

INSIDE THE YELLOW COCOON SHELL

A FILM BY
PHẠM THIÊN ÂN



WINNER
CAMERA D'OR
CANNES
FILM FESTIVAL

KINO LORBER





Technical Information

Original title	Inside the Yellow Cocoon Shell
Vietnamese title	Bên Trong Vỏ Kén Vàng
Genre	Drama
Duration	178 minutes
Countries of co-production	Vietnam, Singapore, France, Spain
Language	Vietnamese
Subtitles available	English, French
Shooting format	4K
Exhibition format	4K, DCP
Ratio	1.85:1
	Colour
Sound	Dolby Atmos



Logline

Thien must take responsibility when a family tragedy pushes him to search for his long lost brother in the mystical landscape of Vietnam. His journey, interrupted by enthralling dreams and re-awakened desires, leads him to question what is worth living for.

Synopsis

Winner of the prestigious Camera d'Or for Best First Feature at the Cannes Film Festival, this enthralling debut from Vietnamese filmmaker Pham Thien An is a reverie on faith, loss, and nature expressed with uncommon invention and depth. The sudden death of his sister-in-law brings unexpected responsibilities to Thien (Le Phong Vu), who is reluctantly tasked with bringing his five-year-old nephew Dao to their countryside hometown. On the road, Thien is drawn into a search for his long-missing older brother, haunted and spurred forward by a series of sublime dreams that reignite suppressed memories, forbidden desires, and specters of his own youth. What began as a journey home becomes a pilgrimage marked by visual splendor and mystical overtones, a quest for understanding and certainty in a Vietnam that seems unable to provide any clear answers. As Thien battles with the existential question of what is worth living for, *Inside the Yellow Cocoon Shell* interrogates the persistence and complexity of faith, not only in the spiritual but in the delicate beauty of earthly existence.



Director's Biography

Thien An Pham is a film director and writer from Vietnam. After graduating in Information Technology, he realized his interest in cinematography and filmmaking by teaching himself how to shoot and edit films.

His short film *The Mute* has traveled to Palm Springs, Tampere and Uppsala film festivals. His latest short *Stay Awake, Be Ready*, won the Illy Prize at Directors' Fortnight 2019 and was screened at numerous festivals such as Clermont-Ferrand, Locarno Open Doors, Busan and has won other awards.

Filmography

Stay Awake, Be Ready

Short | Vietnam, South Korea, USA | 2019

Illy Award - Directors' Fortnight 2019
Open Doors Selection - Locarno Film Festival 2019
Busan International Film Festival 2019
Stockholm International Film Festival 2019
Meeting Point Best Foreign Short - Valladolid International Film Festival 2019
Best Director - Curtacinema - Rio de Janeiro International Short Film Festival
Special Mention - Palm Springs International ShortFest 2020

The Mute

Short | Vietnam, USA | 2018

Palm Springs International ShortFest 2018
Uppsala International Short Film Festival 2018
Internationale Kurzfilmtage Winterthur 2018
Tampere Film Festival 2019
Hong Kong International Film Festival 2019



