

Dailies: CATME \aleph_0^1
Project Guidelines

Films² Due Date: **July 15th 2007**
Rough Cut Screening: **June 3rd 2007**
Projected Public Screenings: **July & August**
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Associate Producers: **Mike McReynolds, Dave Bruckner**
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CATME \aleph_0 requires the filmmaker to specifically use gimmick and spectacle to reinforce the goal of a film; here-to-fore referred to as *spectimmick*,³ and to incorporate specific established filmmaking techniques to make a film.

CATME \aleph_0 addresses the unfortunate reality that, while no great movies exist without a great story, many great stories are lost in poor moviemaking. To remedy this CATME \aleph_0 proposes that the filmmakers involved use elements of sound and lighting design in combination with camera framing, post production sounds and effects to enhance the audience's emotional response and understanding of the story. In addition CATME \aleph_0 requires the filmmaker to choose specific spectimmick goals for their film. These spectimmick goals can be divided into three main categories; Temporal, Physical and Digital. The filmmaker is encouraged to analyze each category and decide which one (or ones) they are interested in developing. Because of the complexity involved, this project will be a six-month project with workshops emphasizing the production process as well as one dedicated to the concept of CATME \aleph_0 . At the end of the six-month project period filmmakers are asked to submit their films for public exhibition.

Temporal

In respect to this project temporal will refer both to time (the temporal order of the film) and the temporal lobe of the brain, which is responsible for higher level audio processing, and higher level visual processing. The temporal order in which a film is presented creates the story that is told. The films *Memento*, *The Usual Suspects*, and *Donnie Darko*, are completely different stories if the order in which the scenes are presented is changed. Similarly the films, *American Beauty*, *Saving Private Ryan*, and *Children of Men*, have memorable visceral scenes that stimulate the temporal lobe and reinforce the story being told.

Physical

The Physical presence of a movie is the audience's eyes and ears—not just a

¹ C.A.T.M.E. Cinematographical Aesthetic Techniques Mit Emotion; Aleph Naught, representing the entire set of ordinal numbers in set theory, used in this case to encompass the entire set of elements used for the goal of a production

² "Films or Film" here-to-fore shall also include a particular scene, as described on page 3 section "films" in the project guidelines, unless otherwise noted.

³ Spectimmick *n*. is a combination of using an ingenious device particularly something impressive to sight or view in order to reinforce a story in filmmaking.

reflection of the filmmaker but a separate entity in its self. This film's *knownselbst*⁴ is important to the cultivation of a healthy film. When a filmmaker relies on the techniques used in other films without truly understanding the reasoning behind the techniques it convolutes the purity of the film. The use of a camera move or shot should have a justification other than simply "looking cool" or the fact that another director used it. Like wise well developed audio design can reinforce the goals of a film. This is successfully used in films when a creative use of sound subconsciously reinforces the action that is occurring, for example a "ringing" after a bomb blast, or the sound of bowling pins being knocked down when a group of people fall over.

Digital

The Modern filmmaker has many post production tools that enable them to create low-cost solutions to problems that may have been physically impossible or cost prohibitive in production, this digital aspect rounds out the final and most wide ranging category of the CATME \aleph_0 project. From the creation of life like animated actors, to simple green screen, to audio sweetening these digital solutions reflect not only the story but the ability for an audience to become invested in the story. The digital solutions are far ranging and used in nearly every theatrical release currently produced. It is the filmmakers discretion how far into the digital realm they may wish to travel.

Why CATME \aleph_0 ?

CATME \aleph_0 asserts that the visceral qualities of life require a filmmaker to draw on creative spectimmick solutions in order to reinforce the reality of a situation to the audience. Often, filmmakers will use spectimmick goals inappropriately which detract from the story being told. As a result of these mistakes the argument has been made that the best solution to this detraction is simply removing these devices in hopes of a more truthful, realistic story. CATME \aleph_0 proposes that the definition of reality is multifaceted, and as a result, a filmmaker should draw on all of the elements of filmmaking available to reproduce this reality. Further, a filmmaker looking to reproduce truth, and/or looking to find the truth in a moment can and should be able to capture that moment in an environment that includes reproduced elements and devices used to reinforce that moment. This project will force filmmakers to consider the entire production process and how each stage effects decisions made in the prior ones.

The Rules of CATME \aleph_0

- 1) **Each story must have a spectimmick goal.**⁵
- 2) **A Casting Call must be performed**⁶.
- 3) **Storyboards are required.**

⁴ Knownselbst *n.* self awareness of a film

⁵ Scripts will be presented to the point producers before the first day of shooting see rule breakdown on page 3.

⁶ Each Project must have a casting call for the Film Should your project not require actors a crew call (via demo reel) will be required, a project may have a casting director in lieu of a formal casting call.

- 4) Call sheets are required for each “shooting” day.
- 5) Lighting design is required
- 6) Sound Design is required/ onboard camera mic is forbidden
- 7) An aspect ratio of 1.77-2.35 must be used.
- 8) Color correction must be done on your film.
- 9) Every film will be subject to the “secret editing rule”⁷
- 10) Pre-Recorded music is not required but is encouraged.⁸

Rules? We don't need no stinkin' rules...

