

Application form for

Tomorrow is Saturday, Filmpool Production Grant



## Saskatchewan Filmpool Cooperative

Filmmaker's Production Assistance Program and First Film Fund  
Application Form

### Section A: Identification

**Name:** Joe Smith

**Address:** 2121 Anywhere St.

**City:** Regina

**Postal:** S4T 0K0

**Telephone:** 306-555-1212

**Email:** joe@filmpool.ca

### Section B: Project Summary

**Project Title:** Tomorrow is Saturday

**Category:**  Production  Post Production  Distribution  First Film

**Genre:** Drama

**Format:** HD Video

**Director:** Joe Smith

**Length:** 00:07:30

**Producer:** Joe Smith

**Delivery Date:** April 1, 2005

**Writer:** David Gane

**Submitted by:** Joe Smith

**Synopsis:** Please keep your synopsis to one brief paragraph.

A short story of a boy and a girl. This film seeks to explore an Althusser based narrative, an open-ended narrative structure that allows for the presence and response of the viewer.

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<b>Section C: Budget Summary</b>		
<b>Unconfirmed Funding</b>	<b>Amount</b>	<b>Date:</b>
Telefilm	10000	
Saskfilm Filmmaker's Program	5000	
Filmpool Assistance Production Fund (Production)	2500	
FAP (Post)	2500	
BravoFact	7500	
Filmpool Equipment Deferral (Prod.)	770	
Filmpool Equipment Deferral (Post)	400	
<b>Unconfirmed Funding Total:</b>	<b>28670</b>	
<b>Confirmed Funding</b>	<b>Amount</b>	<b>Date</b>
Saskatchewan Arts Board	4000	
Canada Council for the Arts	7000	
My Contribution	4900	
In-kind support	5500	
<b>Confirmed Funding Total</b>	<b>21400</b>	
<b>Total Revenue (confirmed plus unconfirmed)</b>	<b>50070</b>	
Expenses		
Cast and Crew	25000	
Equipment	6170	
Administration and Dissemination	18802.40	
<b>Total Expenses</b>	<b>45222.40</b>	
<b>Total Budget (Budget must balance)</b>	<b>49972.40</b>	

<input type="text" value="\$"/> <input type="text" value="EQ"/> <input type="text" value="1"/>	<b>Saskatchewan Filmpool Cooperative Office Use Only</b>
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### Section D: Support Material

All applications will be reviewed and considered based on the merit of the project and the quality of the support material included in the application. It is strongly recommended that you discuss your support material and your application with Filmpool staff.

Filmpool grants are competitive, when choosing your support material, ensure that you present the strongest material possible and that it has a strong relationship to your current project.

Each application must be photocopied and presented to the Jury for consideration in its entirety. In order to reduce costs and waste and out of consideration for the jury, please make sure that your support material *strictly* adheres to all word limits. Applications that greatly exceed the limits will be reduced by staff.

Please ensure that you have answered all the questions that pertain to your application, incomplete applications will not be considered.

#### 1. Cover Letter

All applications must come with a brief cover letter of support introducing yourself and your application to the jury. (250 words max).

#### 2. Description of Artistic Intent

Describe your purpose for creating this project. What are you exploring? Why do you feel it is important to create this film in the way it is envisioned? (250 words max.)

#### 3. Treatment

Describe the film's audio and visual styles. **What will the audience see?** And how does this affect the mood of the film? Address any visual themes and formal generalities in relation to your artistic intent. Examples may include composition, lighting, acting style, audio manipulation, etc. (500 words max.) A sample treatment is available online.

#### 4. Script

Please include up to 10 pages of your script. If you are applying for post-production funding and are including a rough cut of your film you may decide that a script is not necessary, if you are including rushes for support material a script is necessary. If your project is a documentary or experimental production that does not have a script, than an expanded Treatment is necessary.

