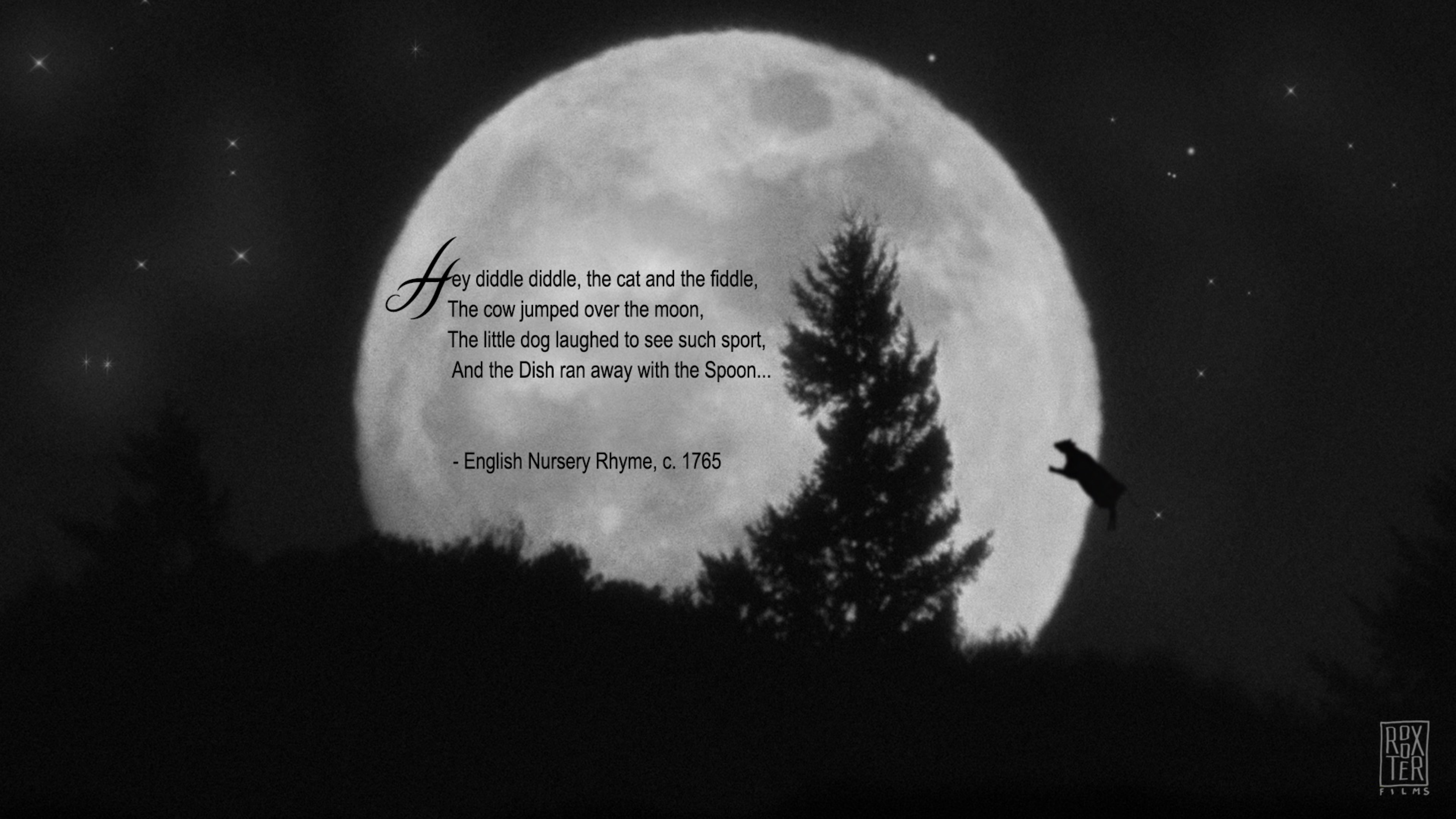


ROOXTER FILMS PRESENTS...

A “SPOON STORY”

STARRING DISH . SPOON .
& OTHER HOUSEHOLD ITEMS





Hey diddle diddle, the cat and the fiddle,
The cow jumped over the moon,
The little dog laughed to see such sport,
And the Dish ran away with the Spoon...

- English Nursery Rhyme, c. 1765



LOGLINE


After the Spoon runs away with the Dish, its happily ever after is shattered and it embarks on a journey to find solace amidst the shards of a broken heart.

GENRE

anthropomorphic drama | fantasy

SPECS

short film | live action | 10 minutes



“For the Spoon was too clumsy to piece it together,
that playing with China might not last forever.”

