FIRSTWORKS
CONNECTING ART WITH AUDIENCES

FirstWorks **ARTS LEARNING**

Presents

MANUAL CINEMA'S *Lula Del Ray*

April 9th, 2018 11:15am
Woodman Center
Moses Brown School

Student Resource Guide

FIRST-WORKS.ORG

About FirstWorks Arts Learning

The FirstWorks Arts Learning Program is a community engagement program providing live arts experiences for public, private, and home schools throughout Rhode Island. This exceptional program enriches school curricula while providing students with the cultural experience that comes from early exposure to professional live performance.

Teacher Resource Guides, such as this one, relating to each artist are provided to teachers, giving them the opportunity to use the student lecture/demonstration matinee experience as educational tools in their classrooms. Question and answer sessions are frequently offered after these student matinees, providing an opportunity for students to interact directly with the performers.

Since 2009, FirstWorks Arts Learning programs have reached more than 30,000 students and teachers through live student-focused lecture/demonstration matinees, in-school workshops and Master Classes, access to main stage performances of world premieres and Rhode Island premieres, and, student-focused community engagement opportunities.

Extended performance residencies allow students to participate in a layered learning experience over several months to motivate students to continue learning well beyond their workshop or performance experience. For many students, this is their first introduction to live performance and performers who are recognized as foremost artists in their field. Most performers are recipients of prestigious accolades of the highest artistic distinction such as the Kennedy Center Honors, the National Medal of Arts, MacArthur Fellowships, Guggenheim Fellowships, and Grammy Awards.

FirstWorks Arts Learning Programs commence along with the start of the school year and conclude with the PVDFest in June. These opportunities are generously made possible through the continuous support from businesses through our Adopt-A-School Program, local and national foundations, and community donors.

FirstWorks Arts Learning is dedicated to honoring and raising community awareness about the strong commitment our sponsors make to the children across Rhode Island and surrounding areas who experience artistic "firsts" through our programs. For more information about our Arts Learning Program please contact Kathleen McAreavey, Education and Community Outreach Manager at 401-868-1149, or by e-mail: kathleenm@first-works.org. To learn about our Adopt-A-School Program, or discuss support for our Arts Learning Program please contact Isabelle Tadmoury, Director of Development at 401-868-1071, or by e-mail: isabelle@first-works.org.

Thank you for connecting your students to these unforgettable powerful, live performance experiences. Enjoy the show!

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MEET MANUAL CINEMA

"We have always been interested in our relationship to screens. We stare at them all day and don't often think of where the content is coming from or who made it. We like showing the mechanism of our shows and giving the audience agency...the audience has to be a less passive viewer."

– Julia Miller,
Co-artistic director of
Manual Cinema

Pictured: Manual Cinema Co-artistic directors Kyle Vegter, Julia Miller, Ben Kauffman, Sarah Fornace, and Drew Dir

2 Who is Manual Cinema?

MANUAL CINEMA is a performance collective, design studio, and film/ video production company founded in 2010. Manual Cinema combines handmade shadow puppetry, cinematic techniques, and innovative sound and music to create immersive visual stories for stage and screen. Using vintage overhead projectors, multiple screens, puppets, actors, live feed cameras, multi-channel sound design, and a live music ensemble, Manual Cinema transforms the experience of attending the cinema and imbues it with liveness, ingenuity, and theatricality.

WHAT DOES "MANUAL CINEMA" MEAN?

'Manual' means 'done by hand,' and 'cinema' refers to the creation of moving images viewed on a screen. 'Manual Cinema' is hand-made cinema, or a movie where the 'camera work' is done by people instead.

HOW DOES MANUAL CINEMA CREATE A MOVIE BY HAND?

Shadow Puppets: Manual Cinema uses shadow puppets to make the shapes of people, objects, and scenery in their shows. Instead of drawing their characters like in an animated film, or using real people to act out the story, Manual Cinema uses the silhouettes of puppets as the main visuals in their movies. You can watch the puppeteers of Manual Cinema at work during the show to see just how they do it, because they are onstage and fully visible.

Live Music: Part of Manual Cinema is a group of musicians who play instruments onstage during the show, providing live accompaniment to the movie. This makes the show feel like a theater performance, because the music is played at the same time as the action, and is not recorded beforehand. Some sound effects are recorded beforehand, though, so the musicians need to pay close attention to their timing so that the music lines up with the movie.

Acting: Sometimes, instead of puppets, Manual Cinema uses the shadows of real people to help tell the story. These people act out their roles without using facial expression or speaking, since only their shadows are used in the movie. The actors wear special costumes and masks to exaggerate their shadows so that they are recognizable.

Projection work: There are several screens onstage during a Manual Cinema performance. The puppets and actors make their shadows onto one screen. Those shadows are projected onto a larger, central screen like in a movie theater. The audience can watch the finished movie on this central screen just like they were in a theater seeing a regular movie.

Live feed: Sometimes the movie breaks from using only shadows and switches to live action – the way that we normally see people in movies or acting in plays. The actors' pictures are shown on the central screen through a technology called a 'live feed camera,' which instead of recording sends the image it captures directly to a screen for viewing.

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The History of
Shadow Puppets

· Shadow puppets originated in South India in the first millennium BCE (1000 BCE), and were brought to Southeast Asia (Indonesia, Malaysia, Cambodia, and Thailand), then to China and Egypt, and then to Turkey and Greece by traders and missionaries who traveled across the continents. Each one of these countries now has their own version of shadow puppetry that has developed over the centuries.

· There is also evidence of early shadow puppetry in Central Asia, where nomadic peoples could have easily made shadows against the walls of their tents using a campfire.

· Puppets were usually made from animal skin or leather, sometimes brightly painted, and lit from behind onto an oilskin or thin cloth screen. Puppets sometimes had joints at the hands and arms so they looked more realistic. Other times they were larger and meant to depict entire scenes at one time, like a battle or a wedding. Puppets were usually mounted on sticks and manipulated from underneath. These details depended on which country the puppets were being made in, and what the purpose of the puppet show was.

· Puppet shows were used to tell stories, myths, religious tales, epics, and history. They functioned as social and religious rituals, but also entertainment. The shows were often accompanied by a singer or a storyteller, or music.

The History of Shadow Puppets

3 · In the 17th century, shadow puppets were brought to Europe through trade. People in France and Italy mistakenly called the shows 'Chinese Shadows' even though many of the puppets they saw came from Indonesia or Egypt. This is because Europe was obsessed with things from Asia, which they considered "exotic," but didn't care about whether they were being accurate or fair to the people living there. As a result, shadow puppets became popular in Europe without the cultural importance of the puppets and their stories being understood.

· European shadow puppets were usually made of black cardboard and not painted. This followed in the fashion of the time, which was to trace silhouettes of people on black paper to capture their outlines. European puppeteers also made technical adjustments to the traditional shows, like automating their puppets.

