



The White Circus

*Written and directed by Clyde Henry
(Chris Lavis and Maciek Szczerbowski)*

From the Oscar-nominated young geniuses who are redefining the heritage of Gilliam, Henson and Burton, comes a first feature-length extravaganza: a dark fairy tale of heroism and romance, with moments of brilliant black comedy. Set in a fantasy world, The White Circus is a postmodern tale of heroic struggle against a legacy of corruption and greed where a triangle of heroes - a naive young pilot, a brave cabaret singer, and a talking circus bear - are thrown into a thrilling adventure and ultimately liberate a town from its decades long oppression. The most up-and-coming young stars have already said 'yes', including Kick Ass' star Chloe Moretz, Hugo's Asa Butterfield, Oblivion's Andrea Riseborough and The White Ribbon's Christian Friedel, with Terry Gilliam executively producing!

Synopsis

CAST

Chloé Grace MORETZ, Asa BUTTERFIELD,
Andrea RISEBOROUGH, Christian FRIEDEL

PRODUCED BY

Melissa MALKIN, Marcy PAGE, Stefan ARNDT

EXECUTIVE PRODUCER

Terry GILLIAM

PRODUCTION DESIGNER

Uli HANISCH (*Cloud Atlas*, *Perfume: the story of a murderer*)

On a snowy New Year's Eve, a naïve young Pilot crashes his plane during his first mission and is thrown into a thrilling and terrible adventure in a fantastical world. Before the night is over, he will fall in love with a beautiful cabaret singer, find a companion and rival in a talking circus Bear, and be the catalyst for the town's revolution and liberation from a maniacal despot, emerging from his ordeal - perhaps not wise - but far less of a fool.



THE DIRECTORS' VISION

Our intention with *The White Circus* is to create a fantastical epic; a war satire in the tradition of Vonnegut's "Slaughterhouse 5" or Heller's "Catch 22". We will also invoke the European Dada tradition—a philosophy embracing chance, chaos, and absurdity—in our minds the most appropriate response to a century of nationalism and global war. Our Pilot is a Canadian, a chicken-catching prairie boy; like Voltaire's *Candide* he is an optimist, believing he is born into "the best of all possible worlds". But like many young soldiers, he finds himself embroiled in a complex, foreign war that is impossible to understand. The random forces that govern catastrophe and violence will compel the Pilot to reject his naïve assumptions.

The Pilot's coming of age journey is central to the film, but its heart is the relationship between the circus Bear and Mona, the troubled cabaret singer. Though the Bear despises humankind, he is very fond of Mona, whom he has protected and comforted since they were young. The Pilot learns, from their tragic history, that there is more to love than lust and infatuation. In a town of broken, mad, or inhuman survivors, the Bear strikes the single note of sanity and morality.

Predominantly live-action, the film is nonetheless in a fantasy realm, and will be a hybrid of live actors integrated seamlessly with animatronics and CG characters in a blend of actual and artificial environments; a method begun with the epic fantasies of Ray Harryhausen, and now more seen in films such as 'Pan's Labyrinth', 'Moulin Rouge', and 'Sin City'.

"No one ever walked out of a theatre because a film was too funny". We were given this advice by a mentor, and, despite the ominous undertone of our film, we take it to heart. The blackest themes are best digested with a healthy serving of humor. Thus we hope to make a film that mixes cruelty with clowning and bullets with belly laughs. A film that is dark, yet whimsical, sometimes hilarious, sometimes sweetly melancholic—a comedy skirting tragedy. This is the dream of *The White Circus*.