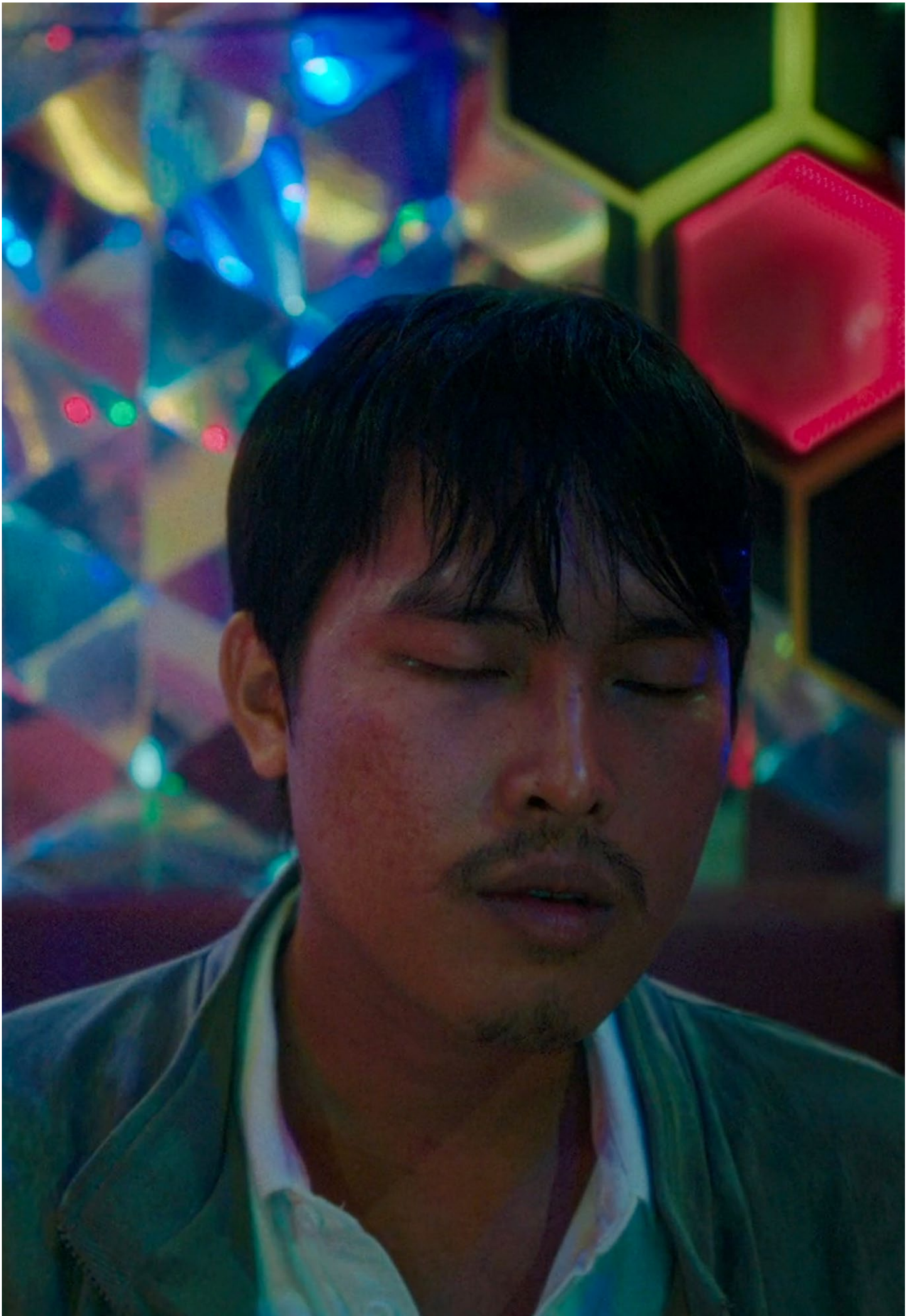
Director's Statement

I was born and raised in a peaceful countryside town, where industrial crops production is the major occupation. In this region, most people wake up early in the morning and start their day by attending mass in church. At dusk, they gather to read scripture, pray and give gratitude to God after a long day of labour. There, they dedicate a silent time to their own spirituality.

As a young adult, I went to Saigon to learn and work. Without realizing, I embarked in a meaningless, tiresome, repetitive race to earn money and achieve success. Except that I came face to face with nothing but disappointment, confusion and insecurity. To escape, I felt the necessity of becoming more lucid and true to myself. It led me to struggle against the prejudices and empty temptations that dragged me into this endless circle in the first place.

With *Inside the Yellow Cocoon Shell*, I want to examine how a man's physical journey to his hometown leads him to reconnect with his past. This homecoming reveals his internal conflict between a faith he neglected and a life which makes him deeply unsatisfied.

The journey reflects dimensions of the human soul, something that we constantly seek for but that can't ever fully reach, something connected to our dreams, our passions and the inevitability of death. I believe that we all look towards spiritually to overcome the hustle of superficial modern society. Whether one believes in God or not, one can't avoid questioning who one is, and who one is living for.



Director's Interview

By Wang Muyan

There is an evident connection between *Inside the Yellow Cocoon Shell* with your previous short film, *Stay Awake, Be ready*. Can you explain how the idea of this new film was born, and especially how you developed all these ideas into your first feature film?

Pham Thien An: I actually already had the treatment for *Inside the Yellow Cocoon Shell* before making *Stay Awake, Be Ready*, even though the initial treatment was quite different from the final version of the film. *Stay Awake, Be Ready* was constructed based on the first scene of the script of *Inside the Yellow Cocoon Shell*, and my purpose with the short was to experiment with the rhythm of the film and the mise-en-scene.