### **5. Budget**

Include a complete budget showing all expenses and revenues, deferrals, special technical requirements and applications from other funding sources (confirmed and pending). Breakdown the budget so a jury will understand exactly how much money is needed for each step of the film's creation. Be aware some film post-production techniques are complex and often have hidden steps and costs. Please contact the Filmpool if you have any questions. A sample budget is available online at [www.filmpool.ca](http://www.filmpool.ca).

### **6. Production Schedule**

Include location information, a production schedule and expected completion date. Point form is acceptable.

### **7. Distribution Schedule**

Please include a plan for distribution of your film; dates for festivals, broadcasters and other venues should be detailed. Point form is acceptable.

### **8. Cast and Crew Lists**

Include a c.v. for yourself and for key positions. The jury may not know these people. Explain what the key actors for crew members will bring to your film. Crew members using Filmpool equipment must be recognized by Production staff as capable and must be members in good standing.

### **9. Audio and Visual Support Material**

The jury has limited time for viewing support material, please limit your material to 5 minutes maximum. For longer productions, please indicate which 5 minutes should be viewed and reflect your application strongest. Please limit the number of films being submitted to three.

- Includes at least one example of your previous work (preferably on 16mm, DVD or cued VHS cassette). Please explain how this work relates to your application.
- Include rushes or a rough cut for if you are applying for Post-production.
- Include a storyboard if creating an animated film.

### **10. Additional Support Material**

Please include at least one letter of support from a person who is familiar with your filmmaking ability and your current project. Your letter should come from someone who is established in the community.

**Section E: Declaration:**

By signing this declaration I understand that I:

- Have a complete application, ready for consideration by the Jury.
- Understand the eligibility criteria for the category I am applying in and that my project conforms to that criteria.
- Have the legal and moral rights to this project and I hold all copyrights.
- Do not have any outstanding grants with the Filmpool and that my accounts are in a “good” standing.
- And this application are subject to the policies and structures outlined in the Filmpool’s policy manual regarding Filmpool grants and membership.
- Agree to abide by the decisions of the jury and the Board of Directors of the Filmpool.
- Certify that my statements are true and complete, to the best of my knowledge.

\_\_\_\_\_  
Signature of Applicant

\_\_\_\_\_  
Date

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Tomorrow is Saturday, Filmpool Production Grant  
August 15, 2004

Peer Assessment Committee  
Saskatchewan Filmpool Cooperative  
301-1822 Scarth St.  
Regina, SK S4P 2G3

RE: Application for Production Funding

Dear Jury:

Please accept this letter and the enclosed material as my application for production funding from the Saskatchewan Filmpool Cooperative (Filmpool). Please find a completed application form, enclosed documents i.e. cover letter, budget, treatment, script, etc for consideration at the September 15<sup>th</sup> deadline.

I am applying to the Filmmaker's Assistance Program for production support that includes \$2500 and \$1170 in equipment deferrals. Please see my budget for a detailed review of the financial structure.

I have recently completed my studies in Film and Video Production at the University of Pense and have been living and working in the Regina film industry for the past 2 years. As my resume demonstrates, I have made several short films and have extensive industry experience. This is my third film to be independently produced at the Filmpool.

My current project ***Tomorrow is Saturday***, is an exploration of narrative structures and visual storytelling in film. I consider the project to be a dramatic experimental project focusing on the development of story within the viewer's mind.

Thank you in advance for consideration of my application. Should you have any questions regarding this letter or the application please feel free to contact me at any time.

Sincerely,

Joe Smith, BFA  
Independent film producer

## **2. Description of Artistic Intent**

Through this project I will be exploring narrative structure and visual storytelling methods. The premise of the project is based on the Althusserian concept of narrative openness, as expressed by the visual artist Felix Gonzalez-Torres. I will also incorporate Roland Barthes concept “Death of the Author”. In the melding of these two ideas we see a narrative structure form that is based entirely on the audience’s subjectivity. This means that there are purposeful holes within the plot structure. Once combined with subjective allusions within the story, the audience melds their own story with that of the film. This kind of open-ended acknowledgement of the viewer’s subjectivity has been seen in some contemporary films, but is relatively unexplored.

