



**LUNDS**  
UNIVERSITET

**Journey through the production of the short movie Lo**  
Final Report in the Master Program in Film and Media Producing

By  
Catherine Champagne

Presented to:  
Olof Hedling  
17/08/2012

## TABLE OF CONTENT

INTRODUCTION	3
FIRST INVOLVEMENT AND FINANCING STAGE	4
PRE-PRODUCTION	6
PRODUCTION	8
POST-PRODUCTION	9
REFLECTIONS AND CONCLUSION	11
APPENDIX 1: PROJECT DESCRIPTION	13
APPENDIX 2: THE TEAM	17
APPENDIX 3: THE SCRIPT	19
APPENDIX 4: BUDGET AND FINANCING PLAN	19
APPENDIX 5: SCHEDULE	22
APPENDIX 6: SMÅLANDSPOSTEN 25/04/2012	28

## INTRODUCTION

As part of the Master program in Film and Media Producing, my aim was to get an insight into the environment that surrounded media production and its specificities. My previous education in business administration had given me knowledge in different aspects such as accounting, project managing, marketing and more, which are extremely important for producing. Although my previous education gave me great basics, I still felt as I was lacking this cultural insight with and its different variables which are unique in the media industry.

In one of our first lecture, Martin Persson said something that I thought I should stand by as a young producer: «Just produce everything you can, getting that experience is crucial and that's how you'll be able to keep going».

This paper follows my journey through the process of producing in cooperation with Anton Barck, also director, the short movie «Lo». The first part of the report will describe my involvement in the project and continue with the different steps of the production process; financing, pre-production, production and post-production. The last part of the report will describe my reflections and conclusion that came from this experience. As the production of the movie is very advanced but not completed yet, a few information are still missing at the moment the report is being written. Nevertheless, there is a lot of information about all the obstacles that our team and myself went through but also the final results of a fantastic journey!

## FIRST INVOLVEMENT AND FINANCING STAGE

As the master program was coming to an end, it was a natural decision for me to lean towards producing rather than writing a more theoretical report as I was lacking experience.

Without knowing precisely what project I would get myself into, I knew I wanted it to be as close as possible to producing. I was alert to any possibilities that could come across my path. By the end of November, I was put in contact with Anton Barck through Film i Skåne, who was looking for a co-producer for a short movie he had written and intended to direct.

His movie, «Lo», was a poetry film which I found a bit hard to capture (See Appendix 1 and 3). It was not necessarily the type of story I would have naturally been drawn to but, after reading his project description, it was obvious that he was organized and knew precisely what he wanted. After communicating a few times and meeting him, it was obvious that he was very professional, serious and organized, which made a great difference and got me involved.

Initially, Anton had tried to shoot the movie in the fall of 2011. But for organizational and financial reasons, the team was not able to do it then. The idea was to aim for a new timeframe during the spring/summer of 2012, which left us about four months to organize the work that had to be done. Thanks to the effort of Anton before, a big part of the budget was already raised from different funds. When we started the process, Film i Skåne and Reaktor Sydost had already given a total of 55,000SEK.

My first tasks as co-producer was to help create a realistic budget for the different funds and also build an official financing plan for the movie (see Appendix 4). I also discussed with Anton the possibility of gathering more money from different culture related organism in order to allow us to achieve the movie as nicely as it should be. Looking through details with Anton, we were hoping to get about 30% more. This decision was made after I confirmed that we would have free access to a studio in Lund since it was not possible to shoot part of the story in the real facilities. It was crucial for us to gather enough money to compensate for all production costs and if we were able to, even give a «thank you» fee to the crew.

As we still needed extra in order to be able to pay for a bit of professional post-production fees, my thoughts were to turn to Film i Väst. I had met the commissioner for short films and thought about contacting her. I initially believed we had a good chance at getting a bit of money since part of our crew was living there but also because we would have done post-production in the Göteborg/Trollhätan region if it had come down to it. Unfortunately, for short films, the entire production has to be made in Västra Gotland in order to be funded there, which was not possible. Nevertheless, the commissioner suggested a few organisation that we might turn to in order to help us out. Out of these, K-Pengar came onboard with an extra 3,000SEK. Lunds Kommun also added to our budget with 8,000SEK, bringing our total and final amount to 66,000SEK.