A black and white photograph of a kitchen scene. In the foreground, a glass is shattered into several sharp, jagged pieces. A spoon stands upright, its handle resting on the surface. To the right, a dark, cylindrical object, possibly a container or a small pot, is tipped over, spilling its contents. The background is dark and out of focus, showing more kitchen items like a jar and a bowl. The overall mood is somber and reflective.

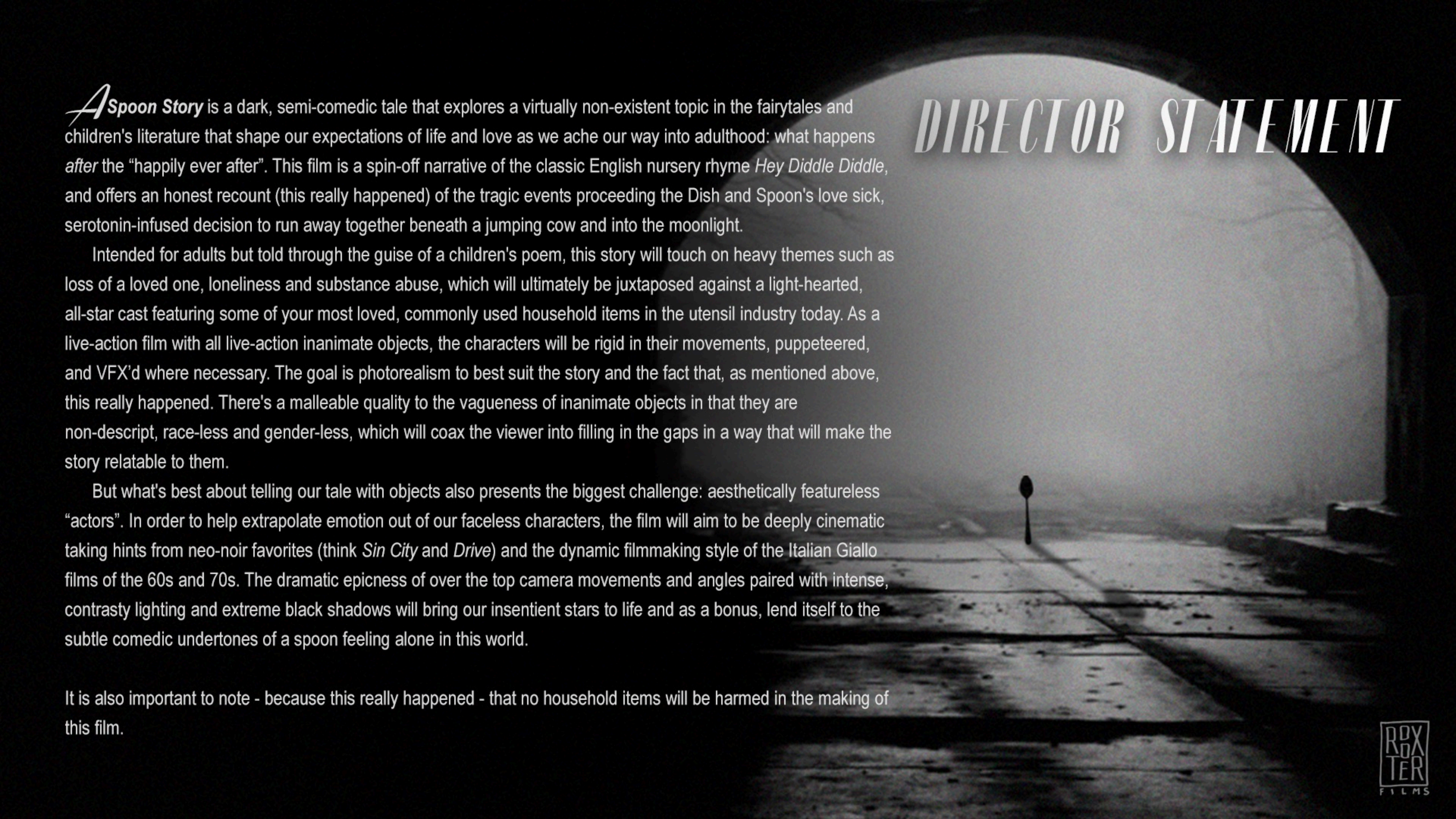
BRIEF SYNOPSIS

*A*fter the Dish ran away with the Spoon, neither could have predicted the tragedy that lurked at the edge of the kitchen table. When the Dish takes a fall, it isn't just the Spoon's heart that breaks. Alone for the first time without its other half, the Spoon jumps out of a world of coordinated table settings into one of mixed up chaos and characters. From a twisted magic act to a foreign restaurant, the Spoon's journey to run away from its grief only digs itself deeper into despair until eventually, it encounters an antique Compact Mirror who sees its pain and imparts wisdom on coping with loss.