This artistic project will build on my previous projects that have all sought to empower the viewer within the film. Through a recognition of the viewer’s inherent subjectivity, I can actively engage them and create meaning that resonates in their own narratives. In the past I have attempted to engage this structure through camera work (*Yesterday was Thursday*) and a Beckett-like disruption of the third wall (*Today is Friday*). This project will include these elements but add another layer of subjectivity – one that already exists – by opening the script.

## **3. Treatment**

The whole film occurs within a basic apartment. The apartment should be a University-type apartment that reflects an emerging middle class aesthetic i.e. futon on floor, university texts on bricks and boards, etc. The apartment requires a window looking out on a plaza or square of some kind, preferably vacant (downtown after 6 pm).

The characters should be in contemporary clothing, the man in a suit and tie, the woman in stylish stay-indoors clothing, as if preparing for bed. The story line occurs within a 6-8 hour period, although his clothing should not really change. The woman should change to her sleeping wear, preferably something typical, like cotton pyjamas.

Within this project, the audience will experience a typical dramatic sequence. Shots will be constructed in a common Hollywood-style dramatic narrative production. Where it will differ is in the details of the set. Normally, the crew will go to extreme lengths to ensure that they are continually invisible to the camera. Within this project, the crew will continue to be invisible, but the camera itself (or more importantly its lens) will be reflected in the shot through mirrors, glasses of water or extreme close-up of eyes. This will imply the subjective state of the film and encourage the audience to reflect on themselves as visible – through the agent of the lens.

Lighting should reflect the lamps and the open windows. There should be almost no interruption of the normal light encountered in an apartment as night settles in. When the man comes home, that should change to more dramatic lighting, like an electric light coming from one angle (the bathroom). Of course, the red light of the camera recording should be visible, but not over-emphasized, muted.

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Sound should encompass the normal sounds of an apartment i.e. cars driving by, radiators, hardwood floors etc. The dialogue should be presented in a halting manner, allowing for some pauses for the intersection of the audience's subjectivity. The entire film should remind someone of something. Music should be incidental, like a radio playing in the background, and will probably not be used.

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#### 4. Script

Tomorrow is Saturday  
By  
David Gane

Written: 04/10/05

INT. HOUSE – EVENING

The GIRL stands at the window looking out. The square across the street is empty.

GIRL  
Would you like me to help you?

The BOY stands at the mirror in the bathroom, knotting his tie.

BOY  
No, I'll get it. I don't want to be a bother.

GIRL  
It's not a bother. I am happy to help you.

BOY  
I can do it.

INT. BATHROOM – EVENING

The girl steps behind him, loosening the tie, wrapping her arms around his chest.

GIRL  
It's not a bother.

BOY  
I could never seem to make it work.

The boy watches the girl in the mirror.

(CONTINUED)

BOY

You are very beautiful. What would you like to do tomorrow?

GIRL

I don't know. We'll see?

BOY

We could go to the cafe.

GIRL

I went to it today.

BOY

Oh. Did you have a good time?

GIRL

I had a fine time. On the way there, I saw that kitty again.

BOY

Really.

GIRL

And the same woman was at the restaurant. She was telling me about her son.

BOY

What about him?

GIRL

They are from the same region that I am. I think she just gets lonely.

The girl has trouble with the ends of the tie also. She smiles at the boy and the boy smiles back. She undoes the tie and starts again.

BOY

We could go down to the market, if you wish.

GIRL

Perhaps.

(CONTINUED)

BOY

We could fill our thermos with warm milk and brandy  
and we could walk to the square in the afternoon.

GIRL

Tomorrow is a Saturday. It's always busy on Saturdays.

BOY

Then we could come back here. Or you could sleep late  
and I could surprise you with fresh buns and honey.

