



FEATURING
DJ SNEAK
FREESTYLERS
JUNIOR VASQUEZ
KATE SIMKO
KENNETH THOMAS
KRAFTY KUTS
LADY D
TELEFON TEL AVIV

SLIP CUE

TRANSFORMING MUSIC INTO MOTION



ROBIN KUPFERMAN

TIEKARA PRODUCTIONS, INC.
producer + director

Chicago, IL USA
p 312.404.2825
e robin@tiekara.com

SYNOPSIS

SHORT SYNOPSIS

“Slip Cue” is an engaging glimpse into the electronic music industry and scene, serving as a catalyst for aspiring DJs and producers to transform a passion into a career – but is it about the people or the process of what they do and how they do it?

MEDIUM SYNOPSIS

Is the film about the people, or is it about the process of what they do and how they do it? Internationally-renowned DJs such as Junior Vasquez, DJ Sneak, the Freestylers, Krafty Kuts, Telefon Tel Aviv, Kate Simko, Kenneth Thomas, and Lady D reveal how long-standing success in the electronic music industry is possible with enough practice and dedication. The documentary encourages anyone who has the drive to become a DJ or producer to pursue their passion for electronic music and explore the avenues and tools they may use to shape their own paths within the industry.

LONG SYNOPSIS

“Slip Cue” is an engaging glimpse into the electronic music industry and scene, serving as a catalyst for aspiring DJs and producers to transform a passion into a career -- but is it about the people or the processes of what they do and how they do it? The documentary encourages anyone who has the drive to become a DJ or producer to pursue their passion for electronic music and explore the avenues and tools they may use to shape their own paths within the industry.

Internationally-renowned DJs such as Junior Vasquez, DJ Sneak, the Freestylers, Krafty Kuts, Telefon Tel Aviv, Kate Simko, Kenneth Thomas, and Lady D reveal how long-standing success in the electronic music industry is possible with practice and dedication. The film explores in-depth the beginning steps one can take to become a DJ and/or producer, how to select music and connect with audiences worldwide, the software and hardware used at venues and in the studio, methods for online marketing and promotion, and how electronic music and the scene continually evolve.

As technology progresses and it becomes more attainable and economical to create and share music, the boundaries will continually be pushed. What defines a good DJ now may rapidly change as the industry adapts to new musical styles and methods for producing and sharing music, but the passion for the music remains.

DIRECTOR'S STATEMENT

I was introduced to electronic to music while living in Germany and instantly developed a passion for the music. I knew I wanted to contribute to the scene in a positive way and it wasn't until I became a filmmaker that I found a medium to work with.

"Slip Cue" was created to encourage aspiring DJs and Producers to pursue their passion for electronic music and explore the avenues and tools they may use to shape their own paths within the industry. "Slip cue" literally means to hold a record still while the turntable platter spins beneath it, then releasing it at the right moment, on cue. This is an apt metaphor for a DJ/Producer who is just starting out.

I didn't have the budget to fly around the world to interview DJs, so I decided to remain in the cities where I had lived over the past 5 years (Vancouver and Chicago respectively) and interview local and touring DJs/Producers there. Thus I embarked on the "work with what you have" filming method. While I started with a general structure for the film, I allowed the content and style to evolve naturally. The more interviews I conducted, the more I was exposed to the various facets of the scene and wanted to present a perspective that con-

nected these elements. This led to interviews with DJs who were also promoters, producers, record-store owners, record label owners, club owners, and radio show hosts, in addition to the founder of a local DJ school. With the volume and variety of interviews conducted, the interviewees became the main character of the film; in this way, the DJs embody a Gestalt film-making process, wherein the whole is greater than merely the sum of its parts.

As the film evolved, it began to take on an interactive approach. Was the film about the people, or was it about the process of what they do and how they do it? Instead of focusing on the subjects' personal lives, "Slip Cue" details the various ways in which the viewers are able to pursue their drive to "be a part of the fabric that is the music scene..." (DJ Soda). At its core, the film depicts for aspiring DJs (and anyone interested in learning about electronic music and the scene) the

beginning steps one can take to become a DJ and/or producer, how to select music and connect with audiences worldwide, the software and hardware used at venues and in the studio, methods for online marketing and promotion, the evolution of electronic music and the scene, and what might define the future of the DJ. The common thread throughout the interviews is a commitment and dedication to the music and the gratification of participating in a collective musical experience.

