



CUTTING CORNERS

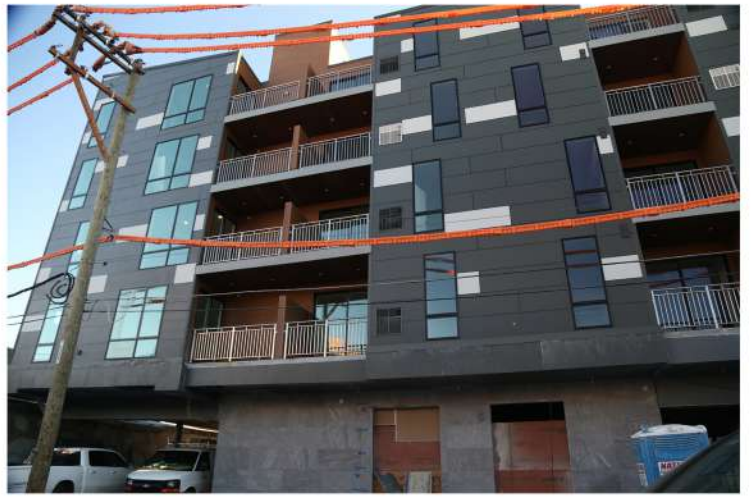
A FEATURE LENGTH DOCUMENTARY ABOUT THE CONSTRUCTION DESTRUCTION ACROSS AMERICA.

ATMOSPHERE / TONE, VISUAL STYLE AND AUDIENCE:

The atmosphere we are aiming for is an informative but also empathetic one. We want the audience to be engaged in the documentary. Our intended audience are residents of cities across America, and future homeowners. We hope that the interviews will give the audience an insight on what their experience was like first hand and give factual accounts of the devastation the developers have caused them. We would like to stick closely to traditional documentary conventions such as interviews, drone and ground footage, archival footage, news clips, artistic b-roll, narration, etc. From past experience in our last film, we know that our audience will be intrigued by the unfamiliarity of the content of the archival footage.

As for the color scheme, most of the buildings we shot are brick or neutral/contemporary colors with nothing too bright or harsh. By matching our color correction process to what we are filming, the consistency of colors will allow the audience's attention to flow methodically from one point to the next without being interrupted. Some of the movie tones we are inspired by are Children of Men, 1984, Saving Private Ryan, and Inception.





SOUND:

First and foremost, we are composing an original score for the film. The tone will be minimalistic: think Trent Reznor's soundtrack for *The Social Network*. During moments of heartbreak, we may implement solo instruments to emphasize the emotion felt by the characters. During moments of inspiration, it may become a more orchestral sound of joy. One of the things we noticed when filming, is the ambience of construction sites. The rumbling of excavators, the sound of water being sprayed, chatter from workers, jackhammers hitting the pavement, or drills and saws cutting through materials. We captured these sounds and plan on using them throughout the film in certain scenes to complement the soundtrack. We want to set a particular mood to keep the rhythm and pace moving accordingly as we take the audience on a roller coaster of various emotions: heartbreak, education, villainy, or revelation.

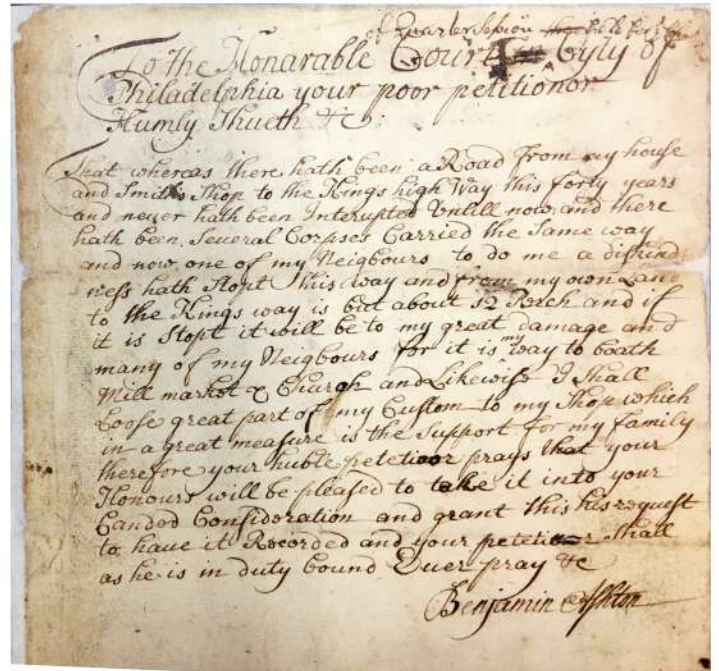
INTERVIEWS:

