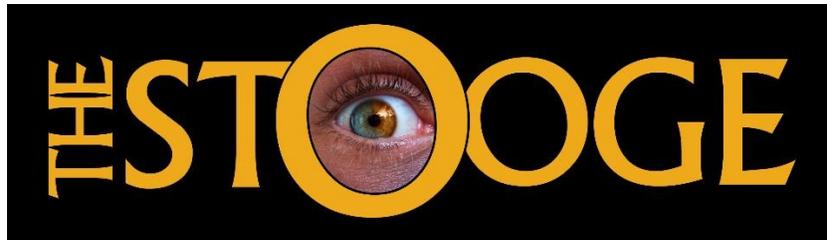




Creative. Intent. Global.

***From the creator of “The Prestige” comes a new
film about magic!***



Magic is not what you see, but what you think you see.

Barry Henson (Pat Scott) had this lesson to learn when he applied for the role of magician's assistant. A simple enough job - all he had to do was sit in the audience. When the magician, a world-weary trouper named Splendido (Whit Haydn), called for a volunteer to come up on stage to help with the next illusion - he would be the one. He would be the stooge.

But is that all? What is Angela (Carisa Hendrix) doing, and what is she trying to tell him? She is the beautiful young woman who seems to manage everything behind the scenes. Is she just a touch of scantily clad glamour to distract the men in the audience, or is she the power behind Splendido's throne? Is she in fact the real magician in the act? Barry was soon to find out, in a way that was to change his life.

Magic is not what you see, nor is it what you want to see.



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A ROGELIO FOJO FILM

FROM THE AWARD-WINNING WRITER OF "THE PRESTIGE"

ROBERT
PICARDO

PAT
SCOTT

WHIT
HAYDN

CARISA
HENDRIX

ADAM
SONNET

HERBERT
SIGUENZA

*I want you to
look closely
at this...*



CHRISTOPHER PRIEST'S

THESTOOGE

2288 STUDIOS & BANDERBILT CREATIVE PRESENT A FILM BY ROGELIO FOJO

BASED ON THE STORY "THE STOOGE" BY CHRISTOPHER PRIEST

ROBERT PICARDO PAT SCOTT CARISA HENDRIX PAT SCOTT WHIT HAYDN AND ADAM SONNET WITH HERBERT SIGUENZA MUSIC BY PENKA KOUNEVA SONGS BY ARIEL E. IGLESIAS EDITED BY EDWARD MORENO
PRODUCTION DESIGNER SHEULKMIK SKOLASKIN ADAM SONNET DIRECTOR OF PHOTOGRAPHY KEITH JEFFERIES CO-PRODUCERS ELLE VIANE SONNET KARA HUME CHRISTINE BERGERON ELIAS P. ONTIVEROS
PRODUCED BY ROGELIO FOJO EXECUTIVE PRODUCERS MIGUEL A. DELGADILLO & JOSE CASILLAS SCREENPLAY BY CHRISTOPHER PRIEST DIRECTED BY ROGELIO FOJO

Behind the Scenes of the new film “The Stooge”

Some remarkably pleasant people in Hollywood just made a film based on something I’ve written. It’s the story of two stage magicians, and it tells what happens when ...

Familiar stuff, perhaps, but this one is nothing to do with a certain blockbuster movie made a few years ago by Christopher Nolan. This one is also about stage magic, but in a completely different way. It’s based on a short story I wrote last year, under fairly unusual circumstances. It was commissioned by a well-known multinational bank based in London, and was published within one of their in-house training packages. My brief was identity theft, a fact that I report now with a straight face. I called the story “The Stooge”, and it concerns the kind of identity theft that banks don’t normally worry about. (They understood the metaphor, thank goodness, and they printed the story.)

After the book was printed I took another look at the story and thought how much I should like to see it performed on film. It’s short and sharp and its metaphorical theft of identity has a pleasing amount of naughtiness in it. On spec I wrote a script based on the story. It was intended to be no more than a short film, with a running time of less than about 20 minutes, so it would almost certainly never receive a trade showing — but even so. In past years I have served on film festival juries so I have a good working knowledge of the kind of stories that are entered in the short film competitions. I thought “The Stooge” would put up a good showing at festivals, if only I could find someone to film it.

