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To The Independent Arts Foundation,

I was a recipient of your generous grant at the start of this year. I am writing you today to inform you as to how I have utilised that money, and my current and future plans regarding the film.

As written in my application letter, your funds went towards my first short-feature film – the thirty minute thriller/monster flick, *Midnight Munchies*. We began filming in late April this year, shooting the bedroom interiors in Kadina. A large portion of the film takes place in the bedroom of the main character, Franny, which we filmed in Kadina over four days. The cast and crew stick by the fact this was one of the weirdest sets they had ever been on (in a good way). The key contributors were the blacking out of the windows, wardrobe (construction) malfunctions, and some form of cabin fever.

Since a majority of the film takes place at night, the windows of the Kadina house needed to be blacked out so we could film during the day time, rather than pulling all-nighters. A surprising side product of the blocking of the windows was how disorientated everyone's sense of time became. Since we used a black plastic not a speck of light got into the bedroom we were filming in. So, when we would stop for lunch and go outside, everyone would be very shocked to find it was light out. On day three, everyone was nearing exhaustion. Due to the frantic filming caused by some unforeseen setbacks, shooting days were very long. Between the blacked out windows, and exhaustion, a wave of delirium crept over the cast and crew. The behind the scenes video very clearly documents the crew's gradual decline into madness. We jokingly (but also seriously) started talking how we were likely trapped in some form of purgatory between heaven and hell, as the barrenness and isolation of Kadina had a whiff of the unnatural. The second round of filming, done in Adelaide in early June, went a little smoother.

The I.A.F. grant went to helping the quality of many areas of the shoot. With the grant I purchased a boom pole, and a microphone blimp. It helped aid in the purchase of character costumes for Franny and Taylah. I was able to pay a makeup artist to do many of the required special effects, such as the monster hand, and bite wounds. It also went towards buying ingredients to make fake blood. But most importantly, it gave many young filmmakers an opportunity to work on a project bigger than the 10 minutes films we make at university.

I have stated I originally planned for an October release of the film. Due to a few unforeseen circumstances, such as the film becoming more digital effects dependant, I must apologise for the delayed completion of the film. However, my goal this summer is to edit the film together for a late January 2018 release.

As I explained, I'll have two premieres: one in the Clare Valley, and one in Adelaide. I still plan on entering the film in a handful of competitions. I originally planned on ten, but I may try five competitions, just to test the waters as to its reception: two domestically, and maybe three internationally. Once it has finished its competition run, I will post it on YouTube. I will add, because of the inclusion of licensed songs, depending on whether the royalty fees are reasonable or excessive, this may not even get into competitions. However, this won't prevent private screenings, and I would still LOVE for the project to be viewed before the I.A.F. as a precursor to their monthly screenings upon its completion.

Midnight Munchies first and foremost, for me, was a learning experience. Due to the run and gun style of filmmaking I'm accustomed to at uni, I didn't take time in the pre-production stages to properly analyse the crew I was using. The assistant director really did not assist in a lot of the pre-production organising, which meant I ended up having to do a lot of the shot listing, scheduling, and finicky producing myself at great haste because of the last minute notice I received from the AD. This was very stressful, and did result in poor shooting schedules, especially in the second round of filming, which renders the point of having an AD mute. By the same hand though, I brought Oliver Quixley, a young Clare High Media student, not knowing about him, and he became incredibly helpful when it came to filming around the CGI requirements.

The other dispute (albeit very minor and in a friendly manor) was between Declan and I as to the 'look' of the film. I am very fond of wide angle lenses, and the distortion they create when put close to their subject. Terry Gilliam is my biggest influence as a filmmaker, and he is known for his creative use of wide angle lenses in such films as *Brazil* (1985) and *Fear and Loathing in Las Vegas* (1998). My next biggest influence is the old Noir films from the 1930s-60s, such as *Touch of Evil* (Orson Welles, 1958), which feature very stylistic uses of shadows. Contrastingly, Declan is very into the 'natural' look, preferring to shoot on a 50mm lens, as it is most akin to that of a human eye, and made it rather clear he is not a fan of shadows. I must say, I cannot praise Declan enough for the effort he put into this film, and I am very, very happy with the quality of the final look of the film! In future, I will know to brief my Director of Photography on the visual style I am after, and defend that vision.

I will end by saying, I do have a metaphor I like to apply to filmmaking, and that is *filmmaking is like childbirth*. It is very fun and exciting for everyone to begin with, and you can't wait for to bring this thing into the world. During the heat of it, you are in great pain, worrying you have made a terrible mistake, and curse

the bastard whose idea it was to do this. But, in the end we end up with something amazing and truly proud and grateful for.

Thank you very much for your generous contribution to my film. Again, apologies for the delayed response and final product.

Kind Regards,

Lochlan Smith.