Following the rule of thirds, the interviewee tends to be placed on either the left or right of the shot and rarely (if ever) in the center. There is an option of whether the interviewer is in the frame of the video or not. We have decided to only have our interviewees in the shot. As a result, our interviewees will be facing/looking towards our interviewer and our shots will be from an angle. We also use a close up second camera at times to get a side angle of the interviewee. That angle also sometimes showed us a sign of revolt from interviewees when they turned their head aside in disgust. When possible, we took notice to each rooms' decor to add visual appeal to the scene.



ARCHIVAL FOOTAGE:

We will be using a range of archival footage and photos that we have access to from various city archives, and local historical societies. The footage and photos will be placed frequently throughout the documentary as we have many locations being highlighted. We want to keep the documentary visually engaging and not just have talking heads throughout the length of it. The audience will have a firm grip on the geographical locations of the areas that were hit hardest. By showing what the buildings looked like all the way back to the 1800s, the audience will be able to visually establish what the interviewee is talking about.



NARRATION:

The narrator tells the majority of the story. There are a great deal of statistics, data, historical facts, and other types of information that are needed in order to fill in the gaps. Our narrator will come in to segue the various chapters smoothly and with a clear path through the main arc of the story and each topic as well.

ANIMATION:

With some of the stories told by our interviewees, or by the narrator, there simply isn't enough footage to visually complement them besides b-roll and stock footage. This is where we want to have animations to reenact some scenes and sequences to add a bit of realism to the topics. This will give the audience a much clearer picture as to what took place during these moments.

FONTS:

For the title of the film we have gone with a bold yet simple font, and for the interviewee names and titles, we also went with something minimalistic. The film has a minimal look and feel to it, therefore we didn't want to distract the audience with fancy fonts.

CUTTING CORNERS - BEBAS NEUE

Jason Sherman - Helvetica Neue

CALL TO ACTION:

During our filming, we have been witness to the pain and heartbreak of many people. The goal of the film is to help people in the future avoid the same suffering they have gone through. The faces of the victims will be front and center as an example of what happens when city officials, real estate developers, investors, and greedy individuals try to make a quick buck and look the other way when the walls come crumbling down. We have been compiling a neverending supply of news articles that focus on our call to action, and will include them throughout the film. Here are just a handful of the hundreds we have found:

L&I inspector on collapsed Philadelphia building found dead

by Emily Babay, Philly.com staff, Posted: June 13, 2013



“This Was No Accident”

Seven people dead. Fourteen injured. Families crying for justice. Thanks to a broken city agency, it could all happen again.

by STEVE VOLK • 6/13/2013, 9:00 AM

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The Forgotten Victim of the Salvation Army Building Collapse

Ron Wagenhoffer, the Philadelphia L&I inspector who killed himself in the wake of the tragedy six years ago, deserves to be remembered.

by LIZ SPIKOL • 6/13/2013, 10:29 AM

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Building facade collapses on busy Manhattan street

By CLAYTON DUSE
NEW YORK DAILY NEWS | FEB. 19, 2020 AT 8:03 PM



The Philadelphia Inquirer

COLUMN

How the rise of the basement apartment explains Philadelphia's latest rash of housing collapses | Inga Saffron