GIRL

It won't be much of a surprise if you tell me before  
you do it. But it would be nice.

(Looking at his tie)

How does that look? The boy looks at the tie.

BOY

It looks fine. I could never seem to make it work.

GIRL

You look very handsome.

The boy smiles and kisses her on the cheek.

INT. APARTMENT -- EVENING

The girl goes back to the window.

BOY

I don't have to go if you don't want me to. The boy is  
standing at the door of the washroom.

BOY

It is nothing important. It is just to finish some  
business.

The girl looks out the window.

BOY

It is just to see her and be done with it. But I don't  
have to go if you don't want me to.

GIRL

No, I want you to go.

(CONTINUED)

BOY

It's just something I feel that I have to do.

GIRL

I know.

BOY

It won't take that long.

GIRL

I realize.

BOY

It's just to see her and be done with it. It is nothing important.

GIRL

I am fine with it. I want you to go. Really, I do.

BOY

And you will stay awake until I get back.

GIRL

Yes, I can read.

BOY

And we'll do something tomorrow?

GIRL

Of course.

BOY

You know that I love you.

GIRL

I know.

The intercom BUZZES.

BOY

You are a good girl.

The girl smiles.

GIRL

You had better get going.

(Continued)

BOY

Yes, I suppose I should. Stay awake until I get back.  
That way you will be tired and you will have to sleep  
late tomorrow.

The boy kisses her fully and then exits through the door.  
The girl goes to the window.

INT. BEDROOM -- NIGHT

The apartment is dark. The door opens and the boy enters. The  
girl lies in the bed. The boy switches on the electric light of  
the washroom.

GIRL

How was your evening?

BOY

I didn't want to wake you.

GIRL

It's alright.

BOY

I figured you would be asleep.

GIRL

No.

The boy is slipping his tie off.

GIRL

Did you have a good evening?

BOY

Yes. It was fine.

GIRL

Where did you go?

BOY

To a cafe.

GIRL

She was very beautiful.

(Continued)

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(Continued 6.)

BOY

Yes.

GIRL

Is it finished?

The boy looks down at the tie between his fingers.

BOY

Yes. I believe so.

The girl sees.

GIRL

Would you like to do something tomorrow?

BOY

I don't know. We'll see

GIRL

All right.

BOY

Thank you for helping me with the tie.

GIRL

It wasn't a bother. I was happy to help you.

The boy smiles and shuts the door of the washroom.

THE END

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## 5. Budget

### Tomorrow is Saturday, Budget

Items	Amount	In-kind	Filmpool Commitment	My Commitment
Revenues				
Grants from Government (Unconfirmed)*				
Telefilm	\$10 000,00			
SaskFilm Filmmaker's Program	\$5 000,00			
Filmpool Production Funding	\$2 500,00		\$2 500,00	
Filmpool Post Production Funding	\$2 500,00		\$2 500,00	
Subtotal	\$20 000,00		\$5 000,00	
Grants from Government (Confirmed)				
Saskatchewan Arts Board	\$4 000,00			
Canada Council for the Arts	\$7 000,00			
Subtotal	\$11 000,00			
Other Revenues				
BravoFact (unconfirmed)*	\$7 500,00			
My contribution	\$4 900,00			\$4 900,00
Subtotal	\$12 400,00			\$4 900,00
In-kind support				
Filmpool Equipment Deferral (prod.)	\$770,00	\$770,00	\$770,00	
Filmpool Equipment Deferral (post)	\$400,00	\$400,00	\$400,00	
Mom's Catering**	\$2 000,00	\$2 000,00		
Director's Fees (Pre)†	\$1 500,00	\$1 500,00		
Director's Fees (production)†	\$2 000,00	\$2 000,00		
Subtotal	\$6 670,00	\$6 670,00	\$1 170,00	
<b>Total</b>	<b>\$50 070,00</b>	<b>\$6 670,00</b>	<b>\$6 170,00</b>	<b>\$4 900,00</b>

