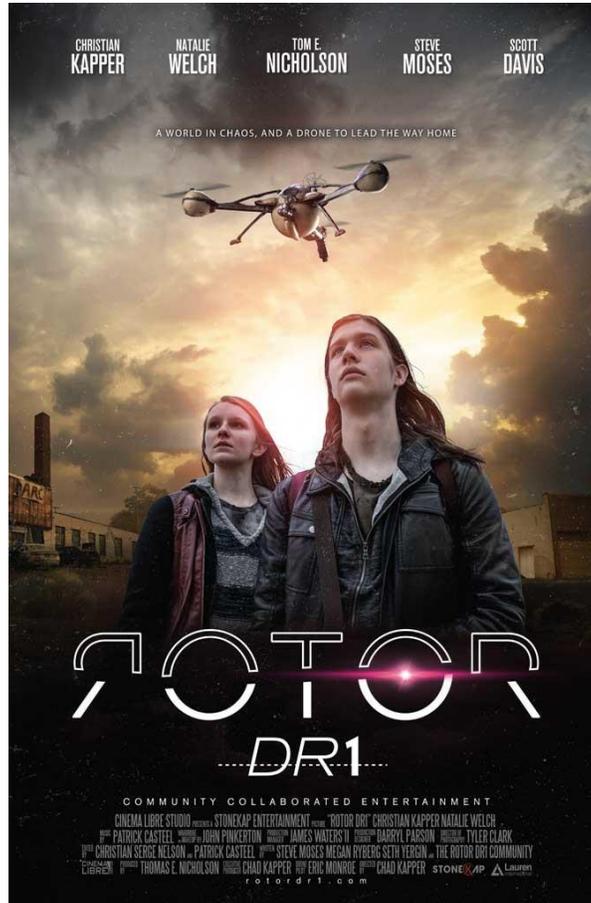




Presents:



THE WORLD'S FIRST DRONE-COMMUNITY COLLABORATED SCI-FI FEATURE!

COMING TO DVD, BLU-RAY & VIDEO ON DEMAND (VOD) PLATFORMS OCTOBER 20, 2015

MEDIA CONTACT

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DVD & BLU-RAY BONUS FEATURES INCLUDE:

DVD & BLU-RAY Details:

SRP: \$ 19.95

Street Date: 10/20/15

UPC: DVD: 881394120921

UPC BLU: 881394121027

Catalog: CLS 1209 BLU: CLS 1210

Genre: Science Fiction

TRT: 99 Minutes

Closed Captions

5.1 Audio

DVD BONUS FEATURES:

- Trailers
 - Official Movie Trailer
 - Alt. Movie Trailer
 - Series Concept Trailer
- Deleted Scenes
 - Alternate Stairwell
 - Alternate Arcade Alleyway
 - Alternate Escalator
 - House
 - Soup Kitchen
 - The Dog
- Bloopers
- Director Commentary
- Storyboard Timelapse
- Comic Book Timelapse

**BLU-RAY BONUS
FEATURES:**

All of the above bonus materials, plus 26 additional minutes of featurettes, including:

- Featurettes
 - Rotor Community Concept
 - Drone Race
 - First / Last Shoot Days
 - Screen Test/Casting of Maya
 - Original Test Footage
 - Rotor Science / Tech
 - What is Rotor DR1?

ABOUT THE FILM:

Short Synopsis:

After a viral epidemic eliminates 90% of the world's population, survivors struggle to rebuild and reconnect with the world they've lost. Autonomous drones, originally meant to deliver vaccinations for the deadly disease, now wander aimlessly through the sky and are hunted for their parts and power sources. But when a 16-year-old boy named Kitch stumbles upon a peculiar drone named DR1, clues about his lost father begin to surface and lead him on an incredible journey.

Long Synopsis:

After a viral epidemic eliminates 90% of the world's population, the survivors struggle to rebuild and reconnect with the world they've lost. Autonomous drones, originally meant to deliver vaccinations for the deadly disease, now fly aimlessly through the sky and are hunted for their parts and power sources.

But when a 16-year-old boy named Kitch stumbles upon a peculiar drone named DR1, clues about his long-lost father begin to surface. As Kitch defends his new drone from a local crime syndicate, he befriends one of its members, a young woman named Maya. With Maya's encouragement and DR1 leading the way, the three travelers set out on a journey to find Kitch's father. Potential enemies lurk around every corner and Kitch, Maya and DR1 must work together to navigate the unknown and find the answers they seek.