## PRE-PRODUCTION

As we saw that we had raised already 20% more money and had the possibility to use STEVE's (Student TV i Lund) studio, we gave a green light. The dates were set, we were going to shoot «Lo» from the 21st until the 25th of April 2012.

As we gave green light, we were still not sure yet which type of camera we were going to use. Anton was strongly pushing to shoot with a RED camera but I knew that the way our finances were going, it was not possible to rent one at full price. I also had many doubts about the complications that could come out in post-production. Many people warned me that RED files were extremely big and that special codex were needed in order to edit it. As Anton had planned to edit most of the film, I told him about my worries. The last thing I wanted was to have amazing footage that we could not edit ourselves and did not have enough budget to hire a professional editor to do it. Nevertheless, he was convinced that shooting with this type of camera was going to bring a plus to the story as the images needed to be spectacular. I trusted him thinking that he had done the research and would be able to pull it off.

As it is common for equipment rental companies to invest part of their fee in independent productions, we went ahead and tried to get them to be part of the project. Both Solid Entertainment AB (Malmö) and Camera Center AB (Göteborg) offered to invest respectively 50% and 75% of their rental fees in the project, bringing our equipment rental costs dramatically down and the possibility to have a RED camera realistic even with our tight budget.

The other big expenses for our production lied in transportation, gas and food for the crew. As I had previously found easily a sponsor for a small student cooking show, I thought that it would be once again not too difficult to get a grocery store involved in our project in order to help provide food. After contacting dozens of grocery stores in the Växjö and Malmö area explaining that we needed help for our project, none of them were wishing to be onboard. The same conclusion came when approaching gas station/companies when asking to give us something. On a brighter note, we were able to find car rental companies that lowered their prices to help out.

My experience as a producer being limited to a few shoots and low budget projects, I had in the past taken the role of both of producer and production manager at once. I assumed from the beginning that this one would be similar but I found myself in a different position than I initially had thought. At some point during the pre-production process, Anton brought on board two students from Malmö Högskolan which had a production management mandate. When pre-production bookings and so on started, I was surprised to see that these girls were doing what I thought was my job! But I soon realized that my real job on this project was really one of a real traditional producer: budget, financing and supervision.

As the shooting dates were coming closer, Anton met with our two main actors for a weekend where they would work on their characters and the tone of their acting. We had also found a baby for the scene to be shot in the studio, involving her to be half naked crying on the ground of that fake root cellar. Both director and director of photography travelled to the locations prior to our arrival in order to list all the shots and angles which would help for making the schedule for the shoot. The scenography was

also coming along great. Sanna and Stina were working hard to build a fake root cellar (jordkällare) for our shoot in the studio and also on all the props. Lodging and transportation was taken care of, only a few details were to be solved on the spot but otherwise everything was coming into place.

## PRODUCTION

The team left for Småland on the 20th of April 2012. The schedule stipulated that the first pictures were planned for the next morning around 9:00. In order to save money, Anton had convince his dad that the whole crew were to live in his house during our time in the area. A room was booked for the actors in a nearby hostel and they would join on location. The shooting schedule was as follow: 21st until the 23rd of April on an abandoned farm close to Moheda, 24th of April in the car cemetery in Ryd and the last day was set in the studio in Lund. (See Appendix 5)

As the house was about 40 minutes from the main locations in Småland, the whole team would leave at the same time and we would spend the entire day on set with occasional coming and going for logistics/supply in the nearby villages. We had rent a small generator to be able to have electricity on location which enabled batteries to be charged but also have at least a working coffee machine. Food had to be planned wisely in terms of cost but also knowing the limitations of our set.

Anton and the two production managers had done a detailed schedule of our days which were in general well respected. Obviously there were some unforeseen events that slowed us down but we would rarely go over an hour or two from the original plan.



The last day of shooting in Lund was a very interesting one. The scene that was meant for the studio was a difficult one, we needed a half naked baby crying in a fake root cellar. As it would have been too difficult for technical, artistic and ethical reasons, we could not do that scene in a real cellar. Anton had discussed with the parents of the child and they were warned that our young extra, 6 months-old Savannah, had to cry in the scene. I had been told before that it is always best to keep the parents away from the set when shooting with kids but since our actress was so young, it was not possible to not have them with her. As promised, the baby cried. It was quite difficult for the parents to see their child in that situation, especially since we had to make one of the scene twice due to lighting difficulties, but everything ended on a good note and everybody was happy.