· Shadow puppet shows continue to be a popular form of entertainment as well as a maintenance of culture. Some shows are presented in the traditional way as a celebration of cultural identity and past ways of life. However, some shadow puppeteers are modernizing their shows, by adding stage lighting and cinematic effects, dancers and recorded music, and even using skateboards to move around more quickly behind the screen!
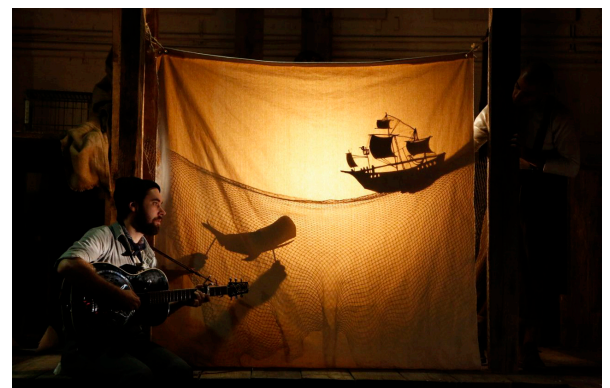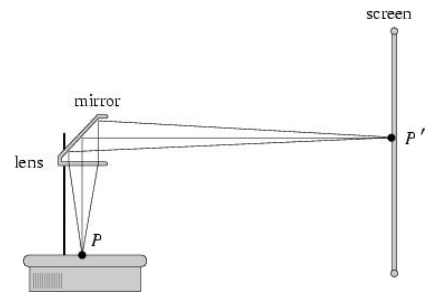
How Does Projection Work?

4

WHAT IS A PROJECTOR?

A projector is a device that uses light and lenses to take an image, magnify it, and display it on another surface (usually a screen or a wall).

HOW DOES AN OVERHEAD PROJECTOR WORK?

An overhead projector has three main components: the base, the lens, and the mirror. The base of the projector contains a lamp that sends light directly upward through a glass plate. The lens is in the head of the projector, and focuses the vertical light from the base lamp. The mirror, also in the head of the projector, reflects the focused light and sends it out onto the projection surface.

HOW DO YOU PROJECT AN IMAGE USING AN OVERHEAD PROJECTOR?

You can project an image by printing it out onto a clear plastic sheet, called a transparency. Then place the sheet on the glass plate at the base of the projector. Light from the base lamp will shoot up through the image you have placed on the glass, be focused by the lens, and reflected out by the mirror.

4a
How to Make Silhouettes Using an Overhead Projector

SUPPLIES:
OVERHEAD PROJECTOR
DRAWING PAPER (18 BY 24 INCHES)
POSTER BOARD (22 BY 28 INCHES)
PENCIL
SCISSORS OR CRAFT KNIFE
GLUE
BAR STOOL OR OTHER SEATING

1. Hang the sheet of drawing paper on a flat surface, such as a wall or chalkboard.

2. Have the subject sit in front of the paper while you hang it so that it will be at the correct height.

3. Make the room as dark as possible. Turn on the overhead projector and adjust its focus and height until the light is in the center of the drawing paper.

4. Have the subject sit on the bar stool and turn to the side. Leave room between the subject and the wall so that you can see his shadow on the paper.

5. Trace the outline of the subject's shadow with the pencil. Include as many of the shadow's details as you can, being careful that the shadow not fill up the entire paper so that the finished silhouette will fit on the poster board.

6. Turn off the projector and take down the paper. Erase any stray pencil marks, then cut around the outline that you traced. Use a craft knife to cut around the finer details of your outline, such as the subject's hair.

7. Mount the silhouette on the poster board using glue or another adhesive. Display as desired.

4b
Developing a Shadow Play Story – Middle School & High School

Divide the class into four or five groups of three or four students.

Using the overhead projector, have one student create a shadow from a part of his or her body or by using objects from the classroom, i.e., a floppy hat, a plunger, etc. Have a student trace the shadow on a large piece of paper.

Then, have the other members of each group individually create a shadow on top of the original shadow, tracing each one. Have the students take turns tracing the shadows created.

Eventually, a character will emerge that will be the subject of a story. Each character created can have its own story, or, have the students create one story surrounding the four characters created.

Be sure to have a beginning, middle, and climactic ending; a protagonist and an antagonist, etc.

Have the students enact the story while one student recites. Or, choose appropriate music to illustrate the high points, low points, and conflicts of the story.

Videotape each and play back to have students provide constructive feedback (critique) of each other's work.

Some helpful prompts to get the conversation started may be:

1.   Did you have a character in mind when you added your shadow?

2.   Did that character you had in mind emerge? Or, did something totally different show up? If so, how different?

3.   Was your story fully developed, i.e., beginning, middle, end?

4.   How helpful was it to add music to illustrate your story?

5.   Did you use both words and music? Why? Why not?

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The Language of Cinema

Co-artistic director Sarah Fornace says that Manual Cinema relies heavily "on the cinematic language of editing and shot composition" to build their performances. She says, "We've all grown up with TV and film, so we all recognize what a far shot means, what a cut to a close-up means, or what a dissolve into a dream sequence means...

...they are part of the inner cultural library in our heads that carries that narrative baggage of suspense." Looking at specific cinematic techniques and learning to name them can serve as another tool for talking about how Manual Cinema tells stories.

The Language of Cinema

WHAT IS A SHOT?

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A shot refers to the length of time when a camera is capturing images on film. For example, a shot could be a person walking across the screen and only be a few seconds long; or a shot could be a whole group of people talking to each other for fifteen minutes. Filming a movie takes thousands of different shots from all different angles, and frequently shots must be redone until they are captured perfectly. The different kinds of shots help the filmmaker tell the movie's story. Some important elements of a shot are:

· Angle of a shot: where the camera is in relation to the subject it is filming. The angle of a shot can help establish a point of view. If a viewer sees a character from overhead, they feel as if they are above the action. If they see a character from below and through leaves, they may feel as if they are hiding in a bush from the action. Filming a character straight on makes them seem strong and confrontational, whereas filming over their shoulder makes it seem like the viewer can see what the character sees. Small details like angle can impact the viewer's understanding of a scene.

· Zooming: how close the camera is to the subject it is filming. A far shot is when the camera is far away and capturing a large distance. A close up is when the camera only captures a small amount of the scene, like a person's face, often zooming in. Depending on how much detail the filmmaker wants the viewer to be able to see, they can switch between being closer or further away from the action.

· Lighting: the amount of light in a scene can indicate time of day or location. Specific placement of lights can also highlight important characters or actions, like a spotlight.

· Color temperature: the color of a scene can indicate time and place, and also mood and speed. Yellow lighting suggests pleasantness, red suggests danger, and blue suggests thoughtfulness or melancholy.