WORLD CREATION / DEVELOPMENT USING COMMUNITY COLLABORATION

When Rotor DR1 began, all we had was a concept and an experimental development process: community collaboration. We knew that before we could begin production, we needed to create the universe in which our characters lived. And we were going to build it together with our community.

To learn more about the specific ways that Rotor DR1 utilized community collaboration, see the following article written by **Social Times at Ad Week**:

<http://www.adweek.com/socialtimes/rotor-dr1/627853>

During the first month of community collaboration, we presented our seed community with three ideas as the foundation for building the world: a cataclysmic event had removed half the world's population, the skies were filled with autonomous drones, and the drone that would become the main character's companion was different than the other drones.

From those parameters, we developed the Rotorverse together. We created the landscape sparsely populated with humans, yet densely populated with drones. We invented the social hierarchy of the survivors, with those that successfully hoarded supplies and power at the top, and the outcasts of society (called fringers) at the bottom. We developed the potent power source of arcanum pellets, which power the drones delivering vaccines. These "Arc Pellets" became the standard currency used by the survivors. We designed the apocalyptic virus that devastated humanity, and the company Sky Medix that used drones to try to stop the virus.

Our seed community was extraordinarily tech-savvy, so we wanted to ensure the science of the world, and the technology within it, was sound. There were three key expositional setups that required particular attention in this regard: the virus, Arc Pellets, and Sky Medix, the corporation that was supposed to save everyone, but failed.

The virus was suggested early on by the community as the cataclysmic event that caused the apocalypse. It was an ancient, airborne virus inadvertently released through the mining of arcanum. All survivors, with the exception of Kitch, assume they are naturally immune but are carriers of the virus. This poses an inherent threat to any children born after the release of the virus: though babies can't contract the virus in the womb, they can contract the airborne virus during the natural birth process. For this reason, Dr. Mitchell Scott, CEO of Sky Medix and Kitch's father, has been searching for a vaccine.

WORLD CREATION / DEVELOPMENT USING COMMUNITY COLLABORATION CONT'D

The irony of the virus is that it was caused and spread by the very power source fueling the medical delivery drones that carried the vaccine meant to save humanity. The medical delivery drones were developed by Sky Medix, an innovative corporation that brought three vital industries together: drones, medicine, and power. These drones were powered by Arc Pellets, an extremely efficient, condensed, and highly potent power source that could keep the drones running for years. However, the vaccine failed, and the arc-powered drones caused the virus to spread faster. These drones continue to deliver vaccines, though there is nobody left to use them. The remaining survivors hunt and capture these drones for their coveted Arc Pellets, which is the most valuable form of currency in this post-apocalyptic world.

Locations, Sets, and Continuity

We decided to do a post-apocalyptic setting after a viral outbreak, rather than a war. Initially we thought this would be a little easier. That was not the case. Building sets that appeared to be abandoned was a lot more work than we could have imagined. While we constructed a few sets, the bulk of our scenes were shot on location. We spent a lot of time looking for appropriate locations in order to make our world as real as possible. One location stands out as a perfect post-apocalyptic location: The old Rolling Acres Mall in Akron, OH. Our set photographer, Jim Biss, made the connection and helped us get permission to shoot there. This epic location became the central focal point of the movie. Every storefront window in the mall was shattered and the impressive atrium had an amazingly eerie feel to it.

Stage dressing was a massive group effort. We never had enough help. Darryl Parson, our production designer, was working around the clock to help keep up with the constant evolution of our world. Fortunately, locations like the mall and the old factory were mostly ready to go and required very little set dressing.

In filmmaking, continuity is always a challenge. Adding an entirely new community development process makes it even more difficult. One thing we had on our side was the fact that we were shooting linearly. As our story was being developed, we were shooting. This helped a lot for story continuity, but made it extremely difficult to foreshadow later elements, which was a constant struggle during the production process. For example, in some earlier scenes, we decided to give Maya's character a bandage on her forehead to imply that she had been beaten by 4C. However, as the characters became fleshed out, 4C had morphed from a violent mob-boss type to a greedy uncle who took Maya for granted. With the shift in 4C's character, the bandage on Maya's forehead no longer made sense. With a couple reshoots and some creative editing we were able to achieve acceptable continuity. Although a number of wardrobe, setting, and prop continuity errors made it through to the final film, our highest priority was to ensure the character and story continuity made sense.