During our time in Småland, we also had the great pleasure of appearing on the first page of the Smålandsposten. The newspaper heard that we were shooting in the area and therefore made an article on the film on the 25th of April 2012. (See Appendix 6)

## POST-PRODUCTION

After the shoot, Anton took a small break to get some perspective in order to edit the movie. To my great pleasure, he was able to edit the material without a problem.

I finished the accounting for the film by the end of May, beginning of June as everybody had to send me their receipts. We had different concerns budget wise when it came down to post-production. We had initially planned to keep about 10,000SEK cash for post-production. That reserve was in case Anton needed help with editing but also for sound design and music.

I had different discussions with Anton concerning that. Prior to my involvement, he had spent about 10,000SEK on the project, mostly in transportation, and would have liked to be refunded if possible. Seeing how it was hard to get new funds in before the shoot, we thought that it would be nearly impossible to get them after the images were shot. Therefore, we decided that if we were going to get more money, it would be wiser to go see the different people who had already helped us and ask for a little extra to finish it perfectly. The decision was to wait before doing that but at least we had a plan if that was the case. Anton was editing without a problem, Robin our DoP would do the last colour grading touches and Jonatan was going to do sound design. Jonatan was our sound technician on the set and as he was studying sound in Växjö, he would try to do most of the work and we would turn to a professional if it was needed for the last touches. The only thing that needed a bit of money was probably a studio recording for the music. (Still to come)

Anton finished a rough cut of the movie by the beginning of June. (See link on Appendix 1) There was a first showing for a limited amount of people, mostly film professionals in order to get feedback and tips for editing. After that, a more official version was shown to the team in July with music and colour touch up. Up to this date, the music still needs to be recorded in studio.

## REFLECTIONS AND CONCLUSION

I truly enjoyed being part of that project. I must say that Anton played a great role as he was able to surround himself with people who have a similar vision of filmmaking. It was truly great to see that everyone was willing to put so much effort and were helping out each other regardless of titles or assigned tasks.

Looking back on the whole process, I would have done a few things differently. The first one being that I would put myself more into a «producer's» role than a mix between producer and production manager from the start. I would have concentrated harder on searching for cultural funds and began earlier the sponsor search process. Sponsor wise, I believe our biggest mistake was that we aimed for big businesses and stores that were in cities, which are already solicited very often and for different reasons. Maybe we would have had a bit more chances approaching local businesses in the Moheda/Alvesta area.

As seen in the the budget, we did spent much less than predicted mainly because everybody more or less worked for free. I am still glad that we were able to cover all our expenses and most of Anton's travel costs prior to my involvement. Once Barck Film gets its tax refund, all the film expenses will have been covered. Unfortunately, we were not able to give any kind of «thank you» fee to the team members.

This whole experience also makes me think on the way I would like to produce in the future. This short movie truly reflect what a small yet strong team can accomplish. On the long term, I think it would be very interesting to evaluate the positive effects of using a multi tasking crew on a longer period of time (before, during and after production)

rather than having a bigger amount of workforce that are used scarcely during the whole process of movie making.

I would like to be able to build a company that obviously has a vision with the projects it accomplishes but also the way it manages issues, including human resources, in its daily tasks. I think that a company with a strong culture, both in the way it is managed and the way it chooses its project probably has much better chances of succeeding.

I truly feel that I am at the right place when producing. I love the challenge that the industry has but also the feeling that I am helping artists bring their projects into life with my business administration knowledge.