The Language of Cinema

WHAT IS A CUT?

5

A cut is an edit in the film. Movies are not filmed all at once, but in many different parts and not in sequential order. This means that the different shots of the movie must be rearranged and put back together in the right order before the movie makes sense. Back before cameras were digital, they recorded images onto long strips of film that were then literally cut up with scissors and pasted back together. Now film editing is done on a computer, but the edits are still called 'cuts.' A cut can also refer to the shortening of a shot, if the filmmaker only likes part of what was captured on the film.

Different kinds of cutting can change the way a viewer experiences the film's story, because transitions convey mood and time. Some common kinds of cutting are:

· Cross-cutting: switching back and forth between shots in two different locations. This can be used to show two events that are happening at the same time, for example, switching back and forth between two different football teams as they prepare for a game against each other. Cross-cutting can also show how two events are related to each other, for example, a child building a pillow fort and a construction company putting up a building. In these cases, the viewer understands that the places are supposed to be separate and parallel.

· Match cutting: cutting from one shot to another where the two shots are matched by the action or subject matter. For example, a movie can go from a long shot of a boat sailing to a closeup of people on a boat. The cut matches the two shots and will lead the viewer to understand that the boat they have seen sailing is the same one the people in the next shot are on.

· Fast cutting: moving between short shots (3 seconds or less). Fast cutting can be used to convey a lot of information very quickly, or to imply energy or chaos.

The Language of Cinema

EDITING FOR CONTINUITY

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When a filmmaker edits for continuity, it means that they cut the film to make it seem like time is passing normally. This allows the viewers to become engrossed in a film as if it were happening in real life.

When a filmmaker doesn't edit for continuity, it is usually to show the viewer something happening at a different time in the story. Specific techniques are used to indicate to the viewer that they have stepped out of the story's normal time. Examples of times when the film is not edited for continuity are:

· Flashback: a window through which the viewer can see what happened at a time prior to the story's present time. A flashback is often indicated through sepia toning (brown tint to the film to make it look older), the use of home - movie style footage, clocks and calendars, or direct character linking. For example, if a movie is about a grown man, but there is a scene with a young boy being addressed by the man's name, the viewer would see that the young boy was the grown man in the past. The young boy scene would be a flashback.

· Montage: a compilation of shots that do not appear to happen in real time. Montages are often used to indicate the passage of time. For example, a series of shots of a person practicing the yoyo with them getting progressively better would be a montage that indicates a lot of practice over a period of several months. Montages can also be used to suggest relationships between different scenes, like the same activity happening all over the world, or the strongest memories in someone's life.

· Slow motion: when the film plays more slowly than in real life. This technique is used to show the viewer something happening too fast to see clearly in real time, or to indicate that the characters feel like they are moving slowly. For example, a scene of a person jumping into a pool might be played in slow motion so that the viewer can see how the splash happens.

6

Compare and Contrast: Theater and Cinema

Going to see a performance on a stage and going to see a movie on a screen are usually similar but distinct experiences. But Manual Cinema's performances blur the lines between theater and cinema in many ways, making their shows more than simply a play or a movie. This means that Manual Cinema **works across genre** – they're not just one kind of art, but an eye-opening mixture of several kinds. Art that works across genre helps broaden our knowledge of what certain kinds of art can and cannot do. Another word for working across genre is *interdisciplinary* – interdisciplinary art combines all kinds of techniques and ideas to make surprising connections.

To understand how Manual Cinema's work is special, we'll look at some of the common differences between theater shows and movies. Then, the ways in which Manual Cinema's performance breaks down boundaries between theater and cinema will be easier to see.

USING THE LANGUAGE:

Genre (n.) - a category of art having a particular form, content, or technique: fiction, nonfiction, and poetry are genres of writing; classical music, hip hop, and jazz are genres of music.

Interdisciplinary (adj.) - combining or involving two or more academic disciplines, fields of study, professions, technologies, departments, businesses, or industries.

Movie (n.) - a story or event recorded by a camera as a set of moving images and shown in a theater or on television.

Theater (n.) - a collaborative form of fine art that uses live performers to present a story before a live audience, often a stage. The performers may communicate this story to the audience through combinations of gesture, speech, song, music and dance.

Contrast and Compare:
Theater and Cinema

6

Liveness:

Theater shows are never the same twice. Actors have different energy levels day to day, the people in the audience are different each time, and the world itself is changing every minute. Seeing live theater is exciting because it is a unique event, the show you see will only ever happen like that once. When you see a theater show, you watch people at the same time as they are producing. It can feel very different to be in the same room as someone while they perform, just as it is different to talk to someone in person rather than over the phone.

Movies are the same every single time you watch them, with consistent quality, timing, and performance. They are a permanent record of one moment in time. Movies exist without people, while a live performance needs actors to play the characters in front of you. Since they are recorded, movies have a different impact on the audience.

Audience Experience:

When you go to watch a live performance, you sit with a whole group of other people. Even though it is dark, you know they are there, and you can hear them reacting to the performance just as you are. Watching a live show is a shared experience for the audience. In a theater, you see a show from one angle and from the same distance away. Performers move around on stage in order to provide depth and changes of perspective,

Movies you can watch in a group at a theater, or you can watch them by yourself or with your family at home. You can pause movies and come back to them, or rewind them if you miss something. You also get to see different views of the actors because the camera records them from many different angles.

Acting:

In theater, the audience can see the performer's whole body the whole time, but depending on how big the theater is, they might be too far away to see the performer's face very well. Live acting uses full body gestures, often exaggerating motions or expressions so that they can be seen. Actors also have to face the audience when they speak and use a specific kind of loud voice to make sure they are heard.

Movie acting is much more in the face, because cameras frequently show an actor's face without their body. Movie acting subtler, so that it feels more realistic – a huge smile that is necessary to show happiness onstage would feel fake up close on the screen. But in the movies, you can't blink!

Contrast and Compare:
Theater and Cinema

6

Setting:

Live performances happen on a stage. In order to make the performance feel like it happens in a different place, the show transforms the stage using set pieces like furniture, walls, trees, or platforms. Sets can be elaborate with many moving parts, or they can be minimal to showcase the actors. Audiences willingly suspend disbelief, meaning they agree to imagine that sets are real places, when they watch a show on a stage.

Movies are meant to be realistic, and have the mobility of the camera. You can film on site, which means in the location where the story takes place; or you can film on a specially constructed set that looks real from the perspective of the camera. Snowy scenes can take place outside in real snow, scenes on a basketball court can be filmed at a real basketball court.

Music:

Theater can have live or recorded music. Sometimes the music tells the story, like in a musical or an opera. Sometimes it plays between scenes as set pieces are moved around in the dark. Often times in theater productions there is an orchestra and a conductor at the front of the stage in a deep pocket called the pit that plays the music like at a concert, and you can hear them tuning their instruments and warming up before the show.