WORLD CREATION / DEVELOPMENT USING COMMUNITY COLLABORATION CONT'D

The Science Behind the Tech

The viral science was developed around the need for the setting. We knew we wanted a post-apocalyptic setting. The community chose the reason for the loss of lives. Then we had to be creative about the way that it happened. The virus kept morphing based on the direction the story was going. It became one of our biggest flex-points. We kept changing the way the virus worked based on the direction of each episode. One week the virus was transmitted through the blood, and the next it became airborne. We always had the current state of the story, the community input and the feasibility of the science that eventually narrowed it down to what it was in the final film, which Kitch's dad explains in the final act.

The drone technology was a little different. We started with the concept that drones will eventually be able to run for years on a single power supply. This concept came from the advancements in the past five years affecting the radio control hobby, notably brushless motors

AN ARTICLE ON COMMUNITY COLLABORATIVE ENTERTAINMENT

By Writer/Creative Producer Megan Ryberg

Given all the entertainment that exists for the sake of making a buck, it's hard to imagine that anybody cares about creating great and meaningful content. But there are hidden gems if one looks hard enough.

One of those hidden gems is Rotor DR1, a web series and feature film that incorporated audience feedback into the content as it was developed and created. Rotor DR1 released the film in segments on YouTube, shaping each successive segment based on community input. While the Rotor DR1 team is taking their content seriously, their primary function is to serve their audience and build the story the way the community wants.

With all the stale tropes pervading traditional entertainment, the novelty of building an online community and bringing them into the creative process stands out as a glimmer of hope that entertainment can once again be meaningful. Rotor DR1 doesn't just take suggestions for the sake of appearing transparent. It empowers its community to create and collaborate. This crowdsourcing of creativity brings ideas that the production team may never have discovered on their own. And what's more, it makes the final result better.

The Rotor DR1 community contributed ideas that vastly improved the web series and film. They invented characters that added depth to the story. They cast the perfect people to play the leads. They wrote voiceover for the main character that affected his arc and how the audience perceived him. THEY made Rotor DR1 great.

Community collaboration and its inherent two-way street may scare away traditional Hollywood types. But the bottom line is, somebody you've never met can bring brilliant and creative ideas you never thought possible if you believe in them and empower them to take action. There's so much talent in this world. Traditional entertainment does itself a disservice by not using that to its fullest potential.

Inviting people into the creative process transforms entertainment from a consumer product into something meaningful. Rotor DR1 and its global community of over 6000 did just that. They didn't care about money, or ego, or credit. All they wanted was to be a part of something. Something they were proud of. Something with a positive message. Something meaningful. Something excellent. And they succeeded.

Community collaboration is the future of entertainment. The two-way street that inspires people to contribute in ways they may never have otherwise doesn't just make entertainment better: it also makes people better. Rotor DR1 proves that humility and being open to all the possibilities can create something extraordinary. And the world could use more extraordinary and meaningful entertainment.

Find the article here: <http://hackaday.com/2014/09/17/rotor-dr1-and-collaborative-development/>

A BRIEF TIMELINE OF ROTOR DR1:

- After popular demand on the Flite Test forum, the female lead Maya was created and the Facebook community voted between two final actresses on September 6th, 2014
- Global Auditions for opening credit/montage footage begins on Facebook on September 13th, getting dozens of submissions of people reacting to the “viral apocalypse”
- On September 28th, Bruno Gunn of The Hunger Games franchise expressed interest in a 3 episode arc, and the Facebook community was asked to pitch ideas for his storyline
- Episode 1 debuted: October 6, 2014
- After debuting the first episode, the community was allowed time to respond and pitch their ideas for how the rest of the series would play out and what compelled them
- Episode 2 debuted: October 20, 2014
- Episode 3 debuted: October 27, 2014
- On October 28th, the Facebook community was asked to contribute journal entries to Kitch’s diary. What resulted was a user submitted poem that inspired the crew to turn it into the song that Maya sings while she and Kitch are on the bus traveling
- On October 30th, the community was asked to help develop the virus that decimated the world, with member Sam Cowie connecting the crucial drone power source to the virus
- Episode 4 debuted: November 10, 2014
- The Facebook community was enabled to help develop action sequences for the crucial “Drone Races” that Kitch and Maya join, which was the basis for a forthcoming episode
- Episode 5 debuted: November 17, 2014
- November 19th, the series reached its half way point and the crew took to Facebook and their forum for a “Mid-Point Survey” to make sure their audience was engaged and felt like their voice was being heard as the series prepared to come to a close.
- Episode 6 debuted: November 24, 2014
- Approaching the third act of their story, Megan Ryberg took to Facebook to poll the community on how they wanted to see the virus resolved, or if a cure was possible.
- Episode 7 debuted: December 1, 2014
- Keeping the audience engaged remained important and following each episode, they would survey the community asking broad questions such as: “What did you think about Episode 7? What did you like? What did you not like? Favorite scene? Least Favorite?”
- Episode 8 debuted: December 8, 2014
- Episode 9 debuted: December 15, 2014
- The same day that Episode 9 debuted, the cast and crew wrapped principal photography on the season finale, which saw the audience collaboration come to a close.
- Episode 10 debuted: December 22, 2014