Updated: August 16, 2019 - 5:00 AM

Inga Saffron | @IngaSaffron | isafron@inquirer.com



A Fishtown home was destroyed by sloppy construction next door. Now, the developer tied to the collapse is cashing out.

by Caitlin McCabe, Updated: July 22, 2019



PHILADELPHIA CITY • UNITED STATES
In booming Philadelphia neighborhoods, lead-poisoned soil is resurfacing
Breakneck construction has unearthed a toxic legacy, coating playgrounds and backyards with dangerous levels of lead dust
By Wendy Silverman, Barbara Akers, and Peter Parenti | Staff Writers
Philadelphia's lead is a hidden danger.



This Riverwards Facebook Group Is Keeping Philly Developers on Their Toes

The Riverwards L+I Coalition isn't your typical NIMBY gripe-fest.

by BRIAN HOWARD • 3/16/2020, 10:00 AM

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DIRECTOR:



Jason Sherman has always been a highly imaginative person since childhood. His passion and dedication to bring his ideas to life has shown in his work throughout the years. As an award-winning producer and director, his most recent film as director is “The King’s Highway”, which premiered at the Kimmel Center for Performing Arts, won audience choice award at the 2016 FirstGlance Film Festival, and was shown on WHYY/PBS in 2017 and 2018. Jason also engages with various communities through his nonprofit by hosting events, helping spread preservation awareness, and empowering communities to get involved in a variety of ways. Lastly, Jason has taught an entrepreneurship workshop at UPenn’s Wharton school of business, and was a featured guest on Fox’s Emmy award winning show Xploration Earth 2050.

PRODUCER:



Born to poor immigrants from Argentina and Poland, Venise Castaneda-Whitaker has always considered herself a rebel. From an early age she was taught to fight for what she believed in, despite opposition she might face. At the age of 14 she had her first experience as an activist by organizing against racism. When she was 17, Venise joined the grassroots movement ACTUP. This led her to get a degree in psychology with a minor in feminism and multicultural studies. Additionally, Venise volunteers on the Designer Advocacy Group of Philadelphia, and for Save Our Sites, a non-profit city-wide preservation network. After graduating the Citizens Planning Institute, she was appointed for a position in a City Council office in July of 2017, where she assists Philadelphians in the Council District with housing, real estate taxes, residential permit parking, vacant or abandoned buildings, street improvements, basic systems repair/weatherization grant, nuisance properties, utility assistance, starting a business, historic preservation, zoning and more. She has been nicknamed "the developer's nightmare," and "junkyard dog".

While filming this documentary, we have come across countless poorly managed construction sites like this one. As you can see, the foundation of the home next door is not being properly supported:



The noise from the chainsaw was unbearable to the residents of the attached house who were trying to work from home.



Some developers were doing demo work without permits and had huge dumpsters in the middle of the street. When we would get close to them to film the demo they would get quite violent with us. So we had to take to the air, where we could avoid their evil stares, and explosive tempers...



We even had to speak with the homeowner next door on his roof from fear of being targeted by the developer, had we done an interview on the street in front of his home.

Scenes of neighborhood disruption happen every day, with neighbors having to deal with the rubble, noise, dust, and possible collapse of their attached homes. Our producer can only look in disgust and make sure the proper permits are shown. In this case they were, although the demolition was being done poorly.



CONTACT AND SOCIAL:

We are very active on social media on a variety of platforms and several pages. With thousands of supporters and followers you can see that we have been in the trenches for years on several topics related to this film and its' initiatives.

We have also built a website for the film at CuttingCornersFilm.com

You are welcome to see the website for our previous film at KingsHighwayFilm.com

Here are two of our Facebook pages:

<https://www.facebook.com/groups/RiverWardsLandlCoalition>

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

Feel free to contact the director Jason Sherman at:

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