What seemed in good light was quite inexact...



... and the Spoon found itself in a twisted magic act."



A Spoon Story is a dark, semi-comedic tale that explores a virtually non-existent topic in the fairytales and children's literature that shape our expectations of life and love as we ache our way into adulthood: what happens *after* the "happily ever after". This film is a spin-off narrative of the classic English nursery rhyme *Hey Diddle Diddle*, and offers an honest recount (this really happened) of the tragic events proceeding the Dish and Spoon's love sick, serotonin-infused decision to run away together beneath a jumping cow and into the moonlight.

DIRECTOR STATEMENT

Intended for adults but told through the guise of a children's poem, this story will touch on heavy themes such as loss of a loved one, loneliness and substance abuse, which will ultimately be juxtaposed against a light-hearted, all-star cast featuring some of your most loved, commonly used household items in the utensil industry today. As a live-action film with all live-action inanimate objects, the characters will be rigid in their movements, puppeteered, and VFX'd where necessary. The goal is photorealism to best suit the story and the fact that, as mentioned above, this really happened. There's a malleable quality to the vagueness of inanimate objects in that they are non-descript, race-less and gender-less, which will coax the viewer into filling in the gaps in a way that will make the story relatable to them.

But what's best about telling our tale with objects also presents the biggest challenge: aesthetically featureless "actors". In order to help extrapolate emotion out of our faceless characters, the film will aim to be deeply cinematic taking hints from neo-noir favorites (think *Sin City* and *Drive*) and the dynamic filmmaking style of the Italian Giallo films of the 60s and 70s. The dramatic epicness of over the top camera movements and angles paired with intense, contrasty lighting and extreme black shadows will bring our insentient stars to life and as a bonus, lend itself to the subtle comedic undertones of a spoon feeling alone in this world.

It is also important to note - because this really happened - that no household items will be harmed in the making of this film.

“Expanding its palette the Spoon was of no service, it didn’t fit in and it served no purpose.”



CHARACTERS

Much like its economical aluminum genetics, the *Spoon* is a malleable thing in both body and spirit. With an orderly and sheltered suburban upbringing, it is gullible by nature and therefore has a tendency to find itself stuck in problematic scenarios. A charmingly clumsy protagonist high in sensitivity, the Spoon should always be sure to never put itself in 961 degree celsius situations.

Sporting an expensive flowery design indicative of a wedding or anniversary gift, the *Dish* serves as the Spoon's unlikely kitchenware counterpart. Less of a bendable character, it has a firm and controlling disposition. However, at the center of this inflexible object is a fragile, porcelain heart whose delicacy is both its most endearing quality and its greatest weakness.

The *Compact Mirror's* antique appearance is a reflection of its age and wisdom. After meeting the Spoon between the seedy cracks of reality in a public restroom, its reflective surface holds more than just the image of the Spoon looking into it. After years of witnessing vanity and insecurity, it serves as a beacon of counsel, guiding those who dare to look within. It's also snappy and in a bit of a 'mood', so has no problem giving an offensive reality check when opened.

Other Household Items are the gossiping townsfolk, always observing and judging any disorderly goings on of the kitchen. Obedient members of the houseware community, each utensil knows its place in the home and abides by the rules, sticking with their matching pair and keeping their place in the cupboard.



CHARACTERS



Hands & Feet

The presence of humans in **A Spoon Story** will be represented by close ups of Hands and Feet. No faces or full bodies will be shown. The point of this, will be to place us inside the Spoon's perspective and demand complete immersion into its story and feelings. This approach will also aim to make the viewer feel they are of equal proportion to the Spoon, like we are all tiny beings living amongst much bigger things in a gigantic universe.

In order to bring these fragmented limbs to life, they will be given certain physical and aesthetic traits that will represent individual personalities and characteristics. A magician's hands will adorn gloves indicating this questionable career choice and these same hands, topped with gaudy costume jewelry littered with cubic zirconias, will further suggest a self-involved man whose taste is as tacky and cheap as his personality. A pair of feet donned in red patent leather heels will suggest a possible intent to seduce, but the scuffed marks on them will offer a certain nonchalance and indifference to the person wearing them.