ROTOR DR1: HOW FACEBOOK USERS HELPED CREATE A FEATURE FILM

As seen in Social Times, a part of Ad Week: <http://www.adweek.com/socialtimes/rotor-dr1/627853>

What if a bunch of Facebook users teamed up to create a movie? That's not quite what happened, but the social network was a large part of the community collaboration efforts behind Rotor DR1, which will be released on DVD, Blu-ray and video-on-demand Oct. 20. The producers of Rotor DR1 used Facebook to glean input on the film's plot, cast and details, with similar efforts also taking place on Twitter, Google Docs, YouTube and a custom-built forum.

Director and executive producer **Chad Kapper** said in an email to SocialTimes:

The most important part of Rotor DR1 is our community. Their input built our world, developed our characters, drove our story line forward and created the centerpiece drone race for the film months before drone races were even on the public radar. It was like having a global virtual writers' room. We listened, processed their feedback and made decisions based on the influence of this feedback.

The team behind Rotor DR1 detailed the community collaboration process in a press kit:

When Rotor DR1 began, all we had was a concept and an experimental development process: community collaboration. We knew that before we could begin production, we needed to create the universe in which our characters lived. And we were going to build it together with our community.

During the first month of community collaboration, we presented our seed community with three ideas as the foundation for building the world: A cataclysmic event had removed one-half of the world's population, the skies were filled with autonomous drones and the drone that would become the main character's companion was different than the other drones.

From those parameters, we developed the Rotorverse together. We created the landscape sparsely populated with humans yet densely populated with drones. We invented the social hierarchy of the survivors, with those that successfully hoarded supplies and power at the top, and the outcasts of society (called fringers) at the bottom. We developed the potent power source of arcanum pellets, which power the drones delivering vaccines.

ROTOR DR1: HOW FACEBOOK USERS HELPED CREATE A FEATURE FILM CONT'D

These “Arc Pellets” became the standard currency used by the survivors. We designed the apocalyptic virus that devastated humanity, and the company, Sky Medix, that used drones to try to stop the virus.

Writer and creative producer **Megan Ryberg** added:

Rotor DR1 released the film in segments on YouTube, releasing and shaping each successive segment based on community input. Not only is Rotor DR1 taking their content seriously, their primary function is to serve their audience and build the story the way the community wants. Rotor DR1 doesn't just take suggestions for the sake of appearing transparent. It empowers its community to create and collaborate. This crowdsourcing of creativity brings ideas that the production team may never have discovered on their own. And what's more, it makes the final

result better.

Rotor DR1
Posted by Chad Kapper [?] · September 13, 2014 · Edited ·

GLOBAL AUDITIONS! <share>

The first episode will have some home video clips of people freaking out during the 'cataclysmic event'. We want to feature as many people in our global community as possible!

What's your motivation?... [See More](#)

2,249 people reached

Boosted

Like · Comment · Share · 28 7 14

The Rotor DR1 community contributed ideas that vastly improved the web series and film. They invented characters that added depth to the story. They cast the perfect people to play the leads. They wrote voiceover for the main character that affected his arc and how the audience perceived him. They made Rotor DR1 great.

DRONES IN HOLLYWOOD

Drones are becoming Hollywood's antagonist of choice. Dozens of films and tv shows over the past decade have featured drones in dark roles, usually leaving protagonists wounded, dead, or forever paranoid about killer robots in the sky. This "evil drone" fascination is exacerbated by the portrayal of drones as privacy-invading surveillance tools and conscienceless weapons in the news media.

This has unsurprisingly led to an increasingly negative public perception of drones, and an entertainment trend of "killer spy drones" trying to take down protagonists. But that was never the purpose of the drones heavily featured in the sci fi feature film, Rotor DR1.

In fact, the post-apocalyptic world of Rotor DR1 is teeming with drones that serve all sorts of helpful purposes. Medical delivery drones fly around delivering vaccines to the population to combat a devastating viral outbreak. Messenger drones allow people to communicate in a world where cell phones and Internet no longer work. Rotor DR1 portrays drones as tools that improve human lives, making their presence as natural to the characters as wildlife.

