

URDA/BONE.

ROJO



PROMOTIONAL PACKAGE

SHORT FILM : URDA/BONE.

13. HYMNS VISUAL LITERACY

ARTZ ENTERPRISES INC.

PROMOTIONAL PACKAGE

PROJECT NAME:

URDA/BONE.

PROJECT TYPE:

SHORT FILM

CONTACT:

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ITEMS (E)NCLOSED:

- 01 ONE SHEET
- 02 SYNOPSIS
- 03 FILMMAKER BIOGRAPHIES
- 04 FILMMAKER NOTES
- 06 CREDIT LIST

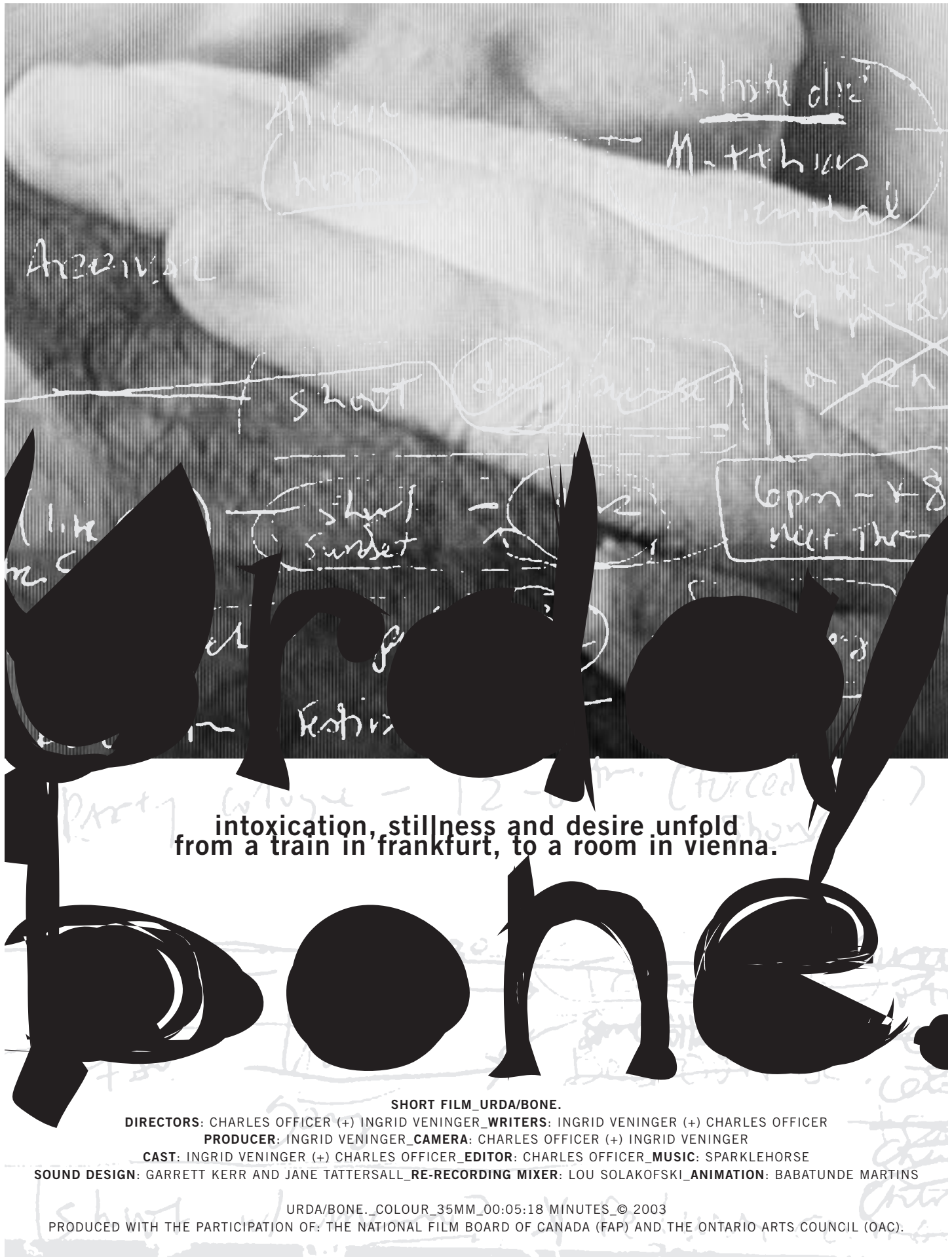


PROMOTIONAL PACKAGE

SHORT FILM : URDA/BONE.

{INDEX}

SKETCH NOTES HERE.



intoxication, stillness and desire unfold
from a train in frankfurt, to a room in vienna.

urda/bone

SHORT FILM_URDA/BONE.