Movies often use music in the background of a scene to set a mood, or to transition between very different scenes. In movies, the music is recorded and timed up so that it fits with the picture. Often times you cannot see the source of the music in a movie, so it feels like it's playing in real life. Movies also tend to use little snippets of many different songs, instead of full songs that sound similar.

Special Effects:

To make pretend events happen onstage, theater has limited options. Using special costumes, makeup, set pieces and props can help actors look other than they are in real life. These effects can also make the actor look like they are doing something they aren't. For example, harnessing an actor onto a wire from the ceiling can make them appear to be flying.

Contrast and Compare:
Theater and Cinema

6

Special Effects:

Movies can use computer editing to add all kinds of crazy effects, like explosions, magical creatures, or scenes in outer-space. Movie editing technology makes these special effects fit so flawlessly into the other parts of the film that they seem to be real, too.

People:

Many different people work on a theater production. There is the playwright, who wrote the words for the show. There is the director, who decides how the written play will come to life. There are the actors who perform. There is the composer who writes music for the show. There are the musicians who play the music during the show. There is the sound designer, who mixes and edits the soundscape for the show. There is the set designer, who decides how the stage will look and what set pieces need to be built. There is the lighting designer who decides when, where, and what kind of light will make the stage visible. There is the costume designer who decides what the actors will wear. There is the stage manager who makes sure everything runs smoothly and promptly during rehearsals and performances. There is the producer who finances and publicizes the show. And there are the people who help support the show in other ways, by building sets, hanging curtains, operating spotlights, handing out programs, and keeping things orderly backstage. A theater production is a big team effort.

All of the people involved in theater productions are also involved in movie-making. The playwright is now called the screenwriter; the director, actors, composer, musicians, sound designer, set designer, lighting designer, costumer designer, stage manager, producer, and support crew all are important to filming a movie. However, with the added layer of film, movies also have special team members. These include the camerapeople who do the actual filming, and the film editors who handle the film after it is recorded. There are also people who work in postproduction who add in special effects and finalize the film so that it is polished and ready to be shown in theaters. It takes a lot of hands to make a movie!

Shadow Puppet Coloring Page

Use crayons or markers to color in the dragon. Then, using scissors, cut the out the shape along the black lines. Tape a popsicle stick to the blank side, and you have a shadow puppet!

Projector Coloring Page

Use crayons, markers, or, colored pencils to color in the overhead projector.

Meet Drew Coloring Page

Drew Dir is a writer, director, and puppet designer. He previously served as the Resident Dramaturg of Court Theatre and a lecturer in theatre and performance studies at the University of Chicago. He holds a master's degree in Text and Performance Studies from King's College London and the Royal Academy of Dramatic Art.

Meet Sarah Coloring Page

Sarah Fornace is a director, puppeteer, choreographer, and narrative designer. She is co-Artistic Director of Manual Cinema. She has also worked as a performer or choreographer with Redmoon Theatre, Lookingglass Theatre Company, Court Theatre, Steppenwolf Garage, and Blair Thomas and Co.
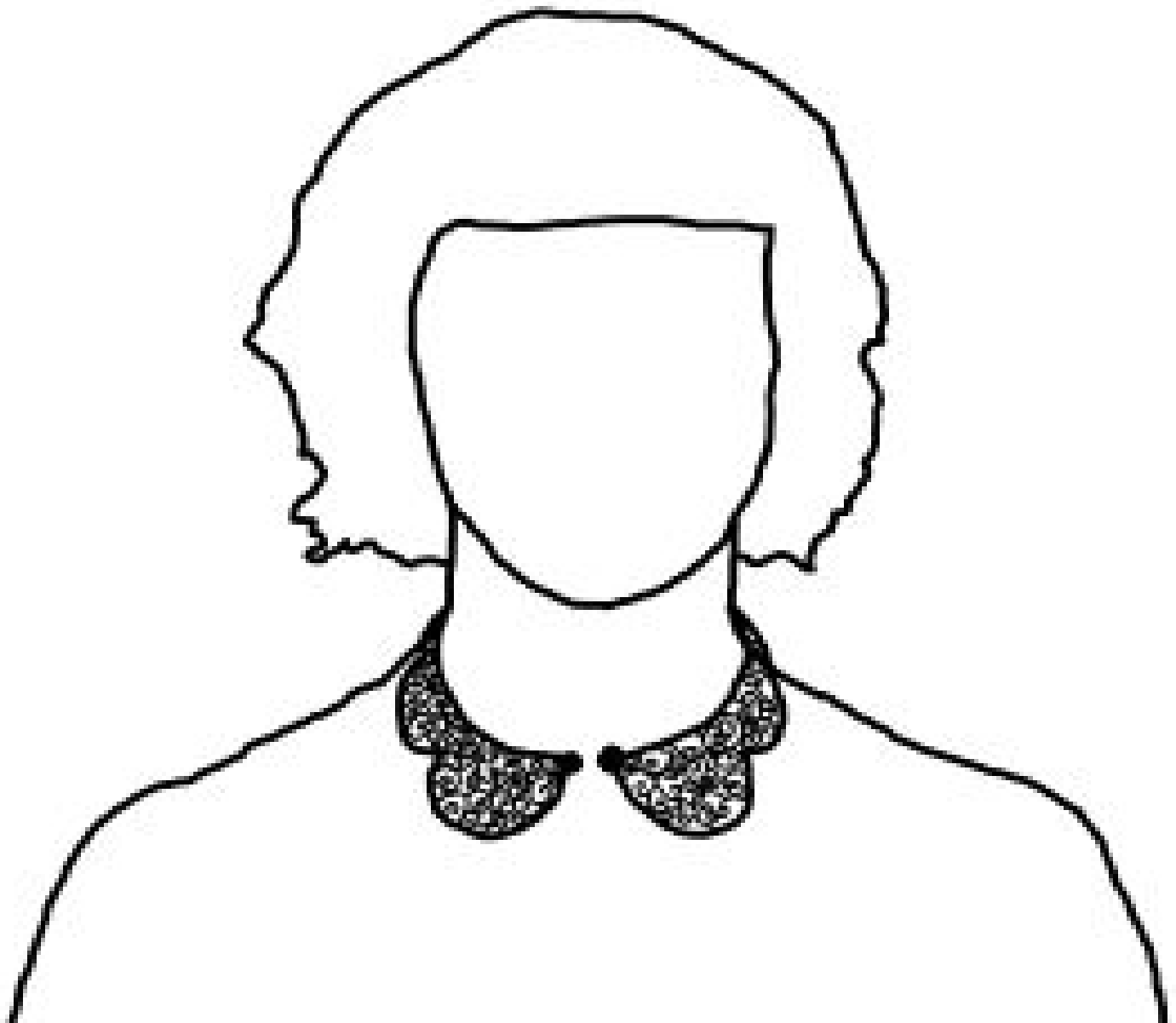
Meet Ben Coloring Page

Ben Kaufman is a composer, director, and interactive media artist. He has lectured and given workshops at The Metropolitan Museum of Art, New York University, and the New School. He holds a MS from NYU in Interactive Tele-communications.