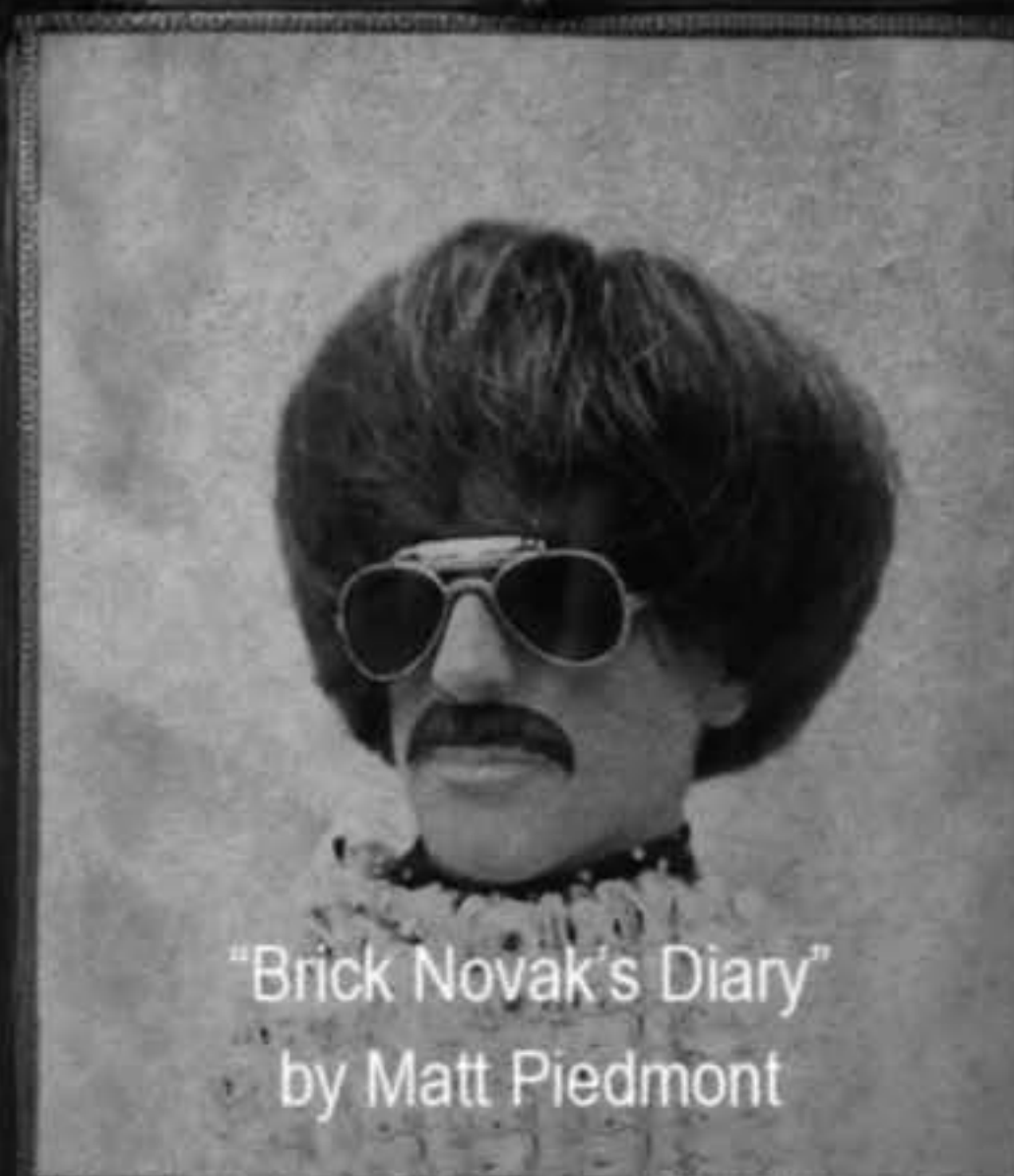
Conversations and voices may be audible at times, but will only exist off camera, permeating the background's auditory landscape to facilitate ambience and real-world activity as the Spoon hears it.

INSPIRATION

(click image to watch)



The Spike Jonze
IKEA "Lamp" Commercial



"Brick Novak's Diary"
by Matt Piedmont



ANIMATIC

THE TEAM

HOLLY PAVLIK WRITER/DIRECTOR/EDITOR



Holly Pavlik has 15 years of post production experience in both live-action and animation. Her Editor credits range from Marvel Knights' animated series *Ultimate Wolverine VS Hulk* to *The Seahorse Trainer* (live-action) and numerous other works earning her a Leo Award win and 2 Canadian Cinema Editor award nominations in the process. With further experience in the vfx realm, VFX Editor credits include *Men in Black: International*, *Kingsman: the Golden Circle*, and *Love, Death & Robots*, to name a few. Most recently, she served as a VFX Editor on *Loki* Season 2 at Marvel Studios.