The rules are in place for the protection of the filmmaker. Becoming too comfortable in ones own filmmaking process makes for complacency which prohibits growth. As a result the combining of resources is strongly encouraged. Filmmakers may choose to combine the casting calls for their projects to get a larger turnout. Call sheets will be discussed at the pre-production workshop. Storyboards, lighting design and sound design and aspect ratio will be discussed at the production workshop. Color correction, film length and the use of pre-recorded music will be discussed in the post-production workshop.

Rule breakdown

Rule 1- A film is required to have a completed script before the Preproduction workshop. The first workshop will focus on the spectimmick subcategories of CATME ~~X~~₀ and developing a script that fits into the project. Story development meetings will be held outside of the meetings.

Rule 2- Each filmmaker is encouraged to work with actors they haven't worked with in order to induct new actors into the dailies process. This project does recognize that there are excellent actors who have worked with dailies and does not wish to exclude them as a result a casting call becomes the best option.

Rule 3- The storyboarding process will be discussed in the workshops and storyboards must be submitted to a producer anytime before the first day of shooting.

Rule 4- Each call sheet must be turned in prior to shooting. In days of concurrent shooting the all call sheets are to be turned in before the first day. If a shoot is changed the appended call sheet must be submitted no later then one day after the shoot.

Rule 5- Lighting Design will be discussed in the “production” workshop and the lighting design for each scene should be submitted in conjunction with the storyboards.

⁷ The secret editing rule will be disclosed at the rough-cut screening.

⁸ Any Music Not cleared for use, must be referred to as “Temp. Score”

Rule 6- Sound design will be discussed at the “production” workshop the plan for production sounds and issues that may arise from production locations, as well as any plan for post production sound effects, will be laid out and submitted prior to the first day of shooting.

Rule 7- No film will be presented in 4:3 (1.33:1) planning for a letterboxed frame or shooting with a 16:9 camera (or anamorphic film camera will be discussed during the production workshop)

Rule 8- Color correction will be discussed in the post-production workshop.

Rule 9- The secret editing rule will be disclosed on the day of the rough-cut screening.

Rule 10- Including prerecorded music can greatly enhance the effect of the movie, filmmakers are encouraged to use music that they can attain the rights to.

Most importantly as a CATME \aleph_0 filmmaker I promise, above all, to produce a film that incorporates a spectimmick use of storytelling. I am a storyteller, and I embrace that job but I also feel an obligation to those that I am telling the story to, to give them the best story I can give them. This may mean using styles and devices that I am not used to, and embracing spectimmick in my movie. I promise to do this by all means available to me even if it means receiving some of the financial burden for my film and sacrificing a fiercely independent attitude.

Logistics

Films

CATME \aleph_0 is open to all dailies filmmakers but requires that all interested filmmakers attend the workshops and adhere to the rules. Any issues regarding the workshops or rules must be presented to the producers if the filmmaker would still like to contribute. Further, while a short film with a complete story arc is encouraged, a filmmaker may also present a section of a movie that would comply with the project guidelines.⁹

Workshops

There will be Four workshops for this project all filmmakers are required to attend. If they do not attend they will not be able to participate in the screening.

CATME \aleph_0 and Spectimmick workshop February 18th

The first workshop of the CATME \aleph_0 will discuss what is spectimmick and how it can be incorporated into the films. Nick will lead this discussion. All interested filmmakers must attend.

⁹ Similarly a filmmaker may present an entire movie with a single scene conforming to the project guidelines, however in the interest of time, only that scene will be screened.

CATME \aleph_0 Production Workshop “Pre-“ March 24th 2007

Each production workshops associated with CATME \aleph_0 will reinforce the project parameters of Temporal, Physical and Digital. The pre-production workshop will focus on proper breakdown and preparation for a shoot. The goal is to present the ensuing chaos that results from a poorly planned shoot (16 hour days, missing audio, missing shots etc...), this proper planning will result in a smoother experience in production and post. The emphasis will also be placed on the Temporal portion of the CATME \aleph_0 manifesto. Determining the intended visceral reaction the film is attempting to create will be critical to developing the physical and digital portions of the project.

CATME \aleph_0 Production Workshop “Pro-“ April 7th 2007

The Production workshop will focus on incorporating the preproduction plan and developing a story through production design. While camera work will make up the majority of the workshop, sound and lighting design will also be touched on. This workshop should be attended before the actual production has begun so that film makers may draw on it for use in their films. The physical movement in the film and different strategies for sound will be the main goal of the production workshop.

CATME \aleph_0 Production Workshop Post- TBD

The post production workshop will focus heavily on the digital incorporation of elements and the digital picture and sound sweetening that will be done to the film. In addition discussion of editing decisions, and the repercussions of shot selection and audio choices will make up the remainder of this workshop.

CATME \aleph_0 Rough Cut Screening- June 3rd 2007

This screening will allow feedback in a comfortable setting where the films will be screened for the filmmakers and suggestions made. At the end of the meeting the filmmakers will receive the final detail on Rule 9 of the project.

Discussion

Discussions will be done through website and e-mail in addition to semi regular dinners around town. All interested parties are encouraged but not required to participate.

Promotion

The traditional promotions for dailies will be incorporated into this project as well. In addition other avenues will be pursued as the project length takes shape.