#### Expenses

Pre-Production				
Cast and Crew				
Writer	\$1 500,00			\$1 500,00
Director	\$1 500,00	\$1 500,00		
Subtotal	\$3 000,00	\$1 500,00		\$1 500,00
Administration				

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Office Rental	\$2 000,00			
Telephone and Fax	\$500,00			\$500,00
Utilities	\$500,00			
Office Equipment	\$1 900,00			\$1 900,00
Subtotal	\$4 900,00			\$2 400,00
<b>Pre-Production Total</b>				
	<b>\$7 900,00</b>	<b>\$1 500,00</b>		<b>\$3 900,00</b>

<b>Production</b>				
<b>Cast and Crew††</b>				
Boy (three days)	\$2 500,00		\$500,00	
Girl (three days)	\$2 500,00		\$500,00	
Director (five days)	\$2 000,00	\$2 000,00		
Cinematographer (five days)	\$2 500,00		\$500,00	
Sound Technician (four days)	\$2 000,00		\$500,00	
Grip (four days)	\$2 000,00		\$500,00	
Production Assistant	\$1 000,00			
Subtotal	\$14 500,00	\$2 000,00	\$2 500,00	
<b>Equipment</b>				
<b>Camera</b>				
Panasonic HVX 100 (5 days)	\$450,00	\$450,00	\$450,00	
2nd Unit Panasonic HVX (5 days)	\$2 500,00			
Firestor	\$2 500,00			
Subtotal	\$5 450,00	\$450,00	\$450,00	
<b>Sound</b>				
Sound Devices 722 (4 days)	\$100,00	\$100,00	\$100,00	
Sennheiser 416p (4 days)	\$20,00	\$20,00	\$20,00	
Subtotal	\$120,00	\$120,00	\$120,00	
<b>Lights</b>				
Arrilite Kit (2 kits X 4days)	\$160,00	\$160,00	\$160,00	
Grip kit (4 days)	\$40,00	\$40,00	\$40,00	
Subtotal	\$200,00	\$200,00	\$200,00	
<b>Administration</b>				
Catering for 4 days	\$2 000,00	\$2 000,00		
Apartment Rent	\$500,00			\$500,00
Telephone and Fax	\$1 000,00			
Utilities	\$200,00			
Office Equipment	\$500,00			
Contingency (7% of total)	\$1 712,90			

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Subtotal	\$5 912,90	\$2 000,00		\$500,00
<b>Total Production</b>	<b>\$26 182,90</b>	<b>\$4 770,00</b>	<b>\$3 270,00</b>	<b>\$500,00</b>

Post-Production				
Cast and Crew				
Director	\$2 000,00			
Editor	\$2 000,00		\$500,00	
Sound Technician	\$2 000,00		\$500,00	
Dissemination	\$1 500,00		\$500,00	
Subtotal	\$7 500,00		\$1 500,00	

Equipment				
Final Cut Pro Suite (1 week)	\$250,00	\$250,00	\$250,00	
ProTools Suite (3 days)	\$150,00	\$150,00	\$150,00	
Subtotal	\$400,00	\$400,00	\$400,00	

Dissemination				
Advertising	\$1 000,00			
Shipping	\$750,00			
Entry Fees	\$2 000,00			
Dubbing	\$1 000,00		\$1 000,00	
Subtotal	\$4 750,00		\$1 000,00	

Administration				
Office rental	\$500,00			\$500,00
Telephone and Fax	\$1 000,00			
Utilities	\$200,00			
Office Equipment	\$500,00			
Contingency (7% of total)	\$1 039,50			
Subtotal	\$3 239,50			\$500,00