## APPENDIX 1: PROJECT DESCRIPTION

Private link to «Lo» rough cut: <https://vimeo.com/46967833> (Password: lodjur)

General Overview Lo	
<b>Title</b>	Lo
<b>Genre</b>	Short movie drama
<b>Length</b>	Approx. 20 minutes
<b>Director</b>	Anton Barck
<b>Producers</b>	Anton Barck, Catherine Champagne
<b>Production company</b>	Barck Film
<b>Shooting format; Aspect ratio; Color/B&amp;W; Sound</b>	RED ONE; 16:9 Widescreen; Color; 5.1
<b>Shooting language</b>	Swedish
<b>Budget</b>	177,215 SEK

### Synopsis

The film Lo revolves the theme of liberation; to break out of the frames and bounds that the society forces on you, to create your own reality and to not stop believe in your own visions. Ulrik (30 years old) has a problematic relationship with his father Caspar (55 years old). Caspar is dominant and has no sympathy for Ulrik's desires and needs. We will in the film Lo get a glimps into Ulrik's world; we will experience his confusion, his fear and finally his revolt against his father.

The film is set at the ruins of a 1800's croft in a forest. There Caspar and Ulrik have a project together. They shall make dynamite, out of fireworks and candy tubes (made of cardboard). Then Ulrik will use the dynamite to blow himself up on a playground. Caspar is the one who's directing the project, while Ulrik is more passive. Ulrik is rather more interested in the lynx he thought he caught a glimpse of in the forest. But Caspar says that there are no lynx.

The film weaves different themes together, like in a dream. All the themes are, in one way or another, linked to the relationship between Caspar and Ulrik; fireworks explode in the sky, a screaming baby is lying on the earthen floor of the croft's root cellar, Caspar finds a box of pickling jars containing liquids in bright colours, Caspar and Ulrik manufactures dynamite out of fireworks, liquids in intense colours are flowing down the root cellar walls, Ulrik is screaming sad calls into the woods, Caspar and Ulrik is eating the pickling jar's content. The bounds between dream and reality becomes more and more indistinct. Is really Caspar and Ulrik there at the croft or is it all just Ulrik's nightmare?

Caspar's and Ulrik's fragile relationship is made visible by the situation, location and props. The atmosphere is imprecise and at times unpleasant. But in the middle of the unpleasantness is always the humanity of the characters. Caspar and Ulrik are both lost and lonely, looking for something stable to build their reality on. Towards the end of the film, Ulrik finally finds a way out of the nightmare: when Caspar is in the root cellar, Ulrik locks the door. And with the bright purple content from a pickling jar, he writes "lo" ("lynx") on the croft wall.

### The Script

The majority of fictional films that are produced are story-driven – films that are mostly builded on a concrete plot. Way too few films are poetry films, where the form and the atmosphere is allowed to be superior to the concrete plot. Lo is more of a poetry film than a story-driven film.

The basic story of *Lo* is the relationship between the father, Caspar, and his son, Ulrik. This relationship is the foundation of the screenplay. I wanted to portray the feeling and atmosphere between these two characters. Therefore, I chose to place them in an environment and a situation that should reflect their relationship. The environment and the props play an important role in the film; the croft ruin, the lonely stuff in the garden, Caspar's candy tubes, the fireworks, the rusty cars, the root cellar and so on. I have placed Caspar's and Ulrik's inner world on the outside of them, so that the viewer shall be drawn into their world and feel what Caspar and Ulrik are feeling. The extreme and unpleasant elements (such as the dynamite and the chained baby) are necessary to portray these two lost and tormented characters.

As with art in general, one must not always fully understand a film to get something out of it. I want people to be drawn into the atmosphere and be captured by the strange characters and exciting environments. The actual mystery is an important part of the script. At the same time there is a concrete plot that drives the story forward – the horrible attack that Caspar and Ulrik plans and Ulrik's escape into his obsession with lynx.

#### Director's statement

An important task for me as a director will be to find the balance between fantasy and reality in the film. The viewer shouldn't know what's real and what's fantasy. There are several details that allude that everything is just a dream, there is the most obvious – the extreme location, the strange dialogue, and the absurdity of the story – but you can also find it dreamy in small details, such as that Caspar now and then suddenly

disappears. I want to keep the dreamy atmosphere without making it too extreme and over-explicit.

I find a strong melancholy in the script, which I want to highlight with the characters. The unpleasant parts may not take the upper hand. If the film shall be interesting, it must also exist

something very human in it. I want to keep the acting subdued and earthy. Apparently, the madness is still there, so there are no need for the actors to strengthen it further. In the relationship between Caspar and Ulrik, I see Caspar as the driving one, while Ulrik is more restrained. Caspar is the one who would carry out the attack, while Ulrik is more interested in lynx.

