

Peter Anderson
Director of Photography
Television Center, #210
1015 N. Cahuenga Bl.
Hollywood, Ca. 90038
(213) 469-0154

December 18, 1988

Mr. David Marshall
Chapter One Financial
2421 N. Valencia St.
Santa Ana, Ca. 92706

Dear Mr. Marshall,

In your letter of November 8, 1988, you ask what qualifications I think Travis Pike has to direct major motion pictures. I have worked with such giants as Steven Spielberg, George Lucas and Francis Ford Coppola as well as exciting relative newcomer, Ron Howard. Travis is second-to-none.

I have known Travis for six years and have had many opportunities to see him in action. Over the past three years, I have been directly involved in his story and production conferences for "LONG-GRIN" and "MORNINGSTONE" and I filmed for him when he directed Lee Remick in the Jimmy Fund theatrical campaign. He is a complete professional, open to constructive criticism, his visual imagination and handling of plot and character are unequalled in my experience and talent responds well to his direction.

As you will see from my resume, (enclosed), I was, for some time, the Supervisor of the Special Photo Effects Department at Walt Disney Studios and Director of Photography for Walt Disney Pictures. For me, stories are told through visual images. Travis is one writer who is conscious of the non-verbal levels of communication in film, subtleties that are revealed by the camera and depend on performances that must be guided by a director who is aware of those subtleties and is able to communicate them to talent. In my opinion, Travis is that director.

I first met Travis in 1982 when he produced and directed a special effects "BAMBI" promo for Disney. Our facilities were all tied up on "TRON" and the EPCOT projects at the time, so the production had to go "off lot". The concept, by Disney's Betsy Baytos, was technically advanced. It called for her to draw THUMPER, a cartoon character, and then dance with the cartoon character on "live" TV. You may recall what a big deal was made of Dick Van Dyke and Julie Andrews dancing with cartoon characters in "MARY POPPINS", (the same processes involved in the making of "ROGER RABBIT"). Both have been hailed as brilliant achievements, but they were made under controlled studio conditions and on film.

(continued)

To achieve the same effect on "live" television called for a director with a music background, knowledge of animation techniques and rotoscoping, (shooting live action without normal blurring or pixilation for cell registration), and video technology. Betsy Baytos picked Travis to co-produce and direct the project. I was called in to consult before the final funds were committed. At our first meeting, Travis convinced me that his proposal was effective. He delivered the production on time and on budget, to the great satisfaction of all concerned.

By 1984, my most exciting opportunities were coming from outside Disney Studios and although I continue to be hired by Disney for special projects like "CAPTAIN EO", as an independent I am free to choose which projects I devote my time to. For the past few years I have been on the nominating committee for the Academy of Motion Pictures, for Special Visual Effects and Technical Achievement Awards. My expertise is such that most hi-tech film projects made in this town cross my desk, at least on a consulting basis.

In 1985, I was called in to consult on the special effects budget for Travis' "LONG-GRIN" by Jim Winburn, a former president of the Stuntman's Association. I was impressed with the way Travis handled the "BAMBI" promo, so I thought "LONG-GRIN" would be worth a look. It was and I have been close to Travis and his projects ever since. His most recent, "MORNINGSTONE", is the kind of movie I dream of filming.

Travis not only writes the kind of stories I'd like to see on film, his screenplays reveal a deep understanding of the forms and rhetoric created by the industry's pioneers. He recognizes and incorporates the creative potential of the technical advances in motion pictures. Travis will be a leader among the new generation of film makers, because he knows what he's doing.

Travis' enthusiasm, research, technical and communication skills are inspiring. That he attracts top professionals to his projects is proof of his persuasiveness and organizational abilities. Travis is one of the most talented people I have ever met in an industry full of talented people. From my first-hand experience, I enthusiastically endorse his superior ability as a writer, producer and director. I'm just glad he never got around to being a cameraman!

If I can be of any further help, feel free to contact me.

Sincerely,

A handwritten signature in dark ink, appearing to read "Peter Anderson", with a long horizontal flourish extending to the right.

Peter Anderson

Enclosure:

Copy to: Travis Pike