Does that mean after this short film, *Inside the Yellow Cocoon Shell* has been changed or transformed?

PTA: To be honest, when I started making the short film, I was not familiar with rhythm and mise-en-scene in filmmaking at all. At that time I had a minimalised script, and my ambition was to use long shots and complicated camera movements with different angles. But that idea turned out to be impossible because of budget constraints. That was when I improvised to find creative solutions to my limitations. I experimented moving the camera in only one direction and this greatly reduced the number of extras needed. I created a combination of the camera movements and character blocking in a way that their movement in and out of the frame complemented the cinematography and formed layers in the mise-en-scene. Sometimes I was open to the spontaneous situations within the frame to create moments of surprise for the audience. I did everything with a passion and excitement, and everything came mostly from instinct. The whole concept of the film revolves around one thing: the “divine calling”. Despite one’s social class, the “divine calling” has always existed in each of us individually and emerges in different times of one’s life. Based on the concept of that, I developed the characters that were related to myself in the past and present. I consider cinema to be my own “divine calling”.

Can you explain your own “divine calling” ?

PTA: At the beginning I think it was the time when I transitioned between different jobs and felt lost and lonely in this society... At that time I searched for a job which could balance between technical skills and emotional elements, so I started learning about how to shoot good images and then edit them together to create an emotional video. To me, it was easy to do something touching to the viewers, and that was how I started to make my living by shooting and editing wedding videos. It enabled me to be more creative than having an office job. But then it became repetitive with its own limitations, which bored me. So I engaged myself with cinema, as there are no limitations with cinema. There is not any particular formula or rules, which allows filmmakers to create their own world, where they can play with their characters, emotion and time. I realised that in my films, I needed to be sincere to the world I was creating, about what I was communicating in the best way I could. Therefore, I brought into my films my life.

The character in the film is also named Thien...

PTA: The story of Thien might reflect myself: drinking with friends, having a massage, struggling with the work of shooting and editing wedding videos, doing magic to entertain friends, being obsessed with a past love that was beyond hope, wandering sometimes in the mountainous hometown to look for some lingering memories from the past...But I don't think it was an autobiographical film, because to me involving my personal experience was a natural process.



Can we describe it as a road movie that mixed strongly with realism and surrealism or more precisely oneirism? How do you conceive the coexistence of these two points of view and how could you succeed to keep a balance of them?

PTA: I realised and learned about the existence of these concepts when I watched and was lucky enough to “be able to feel” something in the movies of great directors such as Luis Buñuel, Bela Tarr... About applying them into the film, I try to convince the audience by drawing them into a story which is realistic and logical. Then I leave time for them to get to know the characters. Once they already stay long enough, I lead them into a deeper world of the character, like in a “REM” sleep. When the dream is completely constructed, I instruct them further into the surreal world. We are often hypnotised by what we think we know, when we actually don't.

The film sometimes gives us a feeling that it has a strong documentary-like style. Is that intentional ?

PTA: Yes, it was my intention. To achieve this documentary effect, I used these approaches: non-professional actors and if possible, locals, real locations and as much natural lighting as possible, long shots and static camera movements, to create realistic narration. Sometimes, I like to research documentary videos and adapt them into the film. For example, the scene with Mr. Luu : after watching by chance a diary video of a man visiting Mr. Luu, who shrouded for his father before, I was attracted to Mr. Luu's life and was determined to learn more about him. But to incorporate the life story of a

non-professional actor like Mr. Luu into the film was extremely hard, especially when Mr. Luu could not memorise any lines. He could only keep in mind his past memories of the war and those memories were quite messy, vague and without continuation. We had to rehearse the scene for 3 weeks so that I had enough time to create a story, with camera movements and mise-en-scene to match with the style of the rest of the film. What I love about the scene was Mr. Luu's vibe and personal experience about life and death, and since the war, he had dedicated his life to shrouding the deceased. His lifestyle and positivity as a war survivor is what I admire greatly.

The film is mainly composed of long takes, and the camera movements are often very slow. Why do you take this artistic choice ?

PTA: About the approach of using long takes and slow camera movements, it came from my own preference and cinematic feeling. On one hand, I liked to challenge myself; on the other hand, I realised that myself as well as the audience needed a certain amount of time to perceive the images and sound, in order to analyse these factors and memorise them to be able to travel deep into the character's world. The slow and long camera movements created empty spaces for the audience to freely observe and wait, and it made them forget the presence of the camera, and therefore, the surprises came naturally in the frames, without any force.