The small details in the actors' intonations and body language is important to form Caspar's dominant role as a father against Ulrik. So that the spectators really should get to know, and be drawn into, Caspar's and Ulrik's world, I want the camera to get close to them. I imagine that we will use both a steady-cam and a camera rail. The photo is a very important part of this film. The camera should be non-speculative and slowly follow the characters in what they do. With help of the steady-cam and the shots from the camera rail, I want to reinforce the floating atmosphere.

The scene with the crying baby, I imagine that we record indoors in a studio or similar. This is to facilitate the camera work and the lighting, but of course primarily for the child's sake. I am aware that we may have to do some compromise in this scene. But if you build up a corner of a root cellar indoors, the scene is fully feasible.



## APPENDIX 2: THE TEAM

Anton Barck - Director/Producer: Anton has directed shorts that have been financed by Film i Skåne and Reaktor Sydost and shown in national as well as international festivals. He is also working on his first feature documentary called Markandeya. He was selected for the Swedish Talent Fårö as well as Uppsala talent days.

Robin Eriksson - Director of photography: Robin followed the film program at Fridhems. He has shot a large number of short films shown at Göteborgs filmfestival and Stockholms Filmfestival. His latest production was Filip Holms Renskrubbat Folk, that will be shown on SVT this spring. Watch Robins show reel on [www.robinerikssonfoto.se](http://www.robinerikssonfoto.se)

Aton Holm and Niklas Beckman Larsson - B foto: Both Anton and Niklas studied at Fridhems Film School in Svalöv and work as freelancers. Anton's last short film, «En pilot historia» won many awards at PIXEL film festival 2012.

Oscar Töringe - In the role of Ulrik: Oscar studies at Stockholm's Theatre School. He is actually Anders Granström's real son, which strengthens the tension between Ulrik and Caspar and brings an extra nerve to the film.

Anders Granström - In the role of Caspar: Anders Granström is set for the role as Caspar. He lives in Skåne and has in recent years mainly focused on his own telling performances. He has appeared in several films and television series, including Väsenpumpen (The walk), Sven Klangs Kvintett and Sjätte dagen. More info about Anders Granström on [www.anders-granstrom.com](http://www.anders-granstrom.com)

Other team members: Jonathan Barck - Sound, Anja Bohlin and Ulrika Hiertner-  
Production manager, Sandra Haraldsen - Costume and makeup, Malin Spicshal Annby -  
Assistant director/Scripta, Stina Brännström and Sanna Brantestad - Scenography

## APPENDIX 3: THE SCRIPT

*See attached PDF document*

## APPENDIX 4: BUDGET AND FINANCING PLAN

ABOVE THE LINE - REGISSÖR OCH PRODUCENT							
Beskrivning	Mäng	Enhet	x	Pris	Planned	Real	Comments
<b>Regissör och producent</b>					<b>39810</b>	<b>39810</b>	
Regissör	1				10000	10000	
Producent 1	1				10000	10000	
Producent 2	1				10000	10000	<b>Barck Film Investering</b>
Sociala avgifter (32,7%)					9810	9810	
<b>SUMMA ABOVE THE LINE</b>					<b>39810</b>	<b>39810</b>	

FÖRPRODUKTION							
Beskrivning	Mäng	Enhet	x	Pris	Planned	Real	Comments
<b>Personal</b>					<b>34502</b>	<b>26540</b>	
Manus	1	Månad	1	20000	20000	20000	
Scenograf	3	Dagar	1	1500	4500	0	<b>Barck Film Investering</b>
Kostymör	1	Dagar	1	1500	1500	0	
Sociala avgifter (32,7%)					8502	6540	
<b>Transport</b>					<b>2500</b>	<b>5408</b>	
Resor	1		1	1000	1000	4503	
Hyra av bil	1		1	1000	1000	25	
Besin	1		1	500	500	880	
<b>Office costs</b>					<b>750</b>	<b>1247</b>	
Office supplies	1		1	250	250	1047	
Telefonkostnad	1		1	500	500	200	
<b>Other</b>					<b>0</b>	<b>4639</b>	
Equipment					0	3970	
Food					0	125	
Other					0	544	
<b>SUMMA FÖRPRODUKTION</b>					<b>37752</b>	<b>37834</b>	