Meet Julia Coloring Page

Julia Miller is a director, puppeteer, and puppet designer. She has worked as a performer and puppeteer with Redmoon Theatre and Blair Thomas and Co.
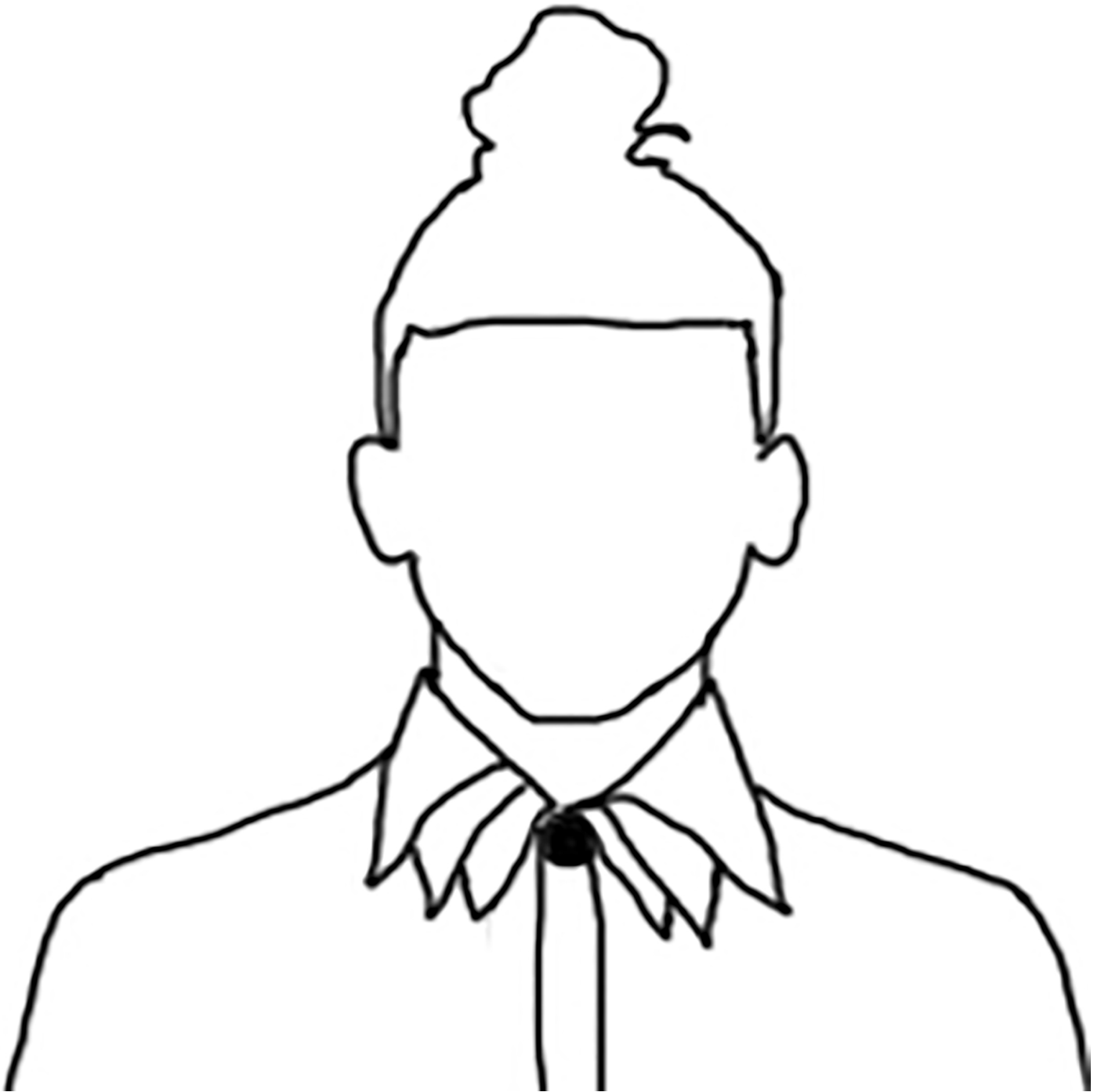
Meet Kyle Coloring Page

Kyle Vegter is a composer, producer, sound designer and Managing Artistic Director of Manual Cinema. He has created commissioned compositions for the Chicago Symphony Orchestra, the New York Times, and NPR.
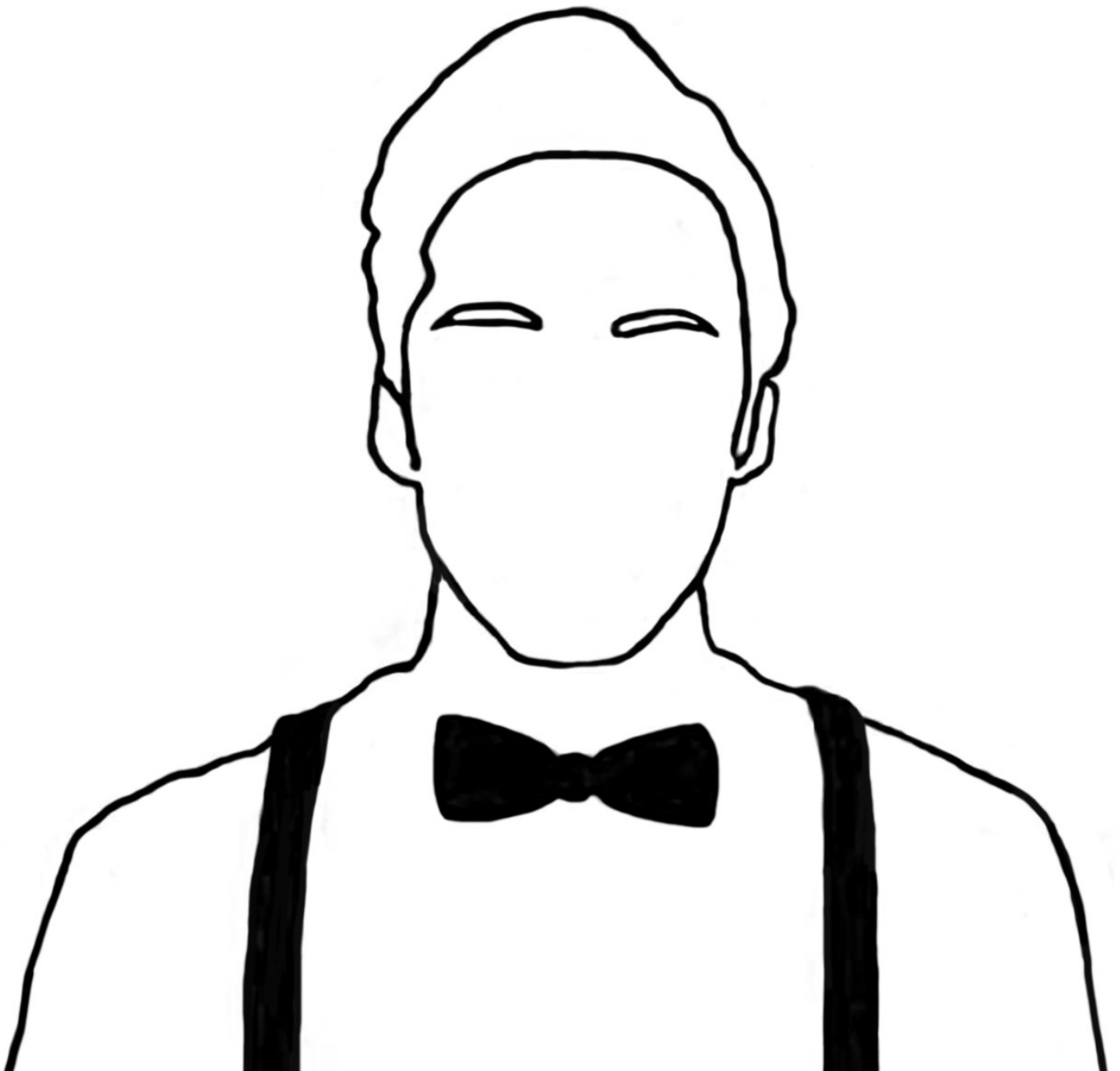
Meet Lizi Coloring Page

