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res reports

AMERICAN DIGITAL SHORTS SCREEN IN CLERMONT-FERRAND

Fresh from a whirlwind tour through Park City, Slamdance competitor "Lefty-Right" makes its international debut at the Clermont-Ferrand Short Film Festival in France on February 2nd. New York-based Blue Collar Pictures' critically acclaimed short focuses on Mel Cobb, a middle-aged man, who, after hearing a report that left-handed people die earlier than right-handers, decides that becoming left-handed is his best option for shortening his life span. The film follows Mel's journey along the road between hope and despair. He traps himself in his tiny cluttered apartment and at his menial telemarketing job to manage the despondency.

Shot on DV and transferred to 16mm, the b&w "Lefty-Right" captures the post-September 11th isolation that loomed throughout New York City. Its characters are lost, yet struggling to make sense of the world in which they find themselves, and its scenes comment on the solitude of urban chaos.

The gritty, dark dramedy was written and directed by Brooklyn-born Rae McGrath, trained in photography and fine arts. "'Lefty-Right' is a slice of life in a city setting. I hope to give the audience members a feeling that they are seeing things they really shouldn't be — sort of like looking into someone else's window," the director comments.



"Lefty-Right"

Ferrand, features Nicolai Kinski as a young man visiting his estranged father for the first time. Top-notch performances and tight cinematography give the short a powerful punch as the camera circles the series of comic and dramatic interactions with intensity. Yelchin, who is also a painter with a show of large-scale, dramatic works currently on view at LA's Jan Baum Gallery, is most interested in performance, and manages to create an emotional tornado as the makeshift family tumbles through confrontation, painful loss and guilt.

With Clermont-Ferrand on his mind, McGrath feels that the film's avant-garde cinematography will go over well with the Europeans. And, he is eager for viewers to see "Lefty-Right" noting, "I'm interested to see how the French will take to an urban story, New York City style."

Eugene Yelchin's dramatic short "My Husband's Son," also making its international debut at Clermont-



"My Husband's Son"

Look also for RESFEST favorites Virgil Widrich's "Copy Shop" and the creepy, horrific "Harvey," by Peter McDonald. Clermont-Ferrand runs February 1-9.

<http://www.clermont-filmfest.com/>

(Ari Kaplan)

AFI'S ONLINE DIGITAL VIDEO COURSES

The American Film Institute and Columbia Digital Knowledge Ventures have joined forces to create a digital filmmaking course with Michael Rubin. Designed to teach students how to shoot and edit their own digital video project, the course provides how-to instruction on equipment use as well as shooting and editing techniques. The course is available for an introductory enrollment fee of \$50 and is open to everyone. Upon enrollment, the course material is available to participants for six months and can be accessed online anytime. You can find the course description through the AFI Web site, or by going directly the Fathom site and doing a search.

<http://www.AFI.com/education/>

<http://www.fathom.com/>

INTERPOST

The recently opened, Encino-based InterPost is designed to provide independent filmmakers and production companies with a cost-effective alternative to high-end post-production houses. Founder Oscar Bassinson says of InterPost, "We are not a Goliath; we're more like David — not big, but smart. Our staff is savvy and our editors bring a whole lot of experience to the table." InterPost offers a broadcast quality NTSC format network, featuring G4 with 533 dual processors loaded with Final Cut Pro 2. While some editing facilities may have a similar non-linear system, InterPost is distinctive because it has Pinnacle's Cinewave configuration, which means that once editing is complete there are no more steps. Producers and directors do not need to upgrade the video in an online session. At InterPost, all video is digitized as uncompressed, so there is no quality loss or degeneration. With sound booth and Pro-Tools recording, InterPost's video editing system delivers perfect, real time video from start to finish via component routing. Further info: 818-789-9897.

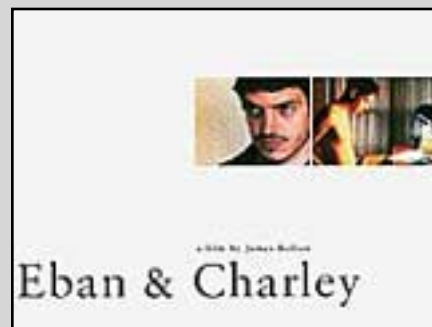
 res reviews
STEPHIN MERRITT, "EBAN & CHARLEY" SOUNDTRACK

Merge Records

\$14.98

Stephin Merritt, the Irving Berlin of modern indie pop and grand maestro of such delightful groups as The Magnetic Fields, Future Bible Heroes and Gothic Archies, has now tried his hand at a film score. Half of his soundtrack to the intergenerational gay romance "Eban & Charley" is vintage Merritt: charming, often melancholy vocal pop that manages to simultaneously carry the torches of Scott Walker and Abba. The remaining half consists of sparse, subtle instrumental pieces, intentionally complementary music that allows Merritt to indulge in his more experimental side. The "Eban & Charley" soundtrack is a bit more low-key and oblique than the erudite chamber-pop of 2000's wonderful "69 Love Songs," but unlike many movie soundtracks, it stands on its own quite nicely.

(Jesse Ashlock)


 upcoming events
TV OR NOT TV

Thursday, January 31, 7:30PM

Ahmanson Auditorium, MOCA

250 South Grand Avenue, Downtown LA

LA Freewaves kicks off its year-long series of panel discussions designed to create a mass media outlet for the arts with a reception, screening and discussion featuring Titus Levi, Doug Chang, DeeDee Halleck, Larry Namer and Neil Sieling. Join LA's biggest video and new media festival and contribute to the move toward getting more art on TV.