PRODUKTION							
Beskrivning	Mäng	Enhet	x	Pris	Planned	Real	Comments
<b>Skådespelare</b>					<b>22695,5</b>	<b>23934</b>	
Huvudperson 1: Ulrik	3	Dagar	1	1500	4500	6635	
Huvudperson 2: Caspa	4	Dagar	1	3000	12000	16499	
Bebis	0,5	Dagar	1	1600	800	800	
Sociala avgifter (32,7%)					5395,5	0	
<b>Personal</b>					<b>39810</b>	<b>0</b>	
Ljudtekniker	4	Dagar	1	1500	6000	0	
Bomoperatör	4	Dagar	1	1500	6000	0	
Maskör (smink)	4	Dagar	1	1500	6000	0	
A-fotograf inspelning+fr	4	Dagar	1	2000	8000	0	
Produktionassistent	4	Dagar	1	1000	4000	0	
Sociala avgifter (32,7%)					9810	0	
<b>Inspelningsplatser, rekvista mm</b>					<b>3000</b>	<b>4876</b>	
Byggnadsmaterial	1		1	500	500	0	
Rekvista	1		1	2000	2000	4349	
Kostym och smink	1		1	500	500	527	
<b>Telefonkostnad</b>					<b>300</b>	<b>0</b>	
Telefonkostnad	1		1	300	300	0	
<b>Transport, hotell, catering</b>					<b>14960</b>	<b>17245</b>	
Bilhyra	4	Dagar	1	1000	4000	5902	
Bensin	1		1	2000	2000	3352	
Resor	7		2	140	1960	2336	
Hotell (boende under in	5	Natt	1	400	2000	2000	
Catering	5	Dagar	1	1000	5000	3655	
<b>Teknisk utrusting</b>					<b>52800</b>	<b>39162</b>	
Kamera package	1	Vecka	1	30000	30000	33 195	<b>Camera Center/Solid Entertainment Investering</b>
Ljudutrustning	1	Vecka	1	5000	5000	0	
Lampor	1	Vecka	1	5000	5000	0	
Optik (linser)	1	Vecka	1	9200	9200	0	
Jib arms	1	Vecka	1	1600	1600	5 400	
Dolly + tracks	1	Vecka	1	2000	2000	0	
Other					0	567	
<b>SUMMA PRODUKTION</b>					<b>133566</b>	<b>85217</b>	

EFTERPRODUKTION							
Beskrivning	Mäng	Enhet	x	Pris	Total	Real	Comments
<b>Redigering</b>					<b>13270</b>	<b>13270</b>	
Klippare	2	Veckor	1	5000	10000	10000	Barck Film Investering
Sociala avgifter (32,7%)					3270	3270	
<b>Ljud</b>					<b>3981</b>	<b>0</b>	
Ljudläggning	1	Veckor	1	3000	3000	0	
Sociala avgifter (32,7%)					981	0	
<b>Musik</b>					<b>3000</b>	<b>0</b>	To come
Kompositör/musik purc	1		1	3000	3000	0	
<b>Transport</b>					<b>500</b>	<b>1084</b>	
Resor	1		1	500	500	1084	
<b>Distribution</b>					<b>1500</b>	<b>0</b>	To come
Distribution kostnader	1		1	1500	1500	0	
<b>SUMMA EFTERPRODUKTION</b>					<b>22251</b>	<b>14354</b>	

Beskrivning	Mäng	Enhet	x	Pris	Total	Real	Comments
<b>SUMMA TOTALT</b>					233379	177215	
Reserv 10%					23338		
<b>SUMMA INKL. RESERV.</b>					<b>256716</b>	<b>177215</b>	

Financing Plan - Lo	Total in SEK	% of total budget	% of ownership	
Film i Skåne	35000	19,75 %		Secured
Reaktor Sydost	20000	11,29 %		Secured
Lunds Kommun	8000	4,51 %		Secured
Barck Film Investering	86467,48	48,79 %	77,75 %	Secured
Solid Entertainment AB	2 400	1,35 %	2,16 %	Secured
Camera Center AB	22 348	12,61 %	20,09 %	Secured
K-Pengar	3000	1,69 %		Secured
<b>TOTAL</b>	<b>177 215</b>	<b>100,00 %</b>	<b>100,00 %</b>	