Not only were drones natural to the characters, but also to the actors portraying them: every single drone in the film was a real, functioning copter flown by experienced radio control pilots, not created by CGI. This decision from the creative team served dual purpose: to give the actors something tangible with which to interact, and to lend authenticity to the small, autonomous drone technology already being used for everyday purposes.

What is most unique about Rotor DR1 is that a drone is one of the main protagonists. DR1 is a sentient tricopter sent to find Kitch, the main character, and bring him to his father. DR1 is more than a helpful tool that guides and protects Kitch: it has a personality. So much, in fact, that most of the characters refer to DR1 as "he."

DR1 is portrayed like a loyal dog, always looking out for his human, Kitch. In order to achieve DR1's dog-like personality on screen, special attention was paid to DR1's mannerisms: how he flew, how his camera moved, and how he reacted were all situational. When Kitch waves his hand in a particular direction, DR1 flies in that direction. When Kitch and other characters are talking, DR1's camera follows the conversation as if the camera were his eyes. When Kitch nonchalantly picks up a stick as he's walking, DR1 notices and hides as he is reminded of Kitch knocking him out of the sky. DR1 at its core may be a machine, but by building these nuances of personality DR1 becomes a character the audience cares about.

ABOUT THE CAST:



Christian Kapper (Kitch) has acted in commercials and corporate videos since he was about 9 years old, and has taken many improv classes as well. His love of storytelling is part of what draws him to acting, and he believes that being able to bring a character to life is an important part of telling a story. Kapper's interests include various nerdy things like designing and playing video games, and music. He can't sing, but he plays the drums, and has composed his own songs. Kapper considers Rotor DR1 one of the most intriguing projects he's ever worked on, which given his massive life experience as a 17 year old, is saying a lot.



Natalie Welch (Maya) has been acting since a young age in her hometown of Cleveland, Ohio. She has trained at various art institutions including Interlochen Center for the Arts and Carnegie Mellon's Pre-College Drama Program, and has acted in numerous theatre and musical theatre productions throughout Northeast Ohio. Welch can be seen as the Cheerleader in the film "Madtown," as well as the lead, Robin, in the indie film "Pretty All the Time." In addition to playing Maya in Rotor DR1, she has become a master A.C. and slater, and is dedicated to sharing hundreds of pictures of her dog with everyone on set.

ABOUT THE CREW



Chad Kapper (Director and Executive Producer) was recently named president of the unmanned aerial vehicle (UAV) company, Theiss UAV Solutions. Kapper discovered his dormant passion for radio controlled flight in 2010. That same year, Kapper started Flite Test, an online community for radio controlled aviation enthusiasts to share knowledge and common experiences with others. When Flite Test began, Kapper's day job was running StoneKap Productions a high-end corporate video marketing company in North Canton, Ohio. The Flite Test community grew rapidly to over 600,000 users through biweekly videos, a dedicated forum, and community-generated articles about radio controlled aviation. Flite Test was designed to empower its audience, and since its inception has developed its YouTube show, website, content, and store products by listening and adjusting to community feedback. This

unique development model has transformed Flite Test into one of the world's most trusted brands in R/C. Flite Test was acquired by Lauren International in 2014, enabling Kapper to create his passion project Rotor DR1, his first film conceived as community collaborated entertainment.

Brief Filmography: *Sarah's Choice* (2009), *Nora Falls* (short, 2009), *Despite the Challenges* (documentary short, 2008), *Nine Days Wonder* (1999)



Tom Nicholson (4C, Development) is a Los Angeles-based first assistant director and producer. Over the past nine years, Nicholson has worked on more than 40 feature films and numerous Spike, Discovery and National Geographic TV shows. He also has several second unit directing credits, and previously worked with Chad Kapper on the 2009 Pure Flix film, *Sarah's Choice*. In addition to producing, Nicholson played the character 4C in *Rotor DR1*, and was involved with creative development and social media, wearing many hats to help make Rotor DR1 better.