Lizi Breit is a Chicago-based artist working primarily across illustration, animation, sculpture, and performance. She currently serves as Associate Designer

Meet Maren Coloring Page

Maren Celest is a multi-disciplinary artist and creator who has shown her photography and short films internationally. She does sound and vocals at Manual Cinema.

Meet Sam Coloring Page

Sam Deutsch is a puppeteer and designer at Manual Cinema. His also done work for many different theatre throughout Chicago and off-Broadway.
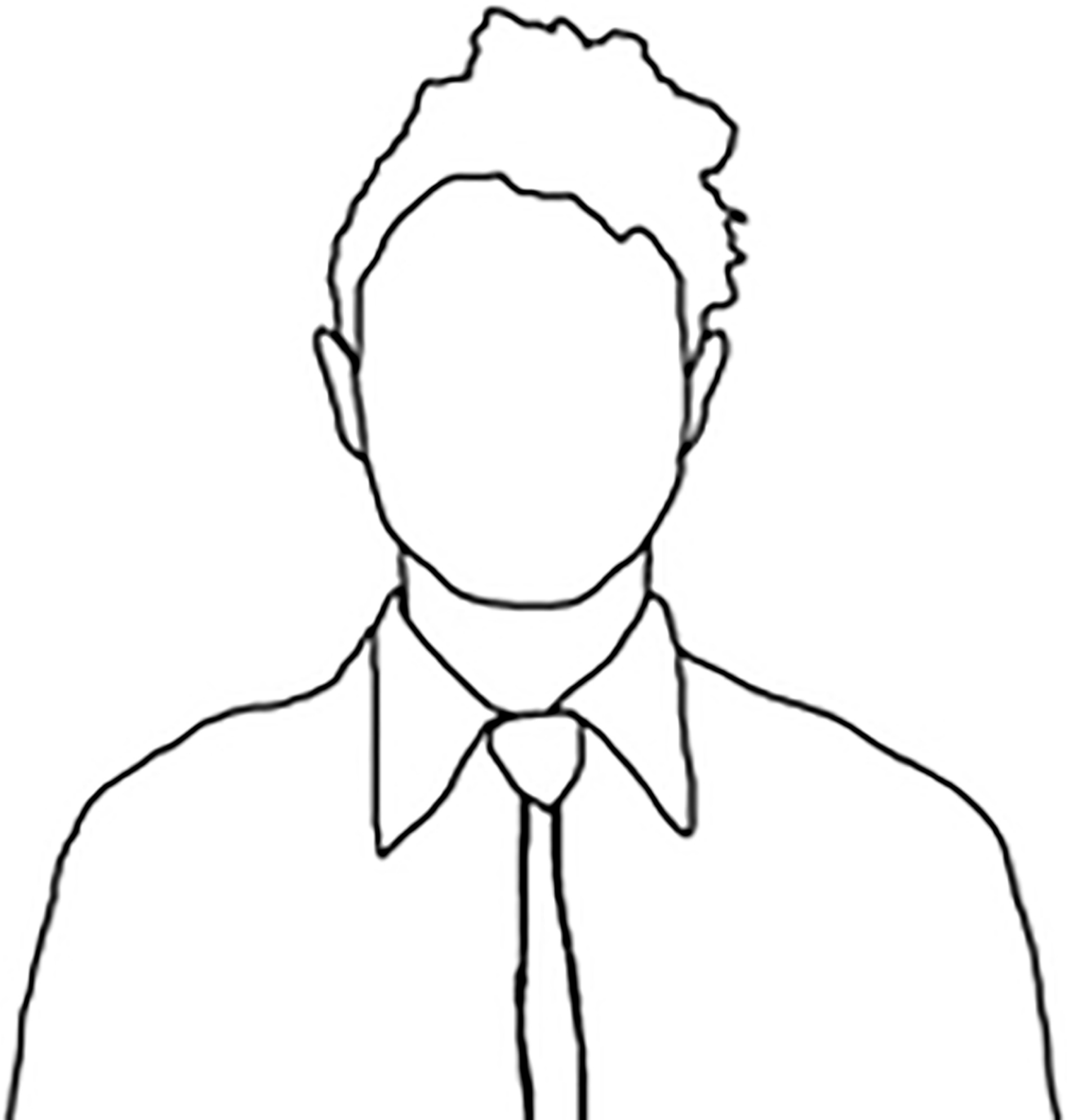
Meet Michael Coloring Page

Michael Hilger is a composer, sound designer, and multi-instrumentalist. He is currently working on new music and performing solo under the name *Michael Albert*.