With the various interviews conducted over a span of several years, it was apparent that even though technology is constantly changing, the creative challenge to connect with audiences and produce new music remains constant. It is my hope that the film will act as a catalyst by providing the insight and options for aspiring DJs to take the first steps in breaking into the electronic music industry, and to learn to develop their own musical style and sound.

CREW BIOS & HEADSHOTS

ROBIN KUPFERMAN - PRODUCER, DIRECTOR



Robin Kupferman, Director/Producer, founded Tiekara Productions, Inc., a Chicago-based film production company specializing in documentaries. "Slip Cue", an electronic music documentary, is the first film conceptualized, created and financed by Tiekara Productions. The film was completed in 2010.

MEGAN BODALY - EDITOR, SUPER 8 CAMERA OPERATOR



Megan Bodaly is a film and video artist living and working in Vancouver, with over 10 years experience working as an editor and 5 years spent teaching post-production at Vancouver Film School. Megan has body of work spanning from experimental documentary to broadcast commercials to feature films, and has had her work screened at Slamdance, Brooklyn Independent Film Festival, and Cannes.

DAVID ABAYA - DIRECTOR OF PHOTOGRAPHY



David Abaya was born and raised in the Philippines and graduated from the Film Production program at Vancouver Film School. He has worked on countless high- to mid-range budget commercials and AVPS, both as director of photography, camera operator and colorist (Da Vinci resolve). David's experience in cinematography work includes the extensive use of formats ranging from Arri 435, Sony XD camera to the Red One. As of late, David is on the verge of finishing his first feature film as director of photography shot entirely on RED.

CREW BIOS & HEADSHOTS (CONTINUED)

BAM STUDIOS - SOUND DESIGN & MIX



BAM Studios is a full-service audio post-production facility located in Chicago, Illinois. Sound Designer Brian Reed started BAM in 1999 and has specialized in audio for Television, Radio and Film for over 23 years. BAM offers services such as sound design, mixing and sweetening, ADR and voice recording. Clients include Pixar, Disney, Dreamworks, 20th Century Fox, Paramount Pictures and Harpo Productions. Projects include Toy Story 3, Madagascar II, Bee Movie, Bewitched, The Simpsons, Flipped, Trust, Phineas and Ferb and Criminal Minds. The award-winning documentaries "The Providence Effect", "The Hunter Heroes" series, "The American Flag", "Senator Obama Goes to Africa" and "America the Beautiful" were also mixed at BAM.

TECHNICOLOR - COLOR CORRECTION



With more than 95 years of experience in entertainment innovation, Technicolor serves an international base of entertainment, software, and gaming customers. The company is a leading provider of production, postproduction, and distribution services to content creators, network service providers and broadcasters. Technicolor is the world's largest film processor; the largest independent manufacturer and distributor of DVDs.

CREDITS

ARTISTS

(IN ORDER OF APPEARANCE)

Telefon Tel Aviv
Nathan Scott
Tony Arzadon
Lady D
Junior Vasquez

DJ Sneak
DJ Leanne
Kenneth Thomas
Freestylers
Krafty Kuts

DJ Kraig
DJ Azim
Cedeno
Jobot
DJ Soda

DJ Wood
Kate Simko
DJ Gusto

ALSO FEATURING

Drumattic
Johnny Fever
Jesse James
Kelee
Kori K
Kevin Mah
Matt Pacific

PRODUCER & DIRECTOR
Robin Kupferman

ASSOCIATE PRODUCERS

Scott Andresen
Kraig Docherty
Savio Ferrao
James Lauer
Quana Parker
Courtney Tulp
Azim Virani

DIRECTOR OF PHOTOGRAPHY
David Abaya

GRIP/GAFFERS

Aaron Bernakevitch
Bal Menon

CAMERA OPERATORS

David Abaya
Julieta Alvarez
Aaron Bernakevitch
Brandon Duff
Mathieu Ferguson
Robin Kupferman
Doug McCann
Bal Menon
Rachel Michaels
Rory O'Connor
Quana Parker
Naim Sutherland
Kelvin Tseng
Devon Villard

