

TONY HURD
Producer, "Synchronicity"

Tony Hurd is a 27-year veteran of television and film production.
"Synchronicity"
is his first theatrical release as Executive Producer.

"Thirty years ago," he said, "I studied film and math because they were my two passions. I never thought that those two quite separate disciplines would come together so critically as they have with the advent of computer generated special effects for motion pictures."

"In 1998, Hans [Uhlig] showed me the beginnings of what would later become 'Synchronicity.' I'd never seen anything like it before. I was immediately struck by its beauty and saw its potential to push the envelope of computer-generated humans. It was breaking new ground and I signed on to the project immediately."

Hurd's career began in the early 70's while still a film student at Boston University's College of Communication. He worked at WGBH in Boston on productions such as Masterpiece Theatre, Nova, and Julia Child's Kitchen. He moved to California in 1979 and continued his public television work at KQED in San Francisco on productions such as We The People (with Peter Jennings), Great Performances/Dance In America, "Song For Dead Warriors" and "The Tempest", and Great Chefs of San Francisco.

After 17 years in public television, he moved over to (Colossal) Pictures where he first got involved in the production of animation, special effects, and computer graphics for television commercials, feature films, music videos, broadcast graphics, location based entertainment, CD ROM, and interactive media. After 4 years at Colossal, he continued similar work at Six Foot Two Productions in Marin County, this time in the capacity of Senior Producer and General Manager.

During this period, he also served as President of the San Francisco Chapter of the Association of Independent Commercial Producers (AICP).

He began working at Industrial Light + Magic in 1997 as a Technical Area Leader in the Computer Graphics Division and is currently the Manager of Production Operations Administration. He produced "Synchronicity" through ILM's Independent

Projects Program.

"When I first started at ILM, I did some digital compositing on Paul Verhoeven's 'Starship Troopers', but as a manager I'm always behind-the-scenes and rarely work directly on any films. I provide a supporting role to the artists who do. I was honored, however, to receive a credit for CG Support Staff on P.T. Anderson's 'Magnolia', but 'Synchronicity' is the first project in many years that, thanks to ILM's Independent Projects Program, has allowed me to exercise my producing skills once again."