Meet Shelby Coloring Page

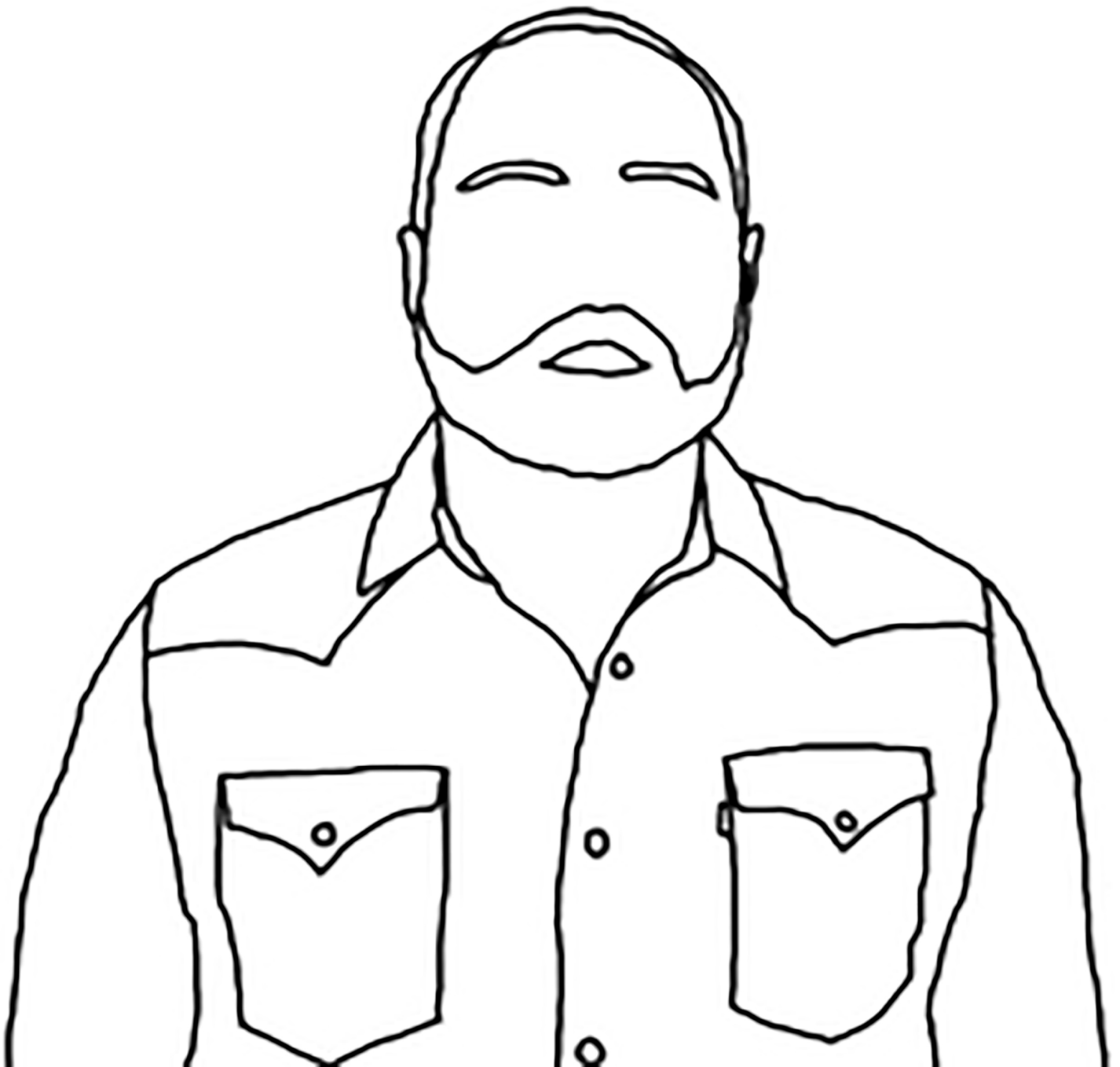Shelby Glasgow is the Company Manager and Stage Manager for Manual Cinema.
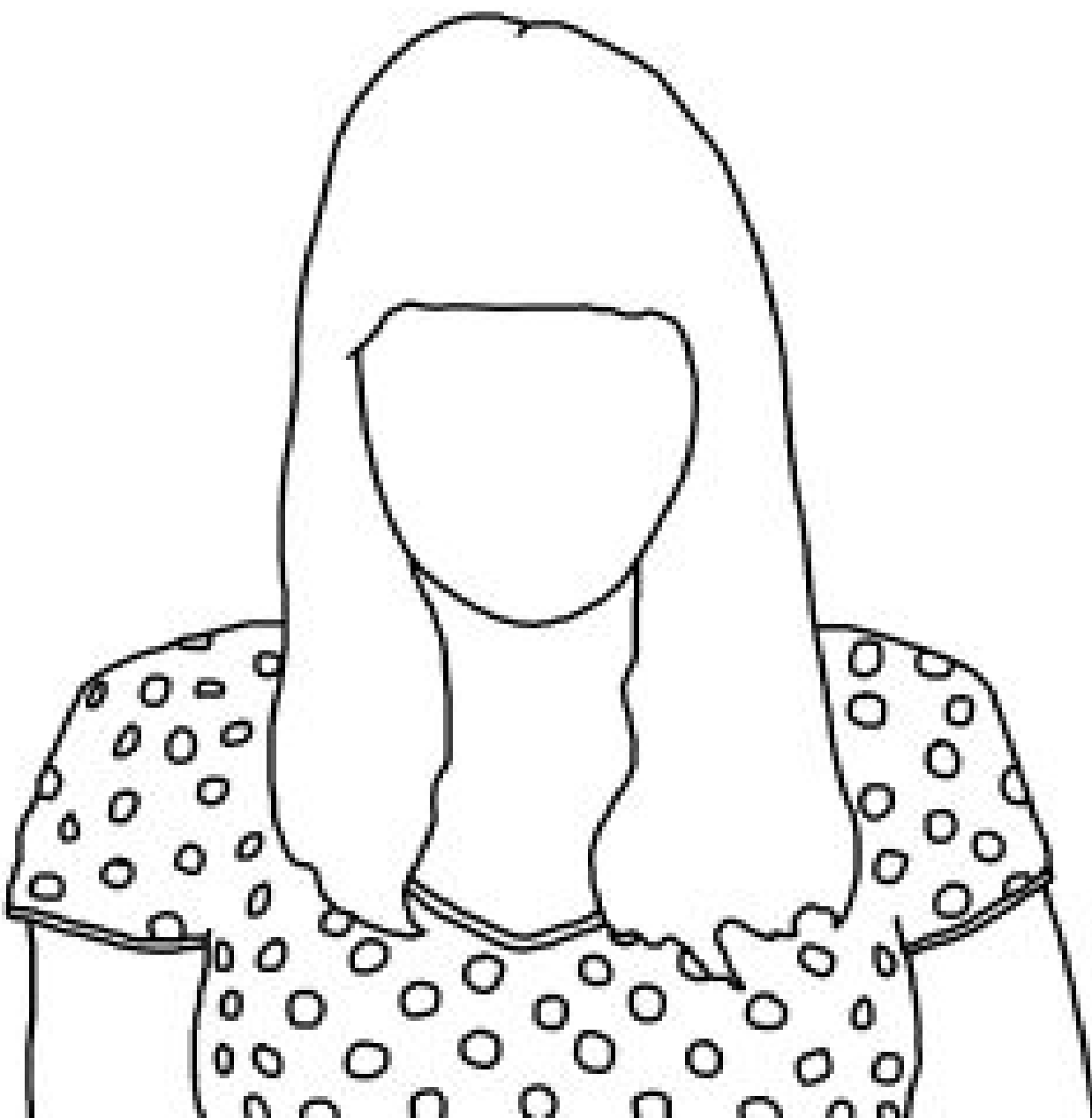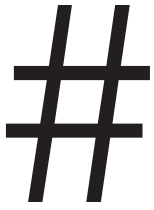
Meet Connor Coloring Page