Then I did. I suddenly found myself back in contact with an old friend in Los Angeles: Rogelio Fojo. For years Rogelio has had long-term plans to film one of my books, but has always been too busy to get around to it. Unexpectedly, on this occasion we both got our timing right. When he found out about “The Stooge”, a deal was done within a week.

- Christopher Priest



You will love what happens next!

My early shorts taught me a valuable lesson – the finished film is everything! And a director’s loyalty belongs only to the audience that settles in to watch and listen to the story being told. At the same time, I learned a tough lesson – that I could only go so far trying to make movies without adhering to procedures that Hollywood had spent the last century establishing as essential in creating the complex, collaborative art of cinema.

It takes a while to master this cinematic balancing act, so I continued making short films to practice and hone my skills. I wrote scripts, drafted storyboards, and wore the hats of cameraman, gaffer, director, producer, and editor – all in an effort to learn the ins and outs of every filmmaking facet. I submitted my films to festivals to get an idea of how the selection process worked. I listed my films on the Internet Movie Data Base (IMDB), to learn how to give credit to my friends who collaborated on each production.

Finally, the moment arrived when I felt I had learned enough to direct my final and most ambitious short film – produced, photographed, and acted by the most talented and professional artists around



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-, the proverbial “calling card” which would show that I am ready to tell more extended and complex stories in feature film form.

And so I was drawn to a short, but riveting story by Christopher Priest, the British author whose global acclaim was further bolstered by the adaptation of his novel *The Prestige*. While reading his mysterious and thrilling tale of stage magicians titled *The Stooge*, the room and everything inside of it magically disappeared around me, and suddenly found myself onstage, enclosed in a strange cabinet with a beautiful magician’s assistant who whispered into my ear - I want you to look at this very closely...

My goal as a director was to bring a rousing finale to the magical act that started with Christopher Priest’s screenplay, and to transport my audience to that same stage, alongside Splendido The Illusionist and his assistant Angela, awaiting a never-before-seen trick that will reveal more surprises than anyone could ever have imagined.

I hope you will LOVE what happens next.

- Rogelio Fojo



THE STOOGE (2019)

The Stoooge (2019)

My short story, “The Stoooge”, was directed by Rogelio Fojo in Los Angeles, and runs for a fraction over 20 minutes. It’s another film about stage magic, but this time not set in the period of grand theatrical magic, but a much more modern, realistic, down-at-heel time.

Other than writing the original story, then drafting a screenplay, I had nothing to do with the production process. The first I knew about it was when I was sent a finished copy. To say I was surprised by the result is an understatement. It strikes me as an extraordinary accomplishment. In many ways it looks as good as *The Prestige*, but was made on a budget literally .05% of that film, for all its famous stars and legendary director. Fojo has achieved as much, working with less. *The Stoooge* is offbeat, intriguing, thoroughly cinematic, sometimes funny, it has beautiful photography and music ... and real magic. The opening credits show the workings of a sleight — a few moments later you see the sleight again, and you still can’t see how it’s done. Pure magic.

Although *The Stooze* was completed last year, it has just achieved its first professional booking. It will be shown at the North Hollywood Cinefest, 20-28th March 2019.

“The Stooze”, the original story, is included in my new collection, *Episodes*, due from Gollancz on 11th July 2019

*** **



How I Became A Stooger

One evening some years ago I went along to a live magic show to see how things were done. I was researching for the novel I was writing then – this book became *The Prestige*, which was filmed in 2006 by Christopher Nolan. I’m a writer not a magician, and I wasn’t trying to find out secrets, but I wanted to get the look and feel of how pro magic was performed.



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The secrets of magic are usually well concealed, mainly because magicians are conscious that many of the greatest tricks depend on some careful preparation – a hidden device, a marked card, etc. – that most people would find disappointing if they knew about it. Magic is all about illusion! We judge a magic performance not by how well the secret is kept, but by the quality of the performance. This is one of the main themes of *The Prestige*.

During that most enjoyable evening one act in particular impressed me. Two young women, dressed in bare-minimum costumes, performed some amazingly impressive high-speed escapes, one from a straitjacket, the other from ropes. The final illusion brought all these elements together with an extra twist -- a young man was invited up on stage from the audience and became their hapless victim in a rather spectacular, and sexy, way. He took it all in good part, but was clearly somewhat embarrassed. He was cheered enthusiastically at the end.