<http://www.freewaves.org>
SCRATCH

Wednesday, February 6, 7:30PM

Brattle Theatre, 40 Brattle Street, Harvard Square, Cambridge, MA

Cambridge's Brattle Theatre presents a sneak preview screening of Doug Pray's documentary "Scratch," chronicling the history and future of the hip-hop DJ and featuring some of the world's most renowned turntablists. Info: 617-876-6837. "Scratch" is a Palm Pictures release distributed by Palm Pictures through Magic Lamp Releasing with the support of urban wear company Triple 5 Soul.

<http://www.brattlefilm.org/>
AJA/APPLE/PROMAX FREE SEMINARS

Wednesday, February 6, 2002, Two Sessions: 11:00AM and 4:00PM

Los Angeles Film School Theatre, 6363 Sunset Blvd., Los Angeles, CA 90028

Anyone working with DV, SD, or HD video and looking for latest information regarding software and hardware shouldn't miss out on these informative two-hour seminars. Frank Rohmer, noted Final Cut Pro editor, will be the Master of Ceremonies, and planned events include demos of Final Cut Pro 3, AJA KONA-SD/HD 10-bit Uncompressed Video Editing and more. Hear about the latest products and how they will change the way you shoot and edit video projects. Seating is limited, so reserve your space now! To register, call 800-977-6629 x134 and ask for Stacy or visit the Promax site.

<http://www.promax.com/events/>



"Scratch"

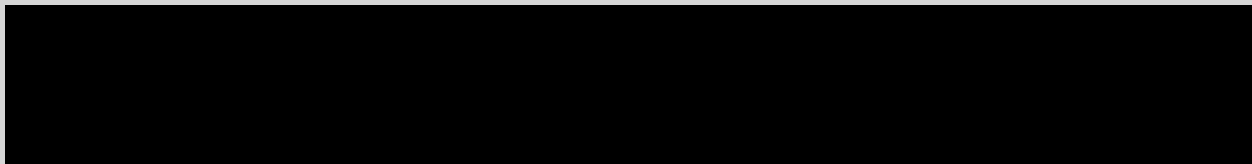
LIFE AND DEBT BENEFIT SCREENING

Wednesday, February 6, 6:30PM

Pacific Design Center, 8687 Melrose Ave., West Hollywood

The LA Independent Media Center, an all-volunteer grassroots organization that uses media production and distribution as a tool for promoting social and economic justice, co-hosts this benefit screening of Stephanie Black's "Life and Debt" with the Jamaica Cultural Alliance. The \$20 tickets will go toward sustaining the LA IMC and the screening will be followed by a panel discussion with Dr. Robert Hill of UCLA, a nationally known expert on Jamaica, and Hanna Petros of Ustawi, a nonprofit organization founded by African women to promote sustainable economic and environmental alternatives in Africa and the global South (<http://www.ustawi.org>). For tickets, visit the LA IMC Web site, or call 213-353-0033.

<http://la.indymedia.org>



TANO WOMEN FILMMAKERS RETREAT

Tano Media Institute and the Center for Visual Communications join to present the Tano Women Filmmakers Retreat 2002. Scheduled for August, the retreat will take place in Santa Fe, New Mexico, bringing together women filmmakers for a 10-day symposium on storytelling and career development. Accepting applications through May 15, 2002. Entry forms and full guidelines available on the Tano Web site.

<http://www.tanomediainstitute.com>

LA FREEWAVES 8TH CELEBRATION OF EXPERIMENTAL MEDIA ARTS

LA Freewaves, a terrific, sprawling multimedia arts festival in LA, seeks media art works including video and film (experimental, narrative, documentary, art, animation, etc.), CD-ROMs, DVDs, audio art, Web sites, multimedia performances and installations, public art media projects (especially works for electronic billboards), youth media works, proposals for video bus tours, community media activities and whatever else you want to propose. Artists are paid honoraria (\$100 - \$200). Send tapes and films on VHS for initial consideration, proposals, Web site urls and CD-ROMs, audio art CDs, etc. with resume or bio and contact information postmarked by March 15. Include self-addressed envelope for return of materials. Mail to: LA Freewaves, 2151 Lake Shore Avenue, Los Angeles, CA 90039. Info: anne@freewaves.org or 323-664-1510.

<http://www.freewaves.org>



RESFEST 2002 - SUBMIT TO THE WORLD'S MOST INNOVATIVE FILM FESTIVAL

RESFEST is a global touring festival exploring the dynamic interplay of film, art, music and design. Each year the festival showcases the year's best shorts, features, music videos and animation in an environment that combines screenings, live music events, parties, panel discussions and technology demonstrations. Last year the festival toured 14 cities internationally including New York, San Francisco, Los Angeles, Tokyo, London, Rio and Cape Town. This year we expect the addition of several new cities to the international tour.

Join a unique group of filmmakers, designers and new media professionals at what has become the must-see event for anyone interested in the future of entertainment.

DEADLINES AND ENTRY FEES - 2002 TOUR

EARLY Postmarked May 3rd, 2002 - ENTRY FEE: \$20

LATE Postmarked June 3rd, 2002 - ENTRY FEE: \$25

NOTE: All work over 60 minutes MUST be submitted by the early deadline. See the Web site for submission forms and additional information.

<http://www.resfest.com>



THE MAKING OF COPY SHOP

How long does it take to print out every frame of a 12-minute DV movie from your hard drive? And how long does it take to re-photograph each of those 18,000 or so images one at a time on an animation stand so that you'd end up with a 35mm film? Would it take one day? Two? Maybe three? Austrian filmmaker Virgil Widrich knows the answers to these questions. Read about how he made his award-winning short "Copy Shop" in the current issue of RES.

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