SUPER 8 CAMERA OPERATOR
Megan Bodaly

SOUND MIXERS

David Abaya
Bal Menon

BOOM OPERATOR
Bal Menon

EDITOR

Megan Bodaly

ASSISTANT EDITORS

Robin Kupferman
Bal Menon

SOUND DESIGN & MIX
BAM Studios

MOTION GRAPHICS

Alissa Roode

TITLING

Optimus

COLOR CORRECTION

Technicolor

STILL PHOTOGRAPHER

Quana Parker

CONSULTANT

David Kupferman

LEGAL SERVICES

Andresen & Associates P.C.

CREDITS (CONTINUED)

MUSIC

"ABOARD THE SS RIDICULOUS"

Written and Produced by Timeline

"OSCI"

Written and Produced by Kate Simko

Courtesy of Ghostly International

"TEK 9"

Written and Produced by Tyrel Williams

"TAKE MY HAND (KATE SIMKO REMIX)"

Written and Produced by Jonas Bering

Remix by Kate Simko

Courtesy of Kupei Musika

"STRUMM (UNAI REMIX)"

Written and Produced by Kate Simko

Remix by Unai

Courtesy of Kupei Musika

"CITYSCAPE"

Written and Produced by Kate Simko

Courtesy of Kupei Musika

"CONTROL THESE INSTRUMENTS
(OLIVER NICKELS REMIX)"

Written and Produced by Male Model Machine

Remix By Oliver Nickels

Courtesy of Live To Tape Recordings

"SHIFTING GEARS"

Written and Produced by Male Model Machine

Courtesy of Live To Tape Recordings

"SAWMILL"

Written and Produced by Tony Estrada

Courtesy of Dragonfyre

"MONOCHROMATIC"

Written and Produced by Timeline

Courtesy of Live To Tape Recordings

"SAMARITAN LIFE (ORIGINAL MIX)"

Written and Produced by Darin Epsilon

Courtesy of Nueva Digital

"PIXELVISION"

Written and Produced by Timeline

Courtesy of Live To Tape Recordings

"DANCING UNDER THE STARS
(DARIN EPSILON REMIX)"

Written and Produced by Alucard

Remix by Darin Epsilon

Courtesy of Nueva Digital

"HOUSE SO REAL"

Written and Produced by Tyler Lewis

Courtesy of Live To Tape Recordings

"COLD WATER (ORIGINAL MIX)"

Written and Produced by Darin Epsilon and Ad Brown

Courtesy of Silk Royal

"CONTROL THESE INSTRUMENTS (ORIGINAL MIX)"

Written and Produced by Male Model Machine

Courtesy of Live To Tape Recordings

"BLUEPHOBIA (2008 REMASTERED VERSION)"

Written and Produced by Darin Epsilon

Courtesy of Source of Gravity

Country of First Publication: United States of America

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REVIEWS

SLIP CUE'S ROBIN KUPFERMAN PUTS A NEW SPIN ON DOCUMENTARY SHORTS

BY CYNTHIA LECHAN GOODMAN

Written for the Accolade: Film, TV, New Media & Videography Awards

Celebrity, fashion admiration, narcissism describe the world in which we live. Everyone loves the highs of it all. Robin Kupferman has presented a most special film for today's world and culture that can be, well, overblown. Her film addresses DJs and hip-hop. These words alone speak celebrity, fashion, admiration, even narcissism. These are the hype and heights of social congregating among the young. The film is amazing in its down-to-earth, realistic look at what it takes to pursue being a DJ. Her film is not overblown, grandiose, or exaggerated, as the world it portrays can be.

What she does is present a candid, behind the scenes look at what Dj-ing is, and what it takes to make it as one. Individual DJ's in her film are a cross section of genders, races, levels of experience, yet they all have some personality attributes in common: they are professional, self-confident, they set reasonable goals. With her capable documentary style, they come across as flex-

ible, searching for self improvement with openness, honesty, and humility, all of this and still in the realm of celebrity!