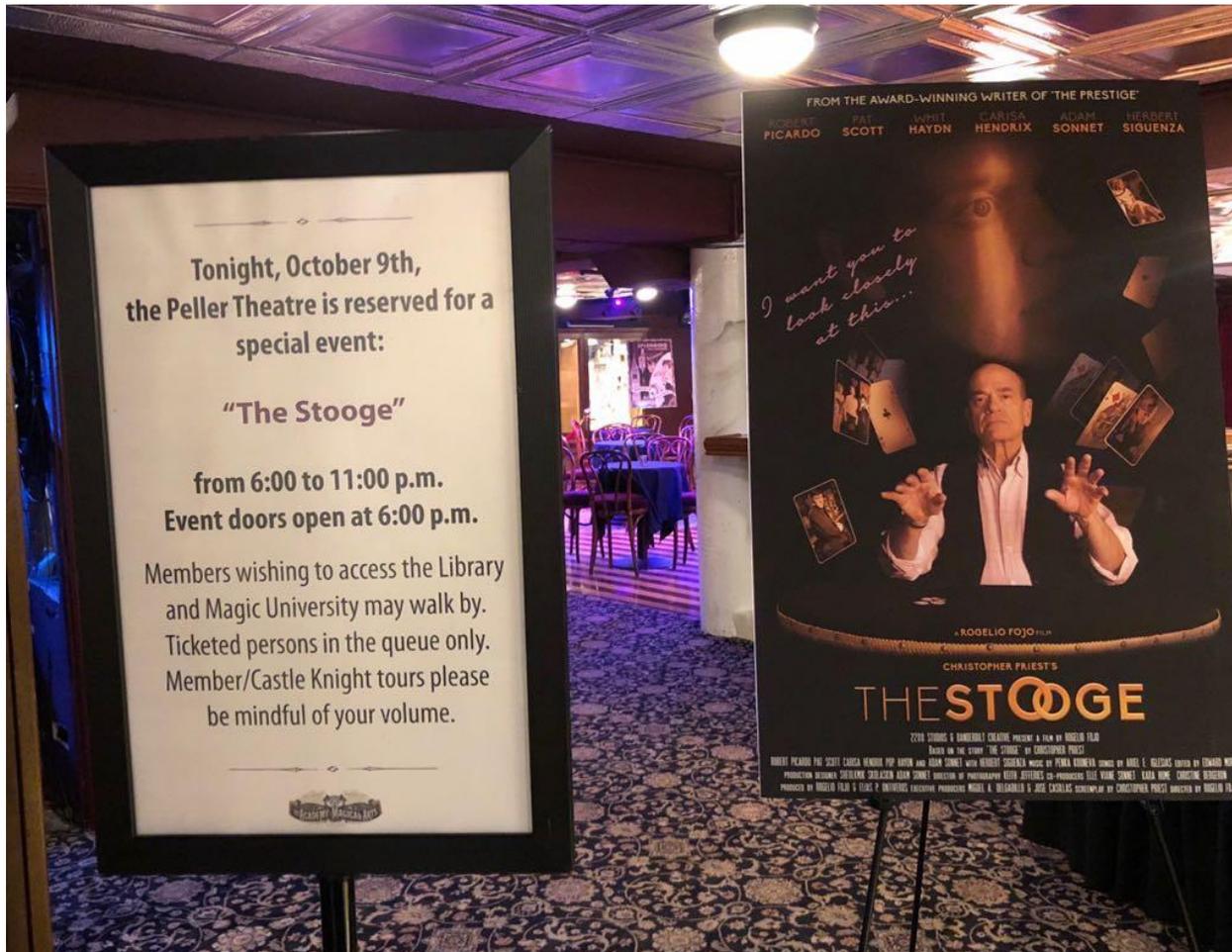
When I was home I spent a lot of time trying to figure out how these two women had done their tricks. I said just now I wasn't interested in exposing secrets, but by this time I had learned that all magic is based on six basic principles: disappearance, transposition, and so on – the full list is in the novel of *The Prestige*. I therefore knew that those principles must have been in use. With a lot of thinking I could just about see how most of the effects had been achieved, but the final one, with the guy from the audience, went on baffling me. Those young women with their ropes and their minimal costumes had done some attractively naughty things to him.

