CONNOR

FILM EDITOR MARKUS HAUTZ

STARRING

CODIE 'PAPERBOY' BASKET • SENAN JENNINGS
 ABE T. HUXLEY • DEGNAN GERAGHTY
 DEDALUS SPINNET • DESMOND EASTWOOD
 MANUS KEEGAN • CHARLIE HUGHES
 JIMMY KEEGAN • JONATHAN FRENCH
 HEDLEY KEEGAN • WESLEY O'DUINN

CAR DRIVER • MAREK LASKOWSKI



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 2ND ASSISTANT DIRECTOR / SCRIPT REBECCA STEPHENSON
 PRODUCTION ASSISTANT ALEX RYAN

ART DIRECTOR TOM TIERNEY
 ASSISTANT ART DIRECTOR ALINE LEONELLO
 PROPS BUYER MARGOT CULLEN
 STANDBY PROPS JODIE FERGUSON
 SET DRESSING / CONSTRUCTIONS JAMES FARRELL
 DUALTA MAC EOGHAN
 ADDITIONAL CONSTRUCTION WORK STEPHEN MCMANUS
 FRANK PRENDERGAST

MODEL MAKER MARK MAHER
 GRAPHICS SUPERVISOR KTC® SLINGSHOT
 3D MODEL CONCEPT ANDREAS FITZINGER

ON-SET SOUND RECORDIST /
 ADDITIONAL RECORDINGS GREGORY BURROWES
 MIXER FLYNN WIESENBERGER
 SOUND DESIGN & MIXING THOMAS VOGLREITER
 KTC® JINGLE COMPOSER PATRICK O'CONNOR
 KTC® JINGLE VOCALS SHÓNA LANIGAN
 KTC® JINGLE LYRICS G.S.LEITGEB

COSTUME DESIGNER SARA BEN-ABDALLAH
KEY MAKE UP ARTIST AUDREY B. CORRIGAN
HAIR STYLIST WAI-HAR HEALY

1ST ASSISTANT CAMERA J.J. SULLIVAN
2ND ASSISTANT CAMERA GOSIA ZUR
CAMERA TRAINEES SARAH DILLON
JAMES CULLOTY
DRONE OPERATOR ALBA FERNANDEZ

GAFFER MARK LAWLESS
KEY GRIP RICHIE EGAN
JOHN DUNNE
ASSISTANT DOLLY GRIP RORY CUNNINGHAM
BEST BOY CONOR QUINN
RIGGER CIAN MCCORMACK
PLAYBACK OPERATOR JACK PRENDERGAST

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G.S. LEITGEB

*THANKS
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