In some specific scenes, you synchronised the real time with the time passing in the film, what's the relationship between these two kinds of time in your opinion?

PTA: To me these kinds of time are parallel, and that is the synchronisation between the heartbeats of the audience and the heartbeats of the main character in the film.

To me, it is based on the correlation feeling that the audience may have with the character who they are watching to develop the storyline throughout the film. Once the audience relate themselves to the character, immersing themselves into the journey unfolding on screen, and share the same heartbeat with the character, the real time disappears and the audience will really live inside the frames and experience the time passing in the film. I think that is also when the border between realism and surrealism is blurred.

How did you work with your DOP, Dinh Duy Hung ?

PTA: The DOP and I have been best friends since childhood. We do not have to spend much time communicating because we understand each other through the cinematic language and share a point of view that the composition and camera movements of the scenes should be based on the real shooting locations. We try to be as minimal and natural as possible in every frame. I always have the idea that the final script would come into shape on set and be spontaneous on set. So we spent a lot of time rehearsing and experimenting on set with the camera movements and actors' blocking. And I proposed appropriate changes for the script according to the weather, the natural lighting, the materials, encounters with real people and nature... a lot of things have to be taken into consideration to create a satisfying camera movement for the shot.

Can you explain your exploration of blocking actors and the camera? Very often, the camera is moving or adjusting with the actors to change the frame size within the same shot. What's your approach towards use of space in relation to the actor for the narrative?

PTA: In the beginning of the filmmaking process, I had the ambition of using long shots and limiting the number of shots and scenes. I realised that if I used a lot of long shots with static wide angles and really few close ups, the film would have nice frames but the expression of the character's emotions and personality was limited. It could distract the audience, they might become lost and would not know what to focus on. And the duration of 3 hours would dishearten them as well.



I understood that the movement of the actors and camera had to relate to one another in every breath of the story. I had to find the balance in every shot, so that the timing of the camera and character movements felt as natural as possible. The starting and ending points of each shot are carefully framed. Sometimes I added some lines or made changes to the script while shooting to match with the limitations or opportunities in which the actors and camera can move at the shooting locations. The close ups usually appear in the end of the shots, when the characters have enough time in the frame. They could evoke the strongest emotions in the scene and the story will be delivered. Besides, this way of expression allowed me to create layers of contrast between the human characters, the natural environment, and add more meaning to the story universe.

Were there many “improvisations” during the shooting? What is your way of work on set?

PTA: Spontaneity was part of the everyday workflow during the shooting. My working process was simply experimenting with changes, adapting and compromising with certain conditions. I liked to challenge my own thought process and find ways to make the limitations of the production into a beneficial element for the film. I do invest time on set to discover an interesting way to unravel a scene.

You work with a small crew, who are often your friends. Does working with friends give you freedom or what kind of benefits does it bring?

PTA : Yes, working with a crew of friends gave me a true feeling of freedom and we really learnt a lot from each other. When we finished the film, they told me that the filmmaking process gave them a lot of knowledge and experience that they had not had in other projects. I was happy about that. To me, everyone has their own strengths and unique energy to do something extraordinary. A film will succeed when the people who make it together give the best of their abilities and passion for it. Especially since we are non-professional filmmakers, our youth and eagerness to try or invent new methods push us to our limits.

In this film, we can notice your attention of showing the contrast between urban/modern and country/traditional in the Vietnamese society. Is that intentional?

PTA: It was actually not my intention. Because I was born and raised in the highlands of the Southern Middle Region before moving to Saigon to study and work, the contrast itself came naturally while I was trying to combine the elements of culture, points of view and the rhythm of life between urban and countryside people together. I did not put a strong focus on this contrast; instead, I was just observing and opening up in the film so that the audience would be able to approach it easily by means of cinema. My goal is for the audience to have a more intimate experience with the culture and people in each of the regions, and this would help them travel with the protagonist along his journey until the end of the film.

How long did the shooting take in total?

PTA: We shot around 110 days, and it was roughly the onset time of all the scenes. We had three main shooting periods: August 2020, November 2020 to January 2021 and then December 2021 to March 2022.