Brief Filmography: *Mantervention* (2014), *Live Fast, Die Young* (2008), *Collateral* (2004), *Shattered!* (2008), *The Insomniac* (2013)

ABOUT THE CREW CONT'D



Christian Serge Nelson (Editor) is a senior creative at Red Point Digital, where he serves on the production side as both a director and producer. With a broad scope of experience including feature films, 3D virtual reality camera systems and commercial production, Nelson has been producing media content for over 21 years. Nelson also served as the director of photography on the 3D and 360-degree virtual reality documentary *Zero Point*, which debuted at the 2015 Sundance Film Festival. He is an integral member of the Rotor DR1 post-production team, bringing the web series episodes together into one feature film. Nelson is an accomplished musician and audio engineer as well, and an aficionado of fine tequilas.

Brief Filmography: Forward 13: Waking Up the American Dream (2014), Ridge Reaper (2013), Drum Heads (2012), Dining With the Dean (2011), Disjointed Custody (short, 2012)



Tyler Clark (Director of Photography) is StoneKap's resident director of photography. He has worked on various narrative and commercial shoots, and Rotor DR1 represents his first feature film as cinematographer. After spending several years working in retail explaining camera equipment to soccer moms, Clark became knowledgeable in all aspects of cameras and photography. The Rotor DR1 concept trailer served as Clark's audition for the chance to shoot Rotor DR1, and he was subsequently named the director of photography. Clark brought talent and humility to Rotor DR1, which proved to be a huge help during the community collaborated filmmaking process.

ABOUT THE CREW CONT'D



Darryl Parson (Production Designer) is the resident technical director for the [Players Guild Theatre](#) in Canton, Ohio. Since joining the Guild staff in 2011, Darryl has been building and implementing the technical elements for Guild productions. A Canton native, Parson has worked in film, television, live attractions and theatre as an effects coordinator and as a production designer. Parson served as production designer on Rotor DR1, bringing the post-apocalyptic Rotor DR1 world to life. Parson spends his Octobers running the [Factory of Terror](#) in Canton, the Guinness World Record holder for longest walk-through horror house.

Brief Filmography: Pandemic (2009), Netherbeast Incorporated (2007), Sugar (2008), The Death Factory Bloodletting (2008), Hidden Palms (2007)



Patrick Casteel (Composer) is the lead editor at StoneKap. Casteel has worked on a variety of StoneKap projects in the past year, as well as many side projects. These have included the crowd funded feature *Contract: Redemption*, multiple short films, music videos and marketing material for various companies. He brings a love of Sci-Fi and narrative to Rotor DR1, and has embraced the opportunity to hone his craft throughout the project. Casteel edited all of the Rotor DR1 web series episodes, in addition to composing the music and playing the character AJ. He also worked in the sound department on *The Invitation*, which won Best Short Film at the Canton Film Festival in 2013.

ABOUT THE CREW CONT'D



Steve Moses (Writer/Creative Consultant) has been working in creative environments all over the world. Prior to working on Rotor DR1, he spent 5 years living in Shanghai teaching English to young children. While in Shanghai, Moses also did software design both privately as well as for large companies. He is a game developer by trade, and prides himself on being a software type that knows how to write. In addition to his writing duties, Moses made his acting debut in Rotor DR1 as the character Hashtag, a salesman based on himself in a former life.



Megan Ryberg (Writer/Content Producer) is StoneKap's written content developer. Ryberg's involvement on Rotor DR1 began as a community member before expanding into writing. She manages the social media pages and is the self-appointed Rotor DR1 Forum Encyclopedia. Her enthusiasm for the project led her to perform many additional duties on Rotor DR1, including script supervisor, production assistant, stand-in, extra, A.C., boom operator and marketing consultant. Ryberg has played percussion for 16 years, has a Bachelor's degree in moving heavy equipment, and is unnaturally obsessed with cartoons and musical theatre.



John Pinkerton (Props/Wardrobe/Makeup) is a designer, sculptor and special make-up effects artist in the Canton, Ohio area. Pinkerton describes his style as "creepy cute," and his work encompasses everything from masks and sculptures to photography. His duties included all the wardrobe and makeup on Rotor DR1, as well as designing and building the body of the DR1 drone model. Pinkerton was also featured as a pumpkin carver on the [Food Network Challenge](#) "Outrageous Pumpkins 2" in 2010.

Brief Filmography: The Vicious Sweet (1997), Toss of the Coin (short, 2002), True Nature (2010), Addiction TV commercial

ABOUT THE CREW CONT'D



James Waters II (Unit Production Manager/First A.D.) is a graduate of Bowling Green State University's Film Studies program. He honed his skills working in commercial and music video production in Chicago and L.A. before returning to Ohio in 2004. Since then, he's worked as a promoter and producer on several award-winning productions. As an educator, Waters instructed and mentored media students at Stark State College until being named director of the [Canton Film Festival](#) in 2011, where he dedicates most of his time and energy toward the advancement of the arts. On Rotor DR1, Waters served as the logistics ninja, locking down locations and coordinating the crew at lightning speed.