## APPENDIX 5: SCHEDULE

### **Tisdag 17 april**

Släp hämtas 14:00 hos K-Rauta i Växjö (Marketenterivägen 3) Lämnas senast 19:00  
Räls, mikrofon mm. hämtas hos Reaktor Sydost

### **Torsdag 19 april**

Monitor hämtas hos Boost Hbg i Helsingborg (Dunkers kulturhus, Kungsgatan 11) av Robin  
Bil hämtas klockan 13.00 hos Gbg biluthyrning (Slakthusg. 5), av vem?

### **Fredag 20 april**

Minibuss hämtas 9:00 av Anja  
Från Malmö åker: Anja, Ulrika, Robin, Sandra  
Hämtar upp teknik på Filmcentrum Syd (Monbijougatan 17 E) och Solid Entertainment (Södra Neptunigatan 10 C)  
Plocka upp Sandra på Karlskronaplan 6 klockan.... (Ta med: Teknik, kostym)  
Lämnar Malmö senast **11:00** Plocka upp Malin och Catherine i Lund.

Från Göteborg åker: Anton H, Stina, Sanna.  
Släp hämtas 9.00 på Humlans Minilager (Exportg. 31, Hisings Backa) Ordernr. 03.12.103176  
Hämtar upp teknik på Camera Center (Polstjärnegatan 10)  
Ta med: Teknik, scenografi,  
Lämnar Göteborg senast **11:00**  
Möte på inspelningsplatsen (torpet Västerås i Klasentorp) klockan **15:00**

Vid torpet:

Förbereda scen 3+4 där Caspar och Ulrik går. Var?  
Bord och stolar?  
Planera scenografin, placera ut rekvisita.  
Kolla hur länge solen är tillräcklig för att filma.

Oscar hämtas på Alvesta station (av Anton B och Sandra) 20:35, skjutsas till Kronobergshed. Där sker kostymtest.

### **Vägbeskrivning från Alvesta till torpet Västerås:**

Kör väg 126 norrut mot Moheda/Lammhult.  
Sväng vänster mot Slätthög/Rydaholm/Åboda.  
Kör 4,5 km. I Slätthög kommer en vit kyrka, sväng höger efter den vid skylten ”Åboda 8”.  
Kör 1,4 km. Sväng vänster på grusväg efter första gula huset på vänster sida (i Klansentorp).  
Håll vänster efter ca 80 m och kör in på skogsväg.  
Kör 1 km tills vägen tar slut.

Adress: ”Västerås, Moheda, Alvesta”.

Produktion <b>Lo</b>	Inspelningsdag nr. <b>1</b>	Inspelningsdatum <b>Lördag 21 april</b>		
Sol upp kl <b>05:43</b>	Sol ner kl <b>20:20</b>	Inspelningsplats <b>Torpet Västerås i Klasentorp, Moheda</b>	Första bild kl <b>09:00</b>	Inspelningen klar kl <b>19:00</b>
Övrigt Oscar plockas upp på Kronobergshed klockan 07:45 Sandra möter upp Anders på Kronobergshed 9:00 för kostym Någon fixar lunch till 12:30 Någon kör Sandra till Alvesta station klockan 17:30 (tåget går 18:33)				

### Inspelningsschema

Tid	Plats	Scen	Beskrivning	Skådespelare	Övriga angivelser
08:00	Torpet		Samling och riggtid 60 min		
09:00	Torpet	<b>8</b>	Ulrik går i trädgården, 30 min	Oscar	
09:30	Skog		Riggtid 45 min		
10:15	Skog	<b>3</b>	Ulrik och Caspar går i skog, 1 h	Oscar, Anders	Räls, 2 ljudtekn.
11:15	Skog		Riggtid 20 min		
11:35	Skog	<b>4</b>	Ulrik och Caspar kryper, 55 min	Oscar, Anders	2 ljudtekn.
12:30			LUNCH 45 min		
13:15	Torpet		Riggtid 20 min		
13:35	Torpet	<b>5</b>	Ulrik och Caspar kommer till torpet, 40 min	Oscar, Anders	Lampa
14