The ending of the film is almost a combination of a man surrounded by myths and dream layers that blur what is life, what is fantasy.

PTA: In the end of the film, Thien may have found “Tam”. Here “Tam” was Thien’s own stranded and forgotten soul. In order to find it, he needed to “take off” his earthly flesh, which was a great struggle in his inner world. It led to a series of surreal images: in the end of the journey, he was able to perceive his freedom like the white moths in the tree or when he took off his clothes to immerse himself in the stream. I don’t want to impose my own opinions on the audience. I want them to freely search for the answers for their own souls, and to freely discover and quench the spiritual thirst inside them.

About the interviewer

Wang Muyan is a Chinese film critic and member of the Quinzaine des cinéastes selection committee based in Paris. He writes for Chinese news magazine, *The Paper*, is a regular contributor for *Film Comment* in United States and writes sometimes for French papers. He translated into Chinese *Bresson par Bresson*. He was a jury member for *Screen international* both in Cannes and in Berlin.



JK Film

JK Film was founded in 2014 by director Pham Thien An, producer Tran Van Thi and their group of friends who share the same passion with cinema. With the desire to bring Vietnam's cinema to the international scene, we focus on developing unique visions in Vietnam independent cinema, reflecting different aspects of current Vietnamese contemporary life.

We have produced a number of short films such as *Hair* (2014), *Blind Light* (2016), *The Mute* (Palm Springs ShortFest, 2018) and *Stay Awake, Be Ready* (Illy Prize - Directors' Fortnight 2019), have won multiple awards and been screened at many prestigious festivals. *Inside the Yellow Cocoon Shell* by Pham Thien An is our first feature film.

Selected Filmography

Stay Awake, Be Ready

dir: Pham Thien An | short | Vietnam, South Korea, USA | 2019

Illy Award - Directors' Fortnight 2019

Open Doors Selection - Locarno Film Festival 2019

Busan International Film Festival 2019

Stockholm International Film Festival 2019

Meeting Point Best Foreign Short - Valladolid International Film Festival 2019

Best Director - Curtacinema - Rio de Janeiro International Short Film Festival

Special Mention - Palm Springs International ShortFest 2020

The Mute

dir: Pham Thien An | short | Vietnam, USA | 2018

Palm Springs International ShortFest 2018

Uppsala International Short Film Festival 2018

Internationale Kurzfilmtage Winterthur 2018

Tampere Film Festival 2019

Hong Kong International Film Festival 2019

Pōtocol

Founded in 2014 by film producer and screenwriter Jeremy Chua, Pōtocol is an independent Singapore-based producing label focused on the development and production of feature films.

The company has worked with established filmmakers (**Lav Diaz, Ying Liang**) while also discovering new talents from Asia in order to support them in the development and promotion of their work internationally. We also produce moving image projects such as visual artwork or audiovisual commissions by art institutions.

Our recent films include *Inside the Yellow Cocoon Shell* by Pham Thien An (Directors' Fortnight 2023), *Tomorrow is a long time* by Jow Zhi Wei (Berlinale 2023), *Autobiography* by Makbul Mubarak (FIPRESCI award - Venice Orizzonti 2022), *Glorious Ashes* by Bui Thac Chuyen (Montgolfière d'Or - Nantes 2022) and *Rehana Maryam Noor* by Abdullah Mohammad Saad (Cannes Un Certain Regard 2021)

Selected Filmography

Tomorrow is a long time

dir: Jow Zhi Wei | feature | Singapore, Taiwan, France, Portugal | 2023

Berlin International Film Festival 2023
Hong Kong International Film Festival 2023
Las Palmas International Film Festival 2023
Taipei Golden Horse Film Festival 2023

Autobiography

dir: Makbul Mubarak | feature | Indonesia, France, Singapore, Poland, Philippines, Germany, Qatar | 2023

FIPRESCI award - Venice Orizzonti 2022
Best Film - Adelaide International Film Festival 2022
Best Film - Singapore International Film Festival 2022
Best Debut - Stockholm International Film Festival 2022
Best Actor - Marrakech International Film Festival 2022
Asian Cinema Observer Recommendation Award - Taipei Golden Horse Film Festival 2022
NETPAC award - Taipei Golden Horse Film Festival 2022
New Directors New Films MOMA New York 2023