A creative in other departments, Holly co-produced/co-wrote/co-directed season 1 of the animated web series *Under the HUD*, picking up 6 awards in the festival circuit. The first of its kind to use Kinect as a motion capture device, the series won Merging Media 5's Viewer's Pick Contest and was invited to showcase at the 2014 conference in Vancouver. Holly also co-produced *The Seahorse Trainer* which earned 13 awards and 11 nominations during its festival run. Most notably, it received one of three jury awards at SIFF, making it an Academy Award qualifier.

Learn more about Holly [HERE](#).

Nutrition Facts

1 serving per container
Serving size 1 Box (39g)

Amount per serving
Calories 150

% Daily Values*

Total Fat 1g 1%

Saturated Fat 0.5g 3%

Trans Fat 0g

Cholesterol 0mg 0%

Sodium 160mg 7%

Total Carbohydrate 34g 12%

Dietary Fiber <1g 2%

Total Sugars 14g

Includes 14g Added Sugar 28%

Protein 2g

Vitamin D 1.9mcg 8% • **Calcium** 0mg 0%

Iron 7mg 35% • **Potassium** 50mg 0%

Vitamin E 15% • **Phosphorus** 15%

Vitamin B6 15%

Vitamin B12 20%

Vitamin C 20%

Vitamin K 20%

Vitamin A 20%

Vitamin B1 20%

Vitamin B2 20%

Vitamin B3 20%

Vitamin B5 20%

Vitamin B7 20%

Vitamin B9 20%

Vitamin B10 20%

Vitamin B11 20%

RICARDO BONISOLI PRODUCER

Ricardo Bonisoli is an independent filmmaker and VFX Artist with experience at multiple VFX facilities such as Industrial Light & Magic and Digital Domain. VFX Credits include, *X-Men: Days of Future Past*, *Star Wars: the Last Jedi* and *Aquaman*.

Aside from working on big studio productions, Ricardo has a passion for independent filmmaking. One of his more recent projects, *The Seahorse Trainer* which he co-produced and co-directed, picked up 13 awards and 11 nominations during its run in the festival circuit and won a jury award at SIFF making it Oscar qualified. Most recently, Ricardo produced *Breathe* and *Like This*, the latest round of music videos for singer-songwriter Lloren, who was a finalist on *The Voice UK* in 2020.

Learn more about Ricardo [HERE](#).



The Team

Humberto Corte is a Sound Designer based in Vancouver, BC Canada. As the owner and operator of Parlante Sound Inc., his sound design and mixing work has earned him 4 Leo Award wins, 1 NYX Award, and an Emmy Award Nomination in 2022 for his work on *Scaredy Cats* for Netflix.

Humberto Corte
sound designer



Humberto's credits span over a wide range of feature films, TV series and commercials, also having done work for Universal Pictures and NEON (among other studios). Most recently, Beto served as the Sound Editor on Oz Perkins' *Longlegs* starring Nicolas Cage, which is due out in Summer 2024.

Learn more about Humberto [HERE](#).



Rhys
Claringbull
vfx supervisor

Rhys is a CG supervisor whose credits include feature films such as *Elysium*, *Jurassic World*, and *Star Wars: Rogue 1*. Most recently, he served as Associate VFX Supervisor for *The Creator*, which is currently in the running for Best VFX at the 2024 Academy Awards. Rhys also served as VFX Supervisor at Industrial Light and Magic on Marvel Studios' *The Marvels*.

Apart from successes in the blockbuster world, Rhys has a strong affinity for independent film. In 2019, he oversaw the on-set VFX for the Oscar qualified short film *The Seahorse Trainer*, which picked up a Leo Award win for its VFX work and won the Spark FX Rising Star in VFX Award.

Learn more about Rhys [HERE](#).

Dan Cantrell
composer



Dan Cantrell is an Emmy award winning composer known for his innovative and evocative film and theatre scoring approach, as well as his virtuosic playing abilities on the accordion, piano and musical saw. Dan's work has been featured in the cult classic horror film *It Follows*, and in 2019 he picked up a Leo Award win for Best Musical Score in a Short Drama for *The Seahorse Trainer*.

In recent years, Dan has performed and recorded with Tom Waits, Joanna Newsom, Beats Antique, Bono, Danny Elfman, members of the Klezmatics and Fishbone.

Learn more about Dan [HERE](#).

TO DO:
- make movie
- buy Tylenol



Rooxter Films is an independent production team based in Vancouver B.C. and Los Angeles. It is formed by visual effects artists and other talented friends from the film industry whose extensive experience on blockbuster films has invoked a hunger to create original stories, and to do so outside the big studio machine.

contact: hmpavlik@gmail.com