How does Kupferman manage to show something that is both a visual and auditory experience with the nuances of specialized technology involved, and still show us portraits that are intimate, emotional, about real people? And all in a short! Certainly it was a challenge that she has succeeded in accomplishing so well. She deserved her Award of Merit from the Accolade Competition.

THE VIBE

Everyone today loves sound. Music is the vibration that carries us along in rhythms, patterns, decibels for pleasure and inspiration, to be moved. Kupferman explores the DJs' role, lifestyle in giving people pleasure, inspiration, a moving experience. To begin with, "slip cue" is in the creative minds and technically gifted hands of the DJ. As Robin explains, slip cue is holding a record still while the

turntable platter spins beneath it, then releasing it at the right moment, on cue. This, she explains, is a metaphor for a DJ/Producer starting out. It is the pulse of their passion for electronic music and the avenues and tools they use to become what they are and do what they do to shape their own paths within the industry. And this is their challenge that Kupferman portrays with an open and encouraging view.

Any creative job well done looks easy, but in Slip Cue, Robin Kupferman explores and clearly reveals the passions, the procedures, the learning experiences, the levels of technology, and the creativity needed for aspiring DJs. They have a lot of work to do to explore the avenues and tools they may use to shape their own paths within the industry. But it is work that they reveal has its many rewards.

Robin sees an interesting parallel between the creative process of DJ-ing and filmmaking which

REVIEWS (CONTINUED)

SLIP CUE'S ROBIN KUPFERMAN PUTS A NEW SPIN ON DOCUMENTARY SHORTS

added to the dimension in her film. "I definitely feel there is a parallel between the two creative processes in that they can both be organic and ultimately they connect with audiences. At a venue, a DJ can get a feel for what the crowd wants and feed off of them, participating in their experience and amplifying the power of the music to keep the crowd going. They connect with their audience through the music. Although I started with a general structure for the film, as the film evolved, it began to take an interactive approach. Was the film about the people, or was it about the process of what they do and how they do it? Instead of focusing on the subjects' personal lives, Slip Cue details the various ways in which the viewers are able to pursue their drive to "be a part of the fabric that is the music scene..." as DJ Soda comments in the film.

THE PEEPS

Yet, she does indeed show us real people in the DJs she interviews. She didn't have to focus on their personal lives to ingeniously let us know these DJs and how they are dealing with and shaping their various levels of their careers. She covers what we do want to know about them, their goals, their attitudes about their skills and abilities, how they feel about what they

still need to learn or to accomplish and develop. Their realistic assessments of where they are and what they may have to do and how they feel about it, their needs for leadership, self sufficiency, assertiveness, and motivation.

Even though Kupferman did not have a budget to interview DJs around the world, she was able to muster her ingenuity to make her project work. As Robin explains, "I conceptualized, created and financed this film through my production company, Tiekara Productions. I started the company right after graduating from film school in order to begin the project. I decided to remain in the cities where I lived over the past five years, Vancouver and Chicago respectively, and interview local and touring DJs and producers there."

"The first interview conducted was with Junior Vasquez in Vancouver in 2006 and was arranged by one of the associate producers and photographers of the film, Quana Parker. The more interviews I conducted, the more I was exposed to the various facets of the scene and wanted to present a perspective that connected these elements. This led to interviews with DJs who were also promoters, producers, record store owners, record label owners, club owners, and radio show hosts, in

addition to the founder of a local DJ school. With the volume and variety of interviews conducted, the interviewees became the main character of the film; in this way, the DJs embody a Gestalt filmmaking process."

"In terms of the biggest challenges or stumbling blocks, I would say (they are) time and financing. There are several aspects of the filmmaking process (pre-production, production, post-production, festival submissions, marketing, etc.) all of which require a lot of time and energy."