Glorious Ashes

dir: Bui Thac Chuyen | feature | Vietnam, France, Singapore | 2022

Montgolfière d'Or - Nantes 2022
Tokyo International Film Festival 2022
Goteborg Film Festival 2023
New York Asian Film Festival 2023

Rehana Maryam Noor

dir: Abdullah Mohammad Saad | feature | Bangladesh, Singapore | 2021

Un Certain Regard, Cannes Film Festival 2021
Best Film - Cinema Jove Valencia International Film Festival 2022
Grand Jury Prize - Asia Pacific Screen Awards 2021
New Talent Award - Hong Kong Asian Film Festival 2021
BFI London Film Festival 2021
New Directors New Films MOMA New York 2021

A Family Tour

dir: Ying Liang | feature | Taiwan, Singapore | 2018

Opening Film, International Competition - Locarno Film Festival 2018

Main Slate, New York Film Festival 2018

BFI London Film Festival 2018

Special Citation for film awaiting US Distribution - National Society of Film Critics USA 2018

NETPAC Award - Festival International des Cinémas d'Asie de Vesoul 2019

A Yellow Bird

dir: K. Rajagopal | feature | Singapore, France | 2016

Cannes Critics' Week 2016

Best Film - ASEAN Film Awards 2016

Filmfest Hamburg 2016

Busan International Film Festival 2016

A Lullaby to the Sorrowful Mystery

dir: Lav Diaz | feature | Philippines, Singapore | 2016

Silver Bear - Berlinale International Film Festival 2016

San Sebastian International Film Festival

Karlovy Vary International Film Festival

Busan International Film Festival

Hong Kong International Film Festival

Tokyo International Film Festival

Deuxième Ligne Films

Founded in 2014 in Normandy, Deuxième Ligne Films produces french and international auteur films, shorts, and feature length fiction and documentary films for theatrical release and other formats of distribution. In 2020, it won the Prix France Télévisions' Young Producer Award.

Selected Filmography

Drop it

dir: Audrey Ginestet | documentary feature | France | 2023

Lauridan Ivens / CNAP Award - Cinéma du Réel 2023

Best Feature Film - Corsica.Doc 2022

Special Mention - Aux écrans du Réel 2022

FID Marseille 2022

The Family

dir: Fabien Gorgeart | feature | France | 2022

Jury Award and Best Actress - Angoulême Film Festival 2022

Best Actress - Namur Film Festival 2022

Jury and Public Award - Valenciennes Film Festival 2022

Youth Jury Award - Muret Film Festival 2022

Queens

dir: Yasmine Benkiran | feature | Morocco, France, Netherlands | 2022

Venice Critics' Week 2022

Marrakech International Film Festival 2022

Taste

dir: Le Bao | feature | Vietnam, Singapore, France | 2021

Special Jury Award - Berlinale Encounters 2021

Best Film - Taipei International Film Festival 2021

Young Cinema Award & Achievement in Cinematography - Asia Pacific Screen Awards 2021

Karlovy Vary International Film Festival

Busan International Film Festival

God Exists, Her Name Is Petrunya

dir: Teona Mitevaska | feature | North Macedonia, France, Belgium, Slovenia, Croatia | 2019

Ecumenical Award - Berlinale 2019

Lux Prize 2019

Arab Critics' Award for European Film 2019

Best Film - DEA Open Air Film Festival Tirana 2019

Best Director - Pula Film Festival 2019

The Wound

dir: John Trengove | feature | South Africa, France, Netherlands, Germany | 2017

Sundance 2017

Berlinale 2017

Best Film - Cinema Jove Valencia International Film Festival 2017

Audience Award - Sydney Film Festival 2017

Zorba The Imaginary Friend

Zorba The Imaginary Friend is a production house established in 2015 by a group of young Vietnamese filmmakers. The company aims to develop projects with unique storytelling while achieving high production standards. Zorba The Imaginary Friend has been honored with awards for both commercial and film productions, including music videos and short films.

In 2019, Zorba produced their second short film, *Wayless*, that won Best Film at the 48 Hour Film Project Vietnam and was selected to be showcased at the Cannes Short Film Corner 2019.

In 2021, the company joined JK Film and Pötocol to co-produce *Inside The Yellow Cocoon Shell*.