<b>Total Post Production</b>	<b>\$15 889,50</b>	<b>\$400,00</b>	<b>\$2 900,00</b>	<b>\$500,00</b>
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<b>Total Expenses</b>	<b>\$49 972,40</b>	<b>\$6 670,00</b>	<b>\$6 170,00</b>	<b>\$4 900,00</b>
Surplus / Deficit	\$97,60	\$0,00	\$0,00	\$0,00

Notes

All costs are approximated and do not reflect actuals

\*At time of writing applications were in but no response

\*\* Catering is done as a donation from my family

† My fees for Pre and Production are donated to the project

†† Fees negotiated with ACTRA and IATSE

## 6. Production Timeline

<b>Date</b>	<b>Stage</b>	<b>Location</b>
June 1, 2004	Meet with Writer, Create Script Organize Funding Packages	Office
September 15, 2004	Submit all funding packages, Begin seeking crew	Office
Late November. 2004	Scout locations	Office, Apartment
By February 28, 2004	Audition actors Book equipment Hire Crew	Office Filmpool
March 15, 2005	Day one of shoot	Apartment
March 16, 2005	Day two of shoot	Apartment
March 17, 2005	Day three of shoot	Apartment
March 18, 2005	Pickup shots Foley sound for exteriors	Apartment, Plaza
March 19, 2005	Review all material	Office
March 21, 2005	Extra shooting day (contingency)	Apartment, Plaza
By April 1, 2005	Submit final report for Production	Office
April 31, 2005	Submit funding (post)	Office
May 15, 2005	Meet with Editor	Filmpool
May 16 to 23	Edit film	Filmpool
May 20-23	Mix and edit sound	Filmpool
May 27	Complete and dub final cut	Filmpool

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## **7. Distribution Schedule**

This film is designed for a critical audience that will engage with experimental and narrative films. As such, it has been created with the Film Festival circuit in mind.

The following festivals will be considered for the production:

1. Images Festival Deadline: October 31, 2005
2. Toronto International Film Festival: March 2006
3. Festival 50 / 104: September 30, 2005
4. Yorkton International Film Festival: March 2006
5. Melbourne Underground Film Festival: August 2005
6. Western Front Gallery: Ongoing
7. \$100 Film Festival: March 2006
8. Metro Cinema: Ongoing
9. Cinematheque (Winnipeg): Ongoing
10. Cinematheque (Montréal): Ongoing
11. Moving Images Film Festival: September 2005

Of course, the Filmpool will be recognized in the credit sequences of the film.

## **8. Cast and Crew Lists and Filmographies**

Please see attached

## **9. Audio and Visual support Material**

Please find enclosed a copy of:

1. Yesterday was Thursday  
16mm, Colour, Mono, 4:53
2. Today is Friday  
SD Video, Colour, Stereo, 9:21

All films are identified and are on the same MiniDV. Please watch the first 2 minutes of each production.

## **10. Additional Support Material**

Please find enclosed a letter of support from my current employer, GoshDarnLuck Productions.

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September 15, 2004

Peer Assessment Committee  
Saskatchewan Filmpool Cooperative  
301-1822 Scarth St.  
Regina, SK S4P 2G3

Re: Letter of support for *Tomorrow is Saturday*

Dear Jury:

Please accept this letter of support for the project *Tomorrow is Saturday* by Joe Smith.

Mr. Smith has been working with GoshDarnLuck Productions for the past 3 years and has demonstrated an enormous capacity to think creatively and to work with our equipment. Over the past year alone Smith has been responsible for 2 productions of our ongoing series, *The Pitfalls of Annie Mae*. He has demonstrated an enormous visual vocabulary as a director, with good team leadership skills and excellent artistic vision.

His project is thoughtful and insightful. We are looking forward to watching this project develop in the days to come and we fully support his active participation. To this end, we have provided Smith with additional time off to complete the project.

I look forward to this project and eagerly anticipate the completed work. Should you have any questions regarding this letter or Mr. Smith, please feel free to contact me at any time.

Sincerely,

Peter Longshanks  
Executive Producer  
GoshDarnLuck Productions