

Press Clippings

Boulder City Offers Plenty for Movie Fans

(Excerpt from article written by Kristen Peterson in the Las Vegas Sun – Feb. 2007)

Lee Lanier is no slouch. He has shown his work in 200 festivals, worked for Pacific Data Images/Dreamworks on the animated films “Shrek” and “Antz” before moving to Boulder City and taking a job with the Art Institute of Las Vegas. The film festival is his passion.

Short and Sweet

(Excerpt from article written by staff in the US Airways Magazine – Feb. 2007)

“We’re looking for well-made films that tell an interesting story,” says Festival Director Lee Lanier “We screen films that Hollywood would never touch. For many people, this is the only chance they have to see these films.”

Keep ‘em Rolling

(Excerpt from article written by Carol Cling in the Las Vegas Review-Journal – Feb. 2007)

“We like all the films we select,” says festival director Lee Lanier. “However, there were some really good horror entries and some really good comedic horror entries. It’s zombies, ghosts, and demons, but they’re *funny* zombies, ghosts, and demons.”

13 Ways to Die at Home

(Reprinted article written by staff on the House of Horror website – Oct. 2006)

Lee Lanier has been covered here at the House of Horrors before (“For Dead Girls and Fans of Them”). His short “Little Dead Girl” was *the* animated horror filet mignon of 2005. This year he has nailed me down as a fan, returning with “13 Ways to Die at Home” – a series of shorts within one short, each with a different wacked out, psychedelic 60’s appearance, showing a twisted sense of humor and raising a roar of the crowd with each wacked horror slant. While some sorts are drowned by mass appreciation at the bar – Lee’s short, for the second year in a row used the riot to his advantage. Mark my words – Lee Lanier will be a name you will not be able to avoid in the future. House of Horrors has always had a superior sixth sense for the cutting edge of “New Blood” quality horror and filmmakers on the horizon, and Lee is an exceptional director who deserves more attention.

BeezleBug Bit

(Reprinted article written by staff in Markee Magazine – Feb. 2006)

The whimsically-named BeezleBug Bit is a five-year-old Las Vegas company that creates animation for spots, films and music videos, such as *Little Dead Girl* for the band the Bronx casket Co. The fully-animated clip tells the story of a woman of rock who ascends from the grave to attend a rock concert.

“It was all 3D with Maya [running] on PCs, some of which were custom built for the job,” reported Lee Lanier, owner/director. BeezleBug Bit is outfitted with three PCs (including two manufactured by Alienware) and a pair of Mac G4s (one custom-built).

Other recent projects include a trailer and spot for the Santa Fe Film Festival depicting a cowboy heading from his ranch to the fest; the short film *Day Off The Dead* (see Markee, September 2004); and a series of short films for the Cinequest Film Festival in San Jose, California.

With such credits, Lanier says business has been good over the last year. The work originates nationwide and he often collaborates with people all over the country, although he works from his home base like many of his peers. “Five years ago, it would have costs from \$10,000 to \$20,000 to equip one animator,” he notes. “But now you can simply buy a regular PC and some software for a few thousand dollars” and a talented professional if off and running.

Boulder City Festival Caters to Moviegoers

(Excerpt from article written by Kristen Peterson in the Las Vegas Sun – Feb. 2006)

“We’re trying to separate ourselves from other festivals,” said Lanier, who worked on the animated films “Shrek” and “Antz” before moving to Boulder City. “With Sundance, you have to fight tooth and nail to get a place to stay. Even if you beat out 3,000 people to get there, you’re still treated like a second-class citizen.”

Boulder City Gets Short-Changed

(Excerpt from article written by Carol Cling in the Las Vegas Review-Journal – Feb. 2005)

Reflecting the digital filmmaking revolution, the film festival is “not projecting film,” according to Lanier. Instead, he says, “it’s all broadcast-quality video” with a \$15,000 projector beaming the images onto a 9-foot-by-12-foot screen.

In addition to influencing the festival’s presentation, digital video has made the filmmaking process “quite democratic,” Lanier observes.

High-definition video means “a lot more people have access” to filmmaking, he says, because it offers a low-cost alternative to film.

Lee Lanier

(Reprinted article written by staff on the Media Television website – Apr. 2004)

Picture a hot mid-afternoon sun, burning high above the scorching desert landscape.... There's nothing to see for miles but rocks, dirt, and the odd creepy cactus. See how easy it is for your mind to succumb to hallucinations? And when it does, you might better understand the world of Lee Lanier. Although not originally from Boulder City, Nevada, the filmmaker/ animator has certainly adapted to his harsh setting. Taking his experience from working on such monster hits as Shrek and Antz, Lanier decided to focus on his own unique style. He has since entered countless short-film festivals and now is involved in hosting his own Hoover "Dam Short Film Fest." His latest work, "Day Off the Dead," is bone-chillingly funny fare.

Pretty as a Picture

(Excerpt from article written by Patrick Golier on the NOW.com website – Mar. 2001)

Impressive filmmaker Lee Lanier has a disarmingly simple explanation for how he came to be a 3D artist.

"Computer animation seemed like a fun, well-paying, and relatively stable career," he says.

That basic decision led to the creation of his all-digital short film, *Mirror*, which was screened at the 2001 Sundance Film Festival.

The career seems to suit Lanier. He is a self-taught artist who appears to know his computer inside and out.

Lanier acted in every capacity to complete *Mirror*, working as a modeler, texture map painter, animator and lighter. Amazingly, he also directed and scored the film himself.

Lanier earned his break in animation in 1994, when he managed to get an entry-level job at Disney's now-defunct Buena Vista Visual Effects division.

He would spend his hours archiving onto tape, but spent his lunch hours and any other spare time teaching himself the dominant 3d software at the time, Alias PowerAnimator.

A producer saw his work, and the rest was history.

Sketches of Slamdance – The Anti-Sundance

(Excerpt from article written by Lee Lanier in the San Francisco Chronicle – Feb. 1999)

My film shows for the first time. It's grouped with fantastic shorts whose techniques range from stop-motion animation to avant-garde live-action. The Filmmaker's Lounge, where films are screened and where we all compare notes afterwards, is filled with comfy high-backed chairs and couches. I want to stay there instead of venturing out into the cold and snow.

Copying Sundance, almost every feature film at Slamdance is sold out in advance. It's standard procedure to show up early, wait in a "will call" line and take your chances. "Amerikan Passport," about its filmmaker's around-the-world odyssey, and "Chi Girl," the saga of a woman who claimed she could pick up any man, are two Slamdance features worth the wait. Many others aren't.

A woman who identifies herself as Sandra is in line to see Slash – of Guns 'N' Roses fames – play at a party for "Soundman." With only her only exertion being the application of makeup, Sandra, 18, has been invited to all the parties, receives the best perks and always has a ride. A pretty face goes a long way, even at an alternative film festival.

Moonlighting on the Y2K Bug

(Excerpt from article written by Michael Goldman in the Millimeter Magazine – April 1999)

Director Lee Lanier, an animator at Pacific Data Images (PDI), calls the animation method devised for his short film, *Millennium Bug*, the "quick and dirty" approach." Dirty is appropriate, since the two minute film is a dark, nonlinear look at the future of urban sprawl. Yet, there was nothing quick about the project; it took Lanier nine months (between the fall of 1997 and 1998) to make the short while working as an animator on ANTZ.

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