

Little Song Films

Newsletter Number 4 March 2006

Intro

Things have been a bit static during the last 6 months due to work commitments but we are planning to revamp the site later this year and come up with some new developments.

In the meantime it's been over a year since the last newsletter and there have been some new films which we are highlighting in this edition plus another interview with Roger Thorp related to his film Naked August.

Images - we've been featuring some of our own work on the website recently with some images taken during a visit to Venice. There are some new images ready to be put in place with an airport theme. Unedited versions are included at the back.

Recent Films Added

Audhild Dahlstrøm - 4 films

During 2005 we were fortunate to be allowed to present 4 films by this Norwegian artist :-

*I was supposed to be a twin
It is middle of May and it is hailing outside
Eg kan ikkje ga ut na
Happy, sexton and lillebror*

The latter film is currently being presented at Galerie Adler in Frankfurt and here's an extract from her statement for that exhibition :-

*I am interested in themes that explore the private and domestic dramas, especially of those the 'room' hold secret. Rooms are, as in the physical or physiological definition; stages or sets for drama and personal stories.
...I often explore themes that are linked to the 'room' issues dealing with suicide and psychological breakdown, sex and violence, nostalgia, stereotypes and the effects of religion and tragic events...*

Little Song Films Productions - *Voyages*

In our new Music section we are showing an edited version of a piece that was designed for live performance. *Voyages* is an atmospheric collage of travel footage, sounds, music and radio excerpts with heavy use of tinting.

Also worth catching in the Music section is a short performance by Vladimir Sklyarov, an amazing street musician - filmed in this case in Venice.

Roger Thorp in conversation with Rob Vasey

How much of the script was complete when you started to film?

*Not much. My idea was to create something quite instantaneous. It was my doff to dogma. I'd first seen *Festen in Denmark in Danish* — scenes briefly translated and was hooked. It was a question of working with what was to hand. My apartment, my neighbour's car, my city...*

Was it easy to do the casting?

Yes, quite easy. I saw Adam (August) and Sophie (Catherine) in their Old Vic graduation plays in Bristol. I was taken by Adam initially and then when he introduced me to Sophie I knew they could work well together. We sat down with a video camera and after the intimacy that that creates started to work together...that is such an exciting phase, when you initially see the characters emerging...



Were you quite clear on the main characters' personalities before the shoot or did that develop as you went along?



*I knew that August was an isolated loner hiding behind a wall of art and that Catherine had suffered trauma and too was alone. Yes, some of the character's stories were in place but the whole approach, and one of the most interesting things about *Naked August* was that it was very much a workshop piece. We did work on the characters and the story together...I suppose I had outlines for the characters but they were quite abstract...*

There's not a great deal of exposition related to how the characters have become who they are although various facts can be inferred - was that a deliberate ploy?

I wanted them to be 'naked' to the viewer so they could maybe easily identify.....I'm fascinated by transit and anonymity – maybe that's got something to do with it.

How big was the crew and how long did filming take?

We had a small crew made up of students mostly – they were great! A couple of runners, a PA, a recordist though we had to ADR most of it, and I shot it myself under the pseudonym Will Toogood – my middle name. It took about six months to shoot and as long to edit. Steve Barnes and Stuart Davies are both pro editors and did a fantastic job! We worked when we could. Sometimes Adam was busy with the RSC and others Sophie was tied up with her band...





It must surely be the feature film which portrays Bristol better than any other - have you thought about trying to get promotion from the city at all?

Yeah, that's some good some bad...some people that see it keep talking about the locations while the guy sitting next to them is actually quite interested in the film itself. It IS steeped in Bristol though – financed, shot and cut. The only thing that didn't happen there is that Will Gregory recorded the score in Bath, and for that we will forgive him! When people can't think of anything to say about Naked it's always 'the music was great' ...fair enough, it's a great score and Nick Parry, who played cello was fantastic too! We recently spoke to Will about putting out a soundtrack album but, to cut a long story short, there could be problems with EMI who Goldfrapp are with. I spoke to Will's manager and became completely nuts when I learnt that EMI could block us doing it and even sue...what the hell has it got to do with them!

How **has** the film gone down with audiences?

Hmmmmmm...there haven't been that many screenings to be honest. The most memorable was in Rome at the Ship of Dreams festival on the Isola del Tiburina. We played to an audience of maybe fifty which included my dad and my brother. My brother sat in front of me and fidgeted throughout – let's face it not much happens, then at the end I was approached by an elderly Italian gent who loved it – he loved the pace and an American actress I'd met the night before was into it because of the freedom it offered the cast...

So it's never found a distributor?

Yes it did, in Cannes 2001, Entertech Releasing who promised the world but were full of shit. I was one of the lucky ones who eventually managed to get the NTSC master back but they did manage to sink a few independent productions. It was some kind of scam fronted by apparently respectable 'movie execs'. Still Cannes 2001 got me writing a new script – The Trash Collector – the story of a French refuse collector who rescues a broken American actress from the gutter.

Would you say that there any stylistic or thematic elements that are common to Naked August and your earlier film Hinterland?

Besides cowardice with dialogue!?!?! No it's quite different except of course it's about outsiders again.



Venice





Airports





CY 377	LARNACA
BA 5359	BIRMINGHAM
BW 981	TRINIDAD-TOBAGO
BRU 894	MINSK
LH 150	MUENCHEN
LH 722	SHANGHAI-PEKING
UN 308	MOSKAU
ZZ 002	TESTZEILE
AI 1576	AHMEDABAD-BOMBAY
AXX 1473	SKOPJE
IH 1558	