THE TECH

But the people and the places are just part of her filmmaking strategies and excellence. There is the technical aspect of the filming itself. Kupferman explained, "Since I was working with a low budget I had limitations with the type of gear I had access to. Technically the film could have had a different aesthetic with higher-end gear, however it pushed me to focus on conveying a stronger message. The film was mostly shot using natural lighting. There were a few interviews using lights, however that was only in the first year of making the film due to budget constraints. There were no lights used at clubs because I wanted to try and capture the true essence

REVIEWS (CONTINUED)

SLIP CUE'S ROBIN KUPFERMAN PUTS A NEW SPIN ON DOCUMENTARY SHORTS

of the surroundings. The camera used was mostly a Panasonic DVX100B. A few of the shoots later on used a Panasonic HVX200, however the footage was still shot in Standard Definition. The intro and end credits footage was filmed using a Super 8 camera.”

“In terms of the sound, it varied from using a handheld Shure SM57 microphone to Sony ECM-77B lavalier microphones. I found using a boom was difficult to capture clean sound since most of the environments had a lot of background noise. The film was edited using Avid. The editor, Megan Bodaly, was a huge part of the making of this film. She believed in the project from the beginning and stuck with it for five years. I can't thank her and the rest of the crew who worked on the film enough.”

THE LONG AND “SHORT” OF IT

This film has been both an exceptional learning experience for Robin Kupferman, as a filmmaker, as well as a gift in education and inspiration to her audiences. She candidly describes her own process with humility and thankfulness for those who helped her. “I learned how to express ideas more effectively through the medium of film during this process and gained valuable insights about

the business aspect of filmmaking. I decided to make a short because I knew mistakes would be made and I wanted to learn them on a smaller scale first. I had two great mentors for the project to turn to when I had questions. George Johnson, who was my documentary teacher at film school, was an invaluable resource to me. The other was my lawyer, Scott Andersen who taught me an immense amount about the business side of filmmaking. Overall with the film I learned to listen to my instincts more, both creatively and in terms of producing. I also learned to surround myself with people I can trust.”

For Robin Kupferman, winning the Accolade is more about the message and the content of the film itself, rather than personal affirmation. She confides, “It's an honor to win an Award of Merit and to be recognized in that way. Winning the award helped achieve my goal in creating this film which is to shed a positive light on the electronic music industry and scene and to bring more awareness about it.” Even more important is the opportunity the Accolade Competition gives, bringing important films to our eyes. She is grateful that “being recognized by the Accolade Competition encourages me to keep creating films in

my own style instead of tailoring them to be main stream.”

TO THE ASPIRING FILMMAKERS

From her experience, Robin shares this with aspiring filmmakers. “Find a topic or idea you're passionate about and take it as far as it can go. I learned a lot of how to make a film by just going through the process and trying to absorb as much information and advice from the people around me. If there are limitations or roadblocks that arise, I tried to view them as challenges that pushed my thinking into new directions. Sometimes the outcome ended up being more rewarding.”

And luckily for us, Robin Kupferman is still on the move. Slip Cue was accepted to the Short Film Corner at the Cannes Film Festival and will be viewable at festivals and events coming up. Moving forward, she is planning her next documentary about experimental music.