DIRECTORS: CHARLES OFFICER (+) INGRID VENINGER **WRITERS:** INGRID VENINGER (+) CHARLES OFFICER

PRODUCER: INGRID VENINGER **CAMERA:** CHARLES OFFICER (+) INGRID VENINGER

CAST: INGRID VENINGER (+) CHARLES OFFICER **EDITOR:** CHARLES OFFICER **MUSIC:** SPARKLEHORSE

SOUND DESIGN: GARRETT KERR AND JANE TATTERSALL **RE-RECORDING MIXER:** LOU SOLAKOFSKI **ANIMATION:** BABATUNDE MARTINS

URDA/BONE. COLOUR_35MM_00:05:18 MINUTES © 2003

PRODUCED WITH THE PARTICIPATION OF: THE NATIONAL FILM BOARD OF CANADA (FAP) AND THE ONTARIO ARTS COUNCIL (OAC).

{SYNOPSIS}

Are we truly on separate journeys in this world? The city is an engine of possibility. There are chance encounters at every intersection. No amount of effort on the part of the city dweller can avoid the possibility of possibility. Just being in the city is enough. It is not always love that we find, the lover we expect or the kind of love we seek. What we find are the possibilities opened up by the city.

Against the backdrop of a European cityscape, worlds intersect when a woman (Urda) and a man (Bone) on separate travels meet. Their affects mingle, creating a zone between their bodies in which something happens: intoxication, stillness, desire and love. Something that belongs to neither to one nor the other, but is a third creation, between dreaming and being awake, where possibilities are held and lost. This is Urda/Bone.

PROMOTIONAL PACKAGE

SHORT FILM : URDA/BONE.

SKETCH NOTES HERE.

{FILMMAKER BIOGRAPHIES}



CHARLES OFFICER: Born and raised in Toronto, Canada, Charles Officer is an emerging filmmaker committed to art, soul and the craft of communicating visually driven stories that explore human conditions.

Charles' first film, WHEN MORNING COMES premiered at the 2000 Toronto International Film Festival where it received wide acclaim. In 2001 Charles was invited to participate in the Alliance Atlantis Directors' Lab at the Canadian Film Centre, mentorship by John Paizs. Produced as part of the CFC Short Dramatic Film Program, his second film, SHORT HYMN_SILENT WAR premiered at TIFF 2002 where it won a Special Jury Citation Award for Best Canadian Short Film. As part of the TIFF Circuit SHORT HYMN_SILENT WAR screened in Vancouver where it garnered interest from Vancouver based Screen Siren Pictures, producers of Keith Behrman's acclaimed FLOWER & GARNET to produce one of his feature length hymns.

Necessary to his development, Charles recently completed two short films, POP SONG funded by the OMDC Calling Card Program and Urda/Bone an independent project, both slated to debut fall 03'.

Officer studied Visual Art at Cambridge University in the U.K., graduated at the Ontario College of Art + Design (OCAD) and studied Theatre at the Neighborhood Playhouse School of Theatre in New York City. Since then, Charles has appeared in stage, film and television productions; RECENT EXPERIENCES, Jacob Wren and Nadia Ross, LOVE COME DOWN, Clement Virgo, PICTURE CLAIRE, Bruce McDonald and appears as a regular in the dramatic Canadian series, THE ELEVENTH HOUR.



INGRID VENINGER: Born in Bratislava, Slovakia, Ingrid Veninger has worked extensively in film, television and theatre since 1978.

Primarily known as an actor, Ingrid has worked in Canada, Europe and the United States with Holly Hunter, Stellan Skarsgard, Vincent D'Onofrio, Janeane Garofalo and Meryl Streep, amongst others. In 1988, she made the transition to producing by optioning Margaret Atwood's critically acclaimed novel, CAT'S EYE. Since then, Ingrid has worked as a producer with Jeremy Podeswa, Jane Siberry, Jacob Wren, Julia Kwan and Peter Mettler.

Ingrid completed the Producer's Resident Programme at the Canadian Film Centre in '00, which culminated in the award-winning short entitled: THREE SISTERS ON MOON LAKE (TIFF, Sundance, Hawaii). Following the CFC, Ingrid worked as a Creative Analyst for Telefilm's Low Budget Feature Film Program and balanced her time between acting in films abroad, touring the Jacob Wren/Nadia Ross theatre production of RECENT EXPERIENCES, and completing Peter Mettler's recent award-winning epic entitled: GAMBLING, GODS AND LSD.

PROMOTIONAL PACKAGE

SHORT FILM : URDA/BONE.

SKETCH NOTES HERE.

{ FILMMAKER NOTES }

CHARLES OFFICER:

Note 01: Have you ever felt like you were floating in the present moment, intoxicated and still at the same time, something like a waking dream.

Note 02: We compiled 12 hours of footage, taking turns operating a mini dv camera in Vienna and Germany.