Finally, I had it. The guy must have been a plant, a stooge. He wasn't an ordinary member of the audience, but was on the payroll. His part of the illusion was to 'volunteer' to go up on stage, but he did so because he knew exactly what was to happen. And that knowledge, that silent collaboration, made the act perfect.

The book of *The Prestige* was written, the film came out. Then one day I started thinking about the role of a stooge in magic. Who becomes a stooge? How does he or she get involved? What do they know about the tricks? What do they have to do to earn their money? And what becomes of them later ...?

The story came alive, and now Rogelio Fojo directed *The Stooge* as a motion picture, with a lot of magic and just a little naughtiness ...

- *Christopher Priest*



Tonight, October 9th,
the Peller Theatre is reserved for a
special event:

"The Stoooge"

from 6:00 to 11:00 p.m.
Event doors open at 6:00 p.m.

Members wishing to access the Library
and Magic University may walk by.
Ticketed persons in the queue only.
Member/Castle Knight tours please
be mindful of your volume.



FROM THE AWARD-WINNING WRITER OF 'THE PRESTIGE'
ROBERT PICARDO PAT SCOTT WHIT HAYDN CARISA HENDRIX ADAM SONNET HERBERT SIGUENZA

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A ROGELIO FOJO FILM

CHRISTOPHER PRIEST'S

THE STOOGE

2008 STOOGE © BANDERBILT CREATIVE PRESENTS A FILM BY ROGELIO FOJO

Based on the story 'THE STOOGE' BY CHRISTOPHER PRIEST

ROBERT PICARDO PAT SCOTT CARISA HENDRIX WHIT HAYDN AND ADAM SONNET WITH HERBERT SIGUENZA MUSIC BY PERLA BARRERA COSTUME DESIGNER BY EDWARD MORGAN
PRODUCTION DESIGNER CINDY LANE STYLING ADAM SONNET DIRECTOR OF PHOTOGRAPHY KEVIN JEFFERIES CO-PRODUCERS TALEY VANCE SONNET ADAM HINE CHRISTINE SIGUENZA
PRODUCED BY ROGELIO FOJO & TALEY VANCE EXECUTIVE PRODUCERS MICHELLE A. DELARUELLO & JOEL CAROLLOS SCREENPLAY BY CHRISTOPHER PRIEST DIRECTED BY ROGELIO FOJO

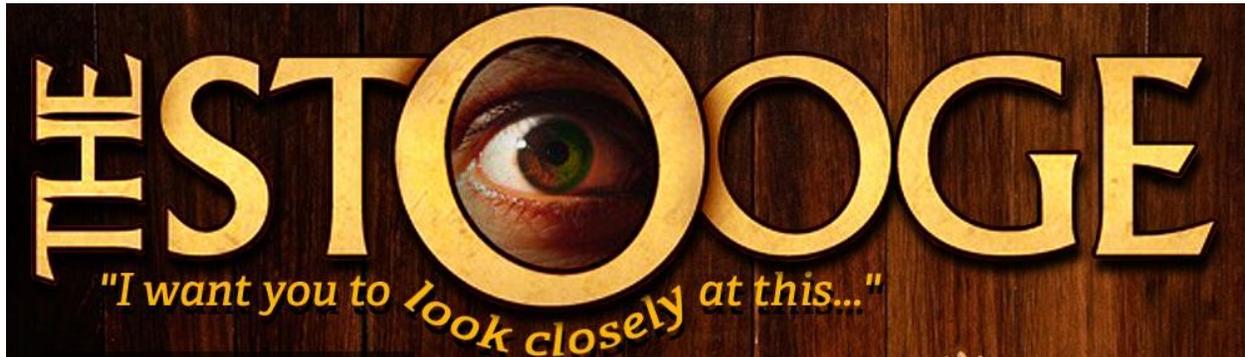
Practical details of the film *The Stoooge* & *The Prestige* can be found here:

https://www.imdb.com/title/tt2145943/?ref =nv_sr_3

<http://thestoogemovie.com/index.html>

<http://onemilliontimes.com/>

<http://banderbiltcreative.com/>



Starring:

Robert Picardo (“Star Trek”), Herbert Siguenza (“Coco”), Pat Scott, Whit “Pop Haydn”, Carisa Hendrix & Adam Sonnet.

Produced by:

Miguel A. Delgadillo & Pepe Casillas.

Written by:

Christopher Priest.

Directed by:

Rogelio Fojo.