Connor Matheson is the Office Manager for Manual Cinema. He holds a Bachelor of Commerce from Queen's University.
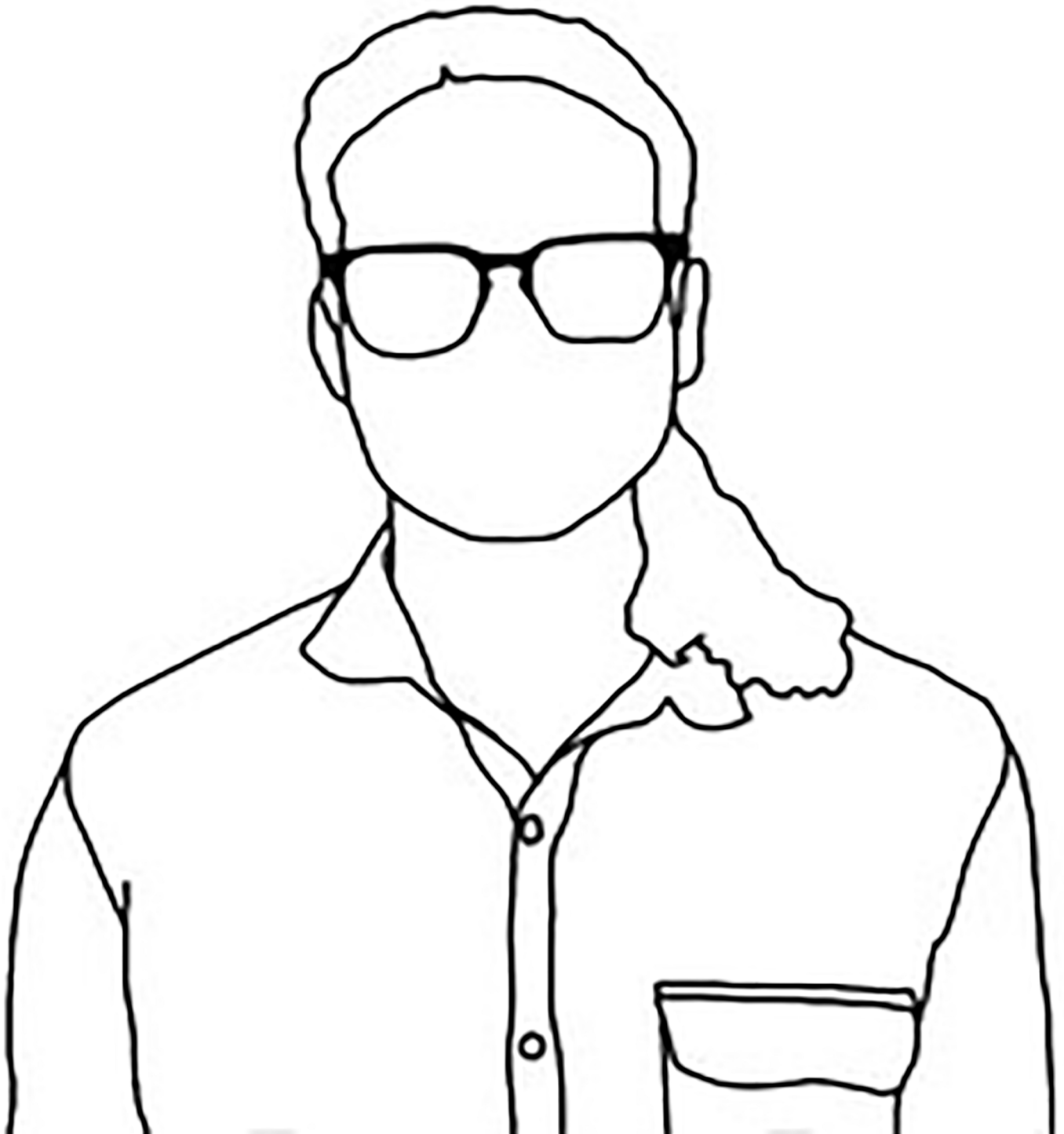
Meet Mike Coloring Page

Mike Usrey is the Technical Director for Manual Cinema.

# #

Manual Cinema Word Search:

Can you find all the words
from the wordbank?

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Y  R  R  D  Z  A  C  L  C  F  D  K  T  A  K  S  M  R  N  P
P  R  R  O  R  A  I  R  K  I  N  O  I  C  C  T  A  E  J  Y
N  M  A  E  T  V  J  T  O  R  H  S  U  T  A  C  T  N  M  P
X  U  M  N  E  C  Q  S  W  S  A  C  K  N  B  E  C  G  S  I
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C  O  E  L  C  L  O  J  S  W  J  C  R  Z  S  F  C  S  T  N
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S  L  M  M  N  O  I  T  O  M  W  O  L  S  V  N  A  Q  H  C
N  L  I  G  H  T  I  N  G  U  M  O  V  I  E  E  I  A  O  S
E  F  W  F  Y  I  T  E  P  P  U  P  L  R  H  T  D  L  Z  P
L  F  O  P  F  I  J  T  G  B  A  O  R  T  L  O  O  D  V  J
Y  A  B  E  C  C  Q  K  D  I  E  H  G  A  W  R  K  B  U  T
```

Word Bank:

ACTING • ANGLE • AUDIENCE • CAMERA • COLOR • CONTINUITY • CROSSCUT
DESIGNER • DIRECTOR • FASTCUT • FILM • FIRSTWORKS • FLASHBACK • GENRE
INTERDISCIPLINARY • LENS • LIGHTING • LIVEFEED • LIVENESS • LULA DEL RAY
MANUAL CINEMA • MATCHCUT • MONTAGE • MOVIE • MUSIC • PROJECTOR
PUPPET • SCREEN • SETTING • SHADOW • SHOT • SLOW MOTION
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