Eric Monroe (Professional Drone Pilot) is the owner of [Shadow Studios](#), a creative multimedia production company. Monroe previously served as a camera operator for [Flite Test](#), and has been building and piloting drones for over a decade. He designed one of the first multi-rotor helicopters to have retractable landing gear, and is an accomplished drone pilot. Monroe has also travelled as a yo-yo demonstrator for Universal Studios/Sports Illustrated, and has flown the Goodyear blimp. Monroe built drone frames and piloted the drones on Rotor DR1, and dedicated much of his time on set to sharing his vast knowledge of coffee

SELECT PRESS HITS

Yahoo Finance

<http://finance.yahoo.com/news/episodic-series-rotor-dr1-thrives-202613587.html>

<http://finance.yahoo.com/news/hunger-games-actor-featured-groundbreaking-201152511.html>

Yahoo Finance UK

<http://finance.yahoo.com/news/stonekap-productions-embarks-project-212437100.html>

Marketwired

<http://www.marketwired.com/press-release/stonekap-productions-embarks-on-new-project-1954516.htm>

Market Watch

<http://www.marketwatch.com/story/stonekap-productions-embarks-on-new-project-2014-10-03>

Times Reporter

<http://www.timesreporter.com/article/20141221/News/141229967>

Canton Repository

<http://www.cantonrep.com/article/20140928/News/140929308>

Tuscarawas Bargain Hunter

<http://www.tuscbargainhunter.com/article/20141228/BUSINESS/712289999/-1/tbh>

RC Explorer

<http://rcexplorer.se/blog/2014/09/rotor-dr1-a-community-collaborated-sci-fi-episodic-series/>

Stitcher

<http://www.stitcher.com/podcast/flitetest-podcast/e/044-inside-rotor-dr1-wchad-kapper-35475980>

System Geek

<http://system-geek.com/2014/11/08/rotor-dr1-la-web-serie-participative-mettant-en-scene-drones-et-internautes/>

Walkera

<http://walkera-fans.de/rotor-dr1/>

CREDITS

Directed by
Chad Kapper

Kitch
Christian Kapper

Maya
Natalie Welch

4C / Producer
Thomas E. Nicholson

Hashtag / Head Writer
Steve Moses

Unit Production Manager
James Waters II

Written by
The Rotor DR1 Community
Steve Moses
Chad Kapper
Megan Ryberg
Seth Yergin
Scott Windhauser
Film Editing by
Christian Serge Nelson

Music By
Patrick Casteel

Director of Photography
Tyler Clark

Production Designer
Darryl Parson

Art Department Coordinator

Megan McLaughlin

Set Decorator
Megan McLaughlin
Production Coordinator
Seth Yergin

Production Assistant
Mitchell Gray

Props, Wardrobe and
Makeup
John Pinkerton

Drone Pilots
Eric Monroe
Adam Schaeffer

Sound Department
Christopher M. Baldwin

Boom Operators
Christopher M. Baldwin
Benjamin William Payne
Julian Salem
Andrew Spice
Julian Greytak

Gaffers
Howard Sumner
P.J. Mozingo
Jordan Pellegrini
Mathias Peralta
Mikey Tell

Jib Operator
Keith Nickoson

First Assistant Camera
Kiely Cronin

Nikki Gray
Adam Phillips
Howard Sumner
Seth Yergin

Additional Editing By
Patrick Casteel
Michael Cameneti

Additional Music By
Michael Camenti
Julian Salem
Christian Serge Nelson

Wasteland Lyrics By
Elizabeth Roper

Wasteland Music by
Steve Moses

Still Photographer
Jim Biss

Craft Services
Julee Kapper

Graphics
Bobby Hallas
Heather Lang

Color Correction
Red Point Digital

Post Production Sound
"Big" Bryan Sansom
Trevor Van Soolen

End Credit Sequence Artist
Jared Moench

CREDITS CONT'D

After Effects Compositing
Brian Wilcox

“Aggressive Programming”
Written by Christian Serge
Nelson
2015 Christian Serge
Production
Used by Permission – BMI

Branding and Marketing
Chris Pfeiffer
Erika Harris
Heather Lang
Bobby Hallas
Seth Kauderer
Location Coordinators
Thomas E. Nicholson
James Waters II
Jim Biss