Selected Filmography

Freeze

dir: Anh Be | short | Vietnam | 2019

Best Director & 3rd Prize - 48 Hour Film Project Vietnam

Wayless

dir: Anh Be | short | Vietnam | 2018

Winner of 4 prizes at 48 Hour Film Project Vietnam - Best Film, Best Cinematography, Best Editing & Best Acting Ensemble

Best Film - 48 Hour Film Project Best Films of the World @ Cannes Short Film Corner 2019

Best Director & 4th Prize - Filmapalooza Film Festival 2019

Hannah

dir: Anh Be | short | Vietnam | 2017

Best Director & 3rd Prize - 48 Hour Film Project Vietnam

Fasten Films

Fasten Films is a film and television production company, based in Barcelona, created to tell stories that matter and inspire, told by talent with a unique look and with characters that remain in the memory of viewers.

Its latest productions include *Mediterráneo* by Marcel Barrena (San Sebastian IFF 2021), *Entre La Vida Y La Muerte* by Giordano Gederlini (2022), *O Corpo Aberto* by Ángeles Huerta (winner of 12 awards at XXI edition of Mestre Mateo), *La Voluntaria* by Nely Reguera (Málaga Film Festival, 2022), *Uno Para Todos* by David Ilundain (Miami Film Festival 2020).

Selected Filmography

O Corpo Aberto

dir: Ángeles Huerta | feature | Spain | 2022

Valladolid International Film Festival 2022

Principado De Asturias Prize - Gijón International Film Festival 2022

XXI Mestre Mateo: Best Feature Film, Best Director, Best Screenplay, Best Leading Male Performance, Best Supporting Male Performance, Best Art Direction, Best Cinematography, Best Production Direction, Best Makeup and Hairstyling, Best Costumes, Best Original Music and Best Sound.

La Voluntaria

dir: Nelly Reguera | feature | Spain, Greece | 2022

Málaga Film Festival 2022

Thessaloniki International Film Festival 2022

D'A Film Festival Barcelona 2022

Uno Para Todos

dir: David Ilundain | feature | Spain | 2020

Barcelona Film Festival 2020

Miami Film Festival 2020

Audience Award - Festival du Cinéma Espagnol de Nantes 2020

Nominated for Goya, Forqué, Feroz, Gaudí Awards

Mediterráneo

dir: Marcel Barrena | feature | Spain, Greece | 2021

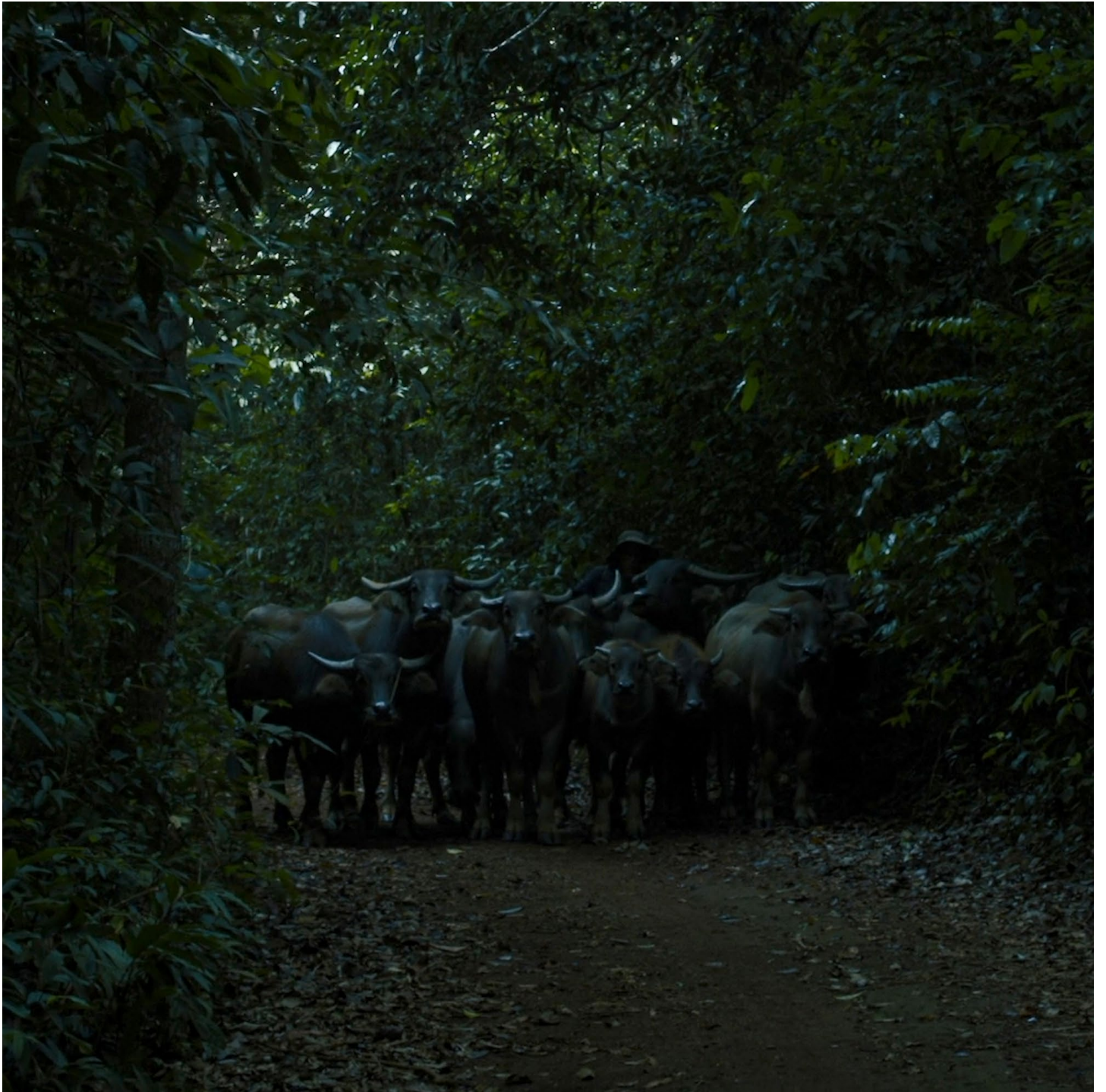
San Sebastian International Film Festival 2021