Note 03: Ingrid and I envisioned the film in a variation of horizontal and vertical split screens that would tell the simple story of a man and a woman travelling separately in europe. From a train they would collide, mingle and who finally choose the present moment.

Note 04: We wanted the film to be accompanied by a magical soundscape that fused music and sound effects.

Note 05: I began assembling a film that I had little idea how to approach. I am not an editor, but anything is possible.

Note 06: Urda/Bone. became an opportunity to explore the craft of filmmaking in an intimate working space.

Note 07: Approach the film organically, try to be brave, explore narrative creatively.

Note 08: Instinctually images began to overlap and layer, some accidental, some intentional, the results where beautiful, I followed them.

Note 09: It was a balance between the rational and the organic when the film began to take its shape.

Note 10: I thought about what it was to be in the present moment and wanted to convey that visually.

I thought about creating movement and the possibility of combining animation in some way.

Note 11: The strobe effect creates a live-action animated movement that illustrates motion, time and space in an intimate way.

Note 12: Urda/Bone. is a combination of images that convey the richness of a human experience between 2 people.

Note 13: TIME: The present moment: At this very moment, There is only one moment, The present moment.

Note 14: I write these notes moving from one moment to the next.

Note 15: Like floating through time and space sensitive to everything around me.

Note 16: The Possibility of Possibility, that's what the film is about.

Note 17: This became our mantra: The city is an engine of possibility. There are chance encounters lurking at every intersection. No amount of effort on the part of the city dweller can avoid the possibility of possibility. Just being in the city is enough. It is not always love that we find or the kind of lover we seek. What we find are the possibilities opened up by the city

Note 18: The creation of URDA./BONE was an amazing experience, one that I believe has furthered my instincts as a filmmaker, storyteller and artist.

Note 19: I move forward into the present moment open to possibilities.

{ FILMMAKER NOTES }

INGRID VENINGER: Urda.Bone was not an ordinary experience. I had known Charles for over five years, and we knew that we wanted to make a film together. In the summer of 2002, we had the great fortune of touring Europe with an obscure Canadian play entitled: RECENT EXPERIENCES. In Vienna we became determined: stunning locations, fascinating characters, and we had a mini DV camera. So, we bought some stock, and waited for an idea to happen.

It happened after seeing an art exhibition of Adrian Piper's work. Charles and I were completely inspired, and then (as corny as it may sound) I had a dream ... a story about two people following each other in different countries - at the same time. During the tour, I was nicknamed URDA, and Charles was nicknamed BONE, hence the title. We agreed that Charles would follow me with the camera in Vienna, I would follow him in Germany, and at some point our characters would connect. Basically, the goal was to work as instinctively as possible. No map. No rules. In the bedroom, we put the camera on a pile of books and fell asleep for an hour. At another time, my Slovakian uncles (who I hadn't seen in over 10 years) came to visit me in Vienna, and Charles shot every awkward moment.

In the end, we came home with twelve hours of raw material, which eventually boiled down to a five minute film. The intuitive/exploratory process continued through editing, and into the sound design. The idea of layers came out of a desire to explore the depth and dimension of a moment. Urda.Bone moves neither forward, nor backward in time, but dips down through time, causing different things to come up. Tonight we completed the final mix, and in a few days we will screen our first 35mm print. It's 04:00am on Thursday August 7th, 2003. Exhilaration mixes with exhaustion as another dawn approaches. At the best of times, making films is an intense and passionate ride; I hope we've managed to provide you with a small taste of our experience.

- SHORT FILM : URDA / BONE . -

{ URDA / BONE . CREDIT LIST }

Directors: Charles Officer (+) Ingrid Veninger

Writers: Ingrid Veninger (+) Charles Officer

Producer: Ingrid Veninger

Camera: Charles Officer (+) Ingrid Veninger

Cast: Ingrid Veninger (+) Charles Officer

Editor: Charles Officer

Music: Sparklehorse

Song 01: More Yellow Birds

Album: It's A Wonderful Life_©2000 WB Music Corp./Spirit Ditch Music (ASCAP)

Song 02: Sunshine

Album: Good Morning Spider_©1999 Capitol Records

Sound Design: Garrett Kerr and Jane Tattersall

Re-Recording Mixer: Lou Solakofski

Animation: Babatunde Martins

Video to Film Transfer: Soho Digital Film

Colour Correction: Eyes Post Group

Video Transfers: Manta DSP

Lab: Deluxe Toronto

Post-Production: Fearless Films

Sound Optical: McClear Digital

Final Format: 35 mm

Running Time: 00:05:18 minutes

Year of Production: 2003

Produced with the Participation of:

The National Film Board of Canada (FAP) and the Ontario Arts Council (OAC).

PROMOTIONAL PACKAGE

SHORT FILM : URDA/BONE.

PAGE . 06

SKETCH NOTES HERE.