Starring
Christian Kapper
Natalie Welch
Thomas E. Nicholson
Steve Moses
Scott Davis

With
Rick Montgomery Jr.
Patrick Casteel
Ryker Marsh
David Windestall
Tiger da Jungle Guy
Jane Plishka
Claire Plishka
Aric Byrd
Ron King
Josh Scott

News Reporters voice
Gary Rivers

Community Submitted
Videos
Laura Paddington
Luke Brookhart
Thomas Bitmatta
Dacktylus
TheiTouchKid
Jeff Sawyer

Special Thanks
Lauren International
Bob Timken
Flite Test
Flashback Coin Op – Tom
Monely
Kevin + Lila
Tommy B Catering
360 Communications
Rentals
City of Canton
Canton Mayor William
Healy
Canton Police Department
Lt. Lisa Broucker
Kevin Gray
Dave Hayward
Robert Dumea
Steve Lamiel
David Ewing / Ewing
Chevrolet
Enterprise Rent-a-Car
Canton, North Canton,
Akron
Canton Film Festival
Dronewerx.com
Benjamn Payne
Jay Oldaker
William Blake

David J. Gingrich
News-Talk 1480 WHBC
Courtyard by Marriott,
North Canton
Arts in Stark
Carl and Lisa Boss
Billy Wagner
Tuscarawas Community
Improvement Corp.
Rolling Acres Mall – Kwcin
Jencko
Storage of America Akron
LT Associates
Tony Harbert
Scott Shea
PJ Bell
James Pizarro
James Weir
Miller’s Services
Chris Roncaglione
Scott Jones
Hobbico
Jason Owens
Jim Owens
Canton City Blue Print
The Hub Art Factory
Ambulance Associates
Coming Life Sciences
Richard Egien
Dave Kenney
Jim Terry
Barbara Mullin
Jeanne Anthony
Valerie Forquer
Lila Guest
Nina Precious Ones
D’Lila
Greg Anderson
Gary Little
Tolloty Technology
Incubator

DIGITAL ASSETS:

Youtube Trailer: <https://youtu.be/HfIMlrWNeoM>

Youtube Clips & Trailer Album:

<https://www.youtube.com/playlist?list=PLCOaARTycsULpcaj27TI4WXAa6FVt1XhQ>

Vimeo Trailer: <https://vimeo.com/136756633>

Vimeo Trailer Album: <https://vimeo.com/album/3568469>

“A Look At The Destruction Caused By The Deadly Virus”

Vimeo: <https://vimeo.com/141233303> Or Youtube: <https://youtu.be/R0ldIZ5Dy3U>

As the movie opens we see clips, contributed by the online Rotor community reflecting the post-apocalyptic chaos that spread after a strange and deadly virus has spread. People are seen looting abandoned stores, dragging skeletons of the dead, and digging mass graves as the voice of a news reporter explains that scientists are still looking for a cure.

“Kitch enters DR1 into a drone race.”

Vimeo: <https://vimeo.com/141233506> Or Youtube: <https://youtu.be/eCtgV2CWz5Y>

Maya assists Kitch as he approaches the starting line to enter DR1 into a drone race attended by a rowdy audience in an abandoned building. As the race begins and drones crash one by one, we see the other competitors, and it becomes clear that Kitch is the underdog competing against seasoned racers.

“Maya sings a song on the bus”

Vimeo: <https://vimeo.com/141233801> or Youtube: <https://youtu.be/H6-V3wpd9OE>

Riding on a bus into the night, Kitch plays a small acoustic guitar as Maya sings a song from her personal journal, a quiet tune that entrances the others on the bus and shows a tenderness in the relationship between Kitch and Maya. The song performed was inspired by a community user who submitted a poem during development that inspired the crew.

“DR1 shows fear.”

Vimeo: <https://vimeo.com/141235732> Or Youtube: <https://youtu.be/HQIXqEDsW4M>

While DR1 is guiding Kitch and Maya on their journey, Kitch picks up a stick, inciting fear in the DR1, who then hides behind a rock. In a moment of realization, Kitch and Maya see that this is an expression of the drone’s emotion, before dropping the stick and continuing on their journey.

“Maya puts her life on the line for Kitch.”

Vimeo: <https://vimeo.com/141236427> or Youtube: <https://youtu.be/7gLyl3h186U>

When a man comes to take Maya back to her uncle, he holds both her and Kitch at gunpoint, unloading bullets into the air. In an act of bravery, Maya throws her body in front of Kitch and agrees to go with the man, so that Kitch can carry out his journey with DR1.