For further information contact:
www.slipcuemovie.com

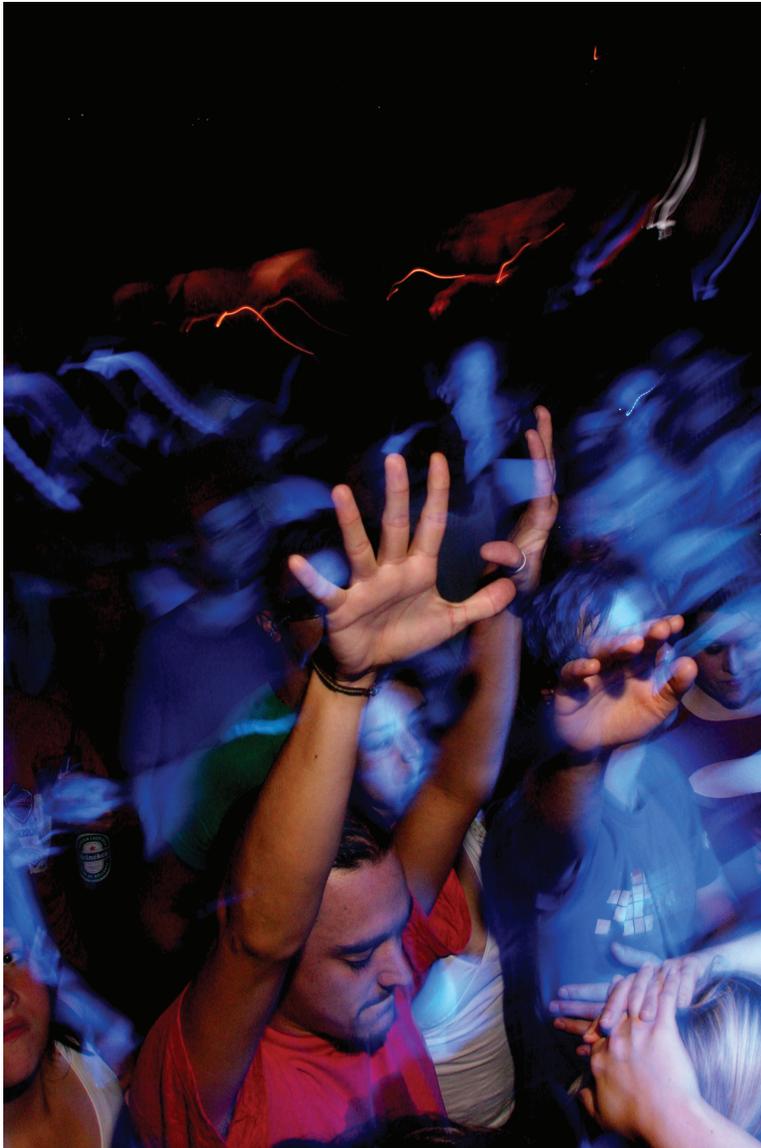
PRODUCTION STILLS

CLUBGOER IN VANCOUVER, BC CANADA



PRODUCTION STILLS

CROWD IN VANCOUVER, BC CANADA



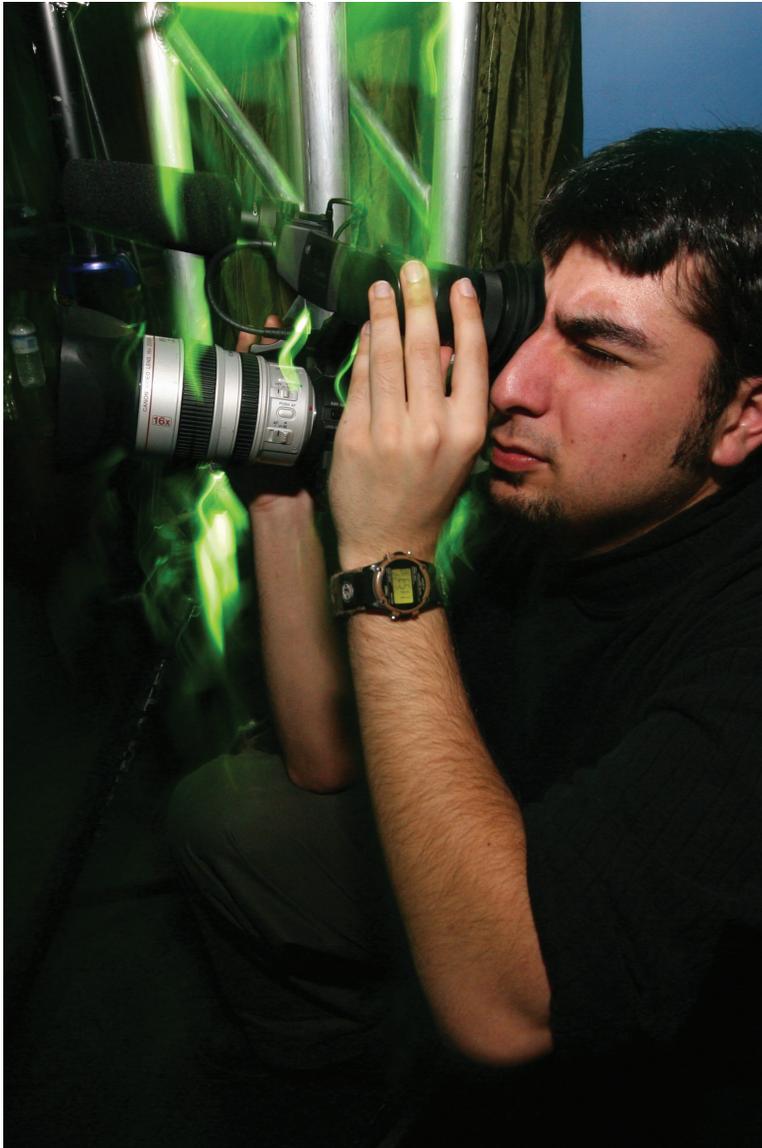
PRODUCTION STILLS

CLUBGOER IN VANCOUVER, BC CANADA



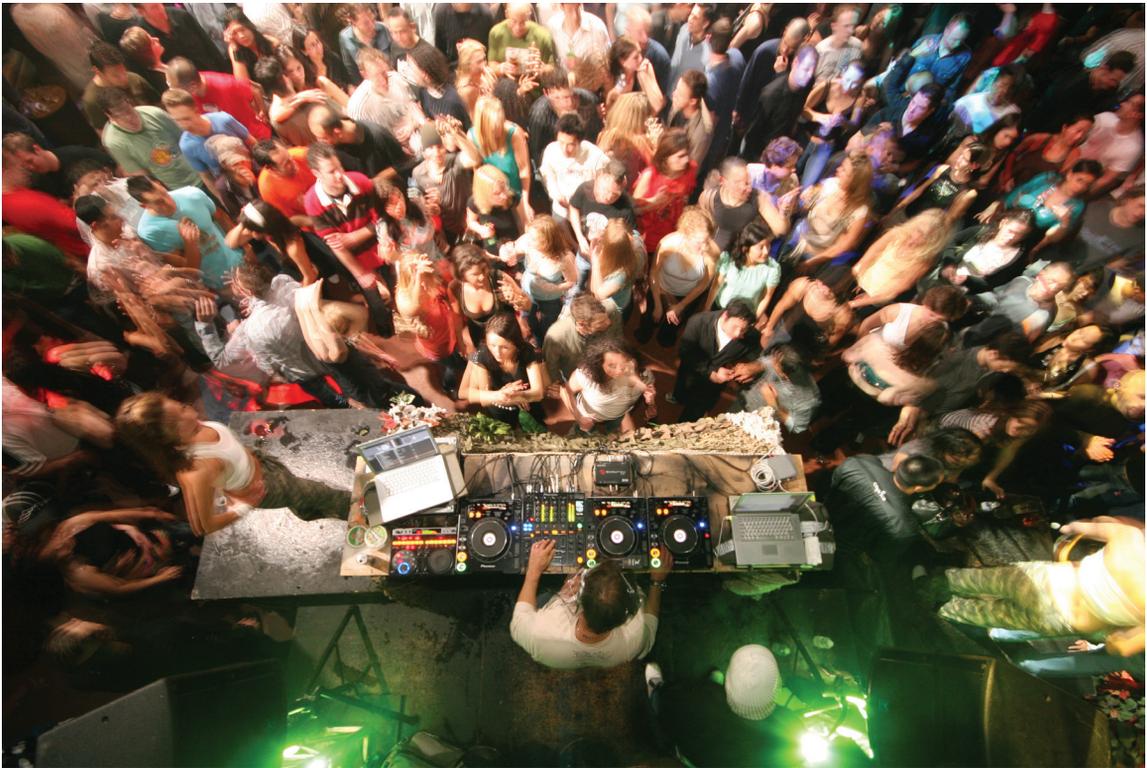
PRODUCTION STILLS

CAMERA OPERATOR NAIM SUTHERLAND IN
VANCOUVER, BC CANADA



PRODUCTION STILLS

CROWD IN VANCOUVER, BC CANADA



PRODUCTION STILLS

INTERVIEWEE DJ KRAIG IN VANCOUVER, BC CANADA



PRODUCTION STILLS

MUSIC PRODUCER TYREL WILLIAMS IN CHICAGO, IL USA