Audience Award - Rome International Film Festival 2021

Winner of 3 Goya Awards - Best Cinematography, Best Production Design, Best Original Song

Winner of 4 Gaudí Awards - Best Production Design, Best Special Effects, Best Original Score, and Audience Award





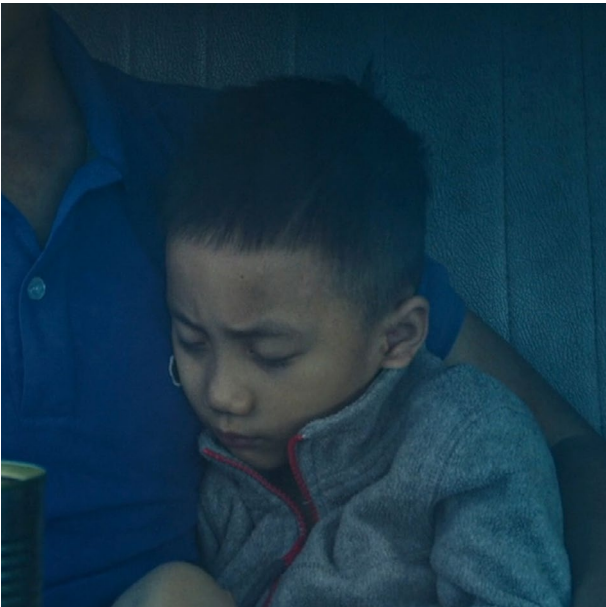
Key Cast



Thien / **Le Phong Vu**



Sister Thao / **Nguyen Thi Truc Quynh**



Dao / **Nguyen Thinh**



Trung / **Vu Ngoc Manh**

Key Crew

Writer / Director	Pham Thien An
Executive Producer	Tran Van Thi
Producers	Jeremy Chua, Tran Van Thi
Coproducers	Marie Dubas, Ka Nguyen, Le Quynh Anh, Adria Monés, Gabriel Kaplan
Line Producer	Huynh Phuong Hien
Assistant Directors	Ka Nguyen, Le Quynh Anh
Producer Assistants	Phan Thi My Duyen, Tran Thanh Thuy Lieu, Le Hong Ngan
Director of Photography	Dinh Duy Hung
Production Designers	Pham Thien An, Huynh Phuong Hien
Wardrobe	Huynh Phuong Hien
3D Artist	An Dang
Sound	Vuong Gia Bao, Xander Toh
Editor	Pham Thien An
Colourist	Mark Song
VFX Supervisor	Lee Stringer
Head of VFX Production	Tri Hoang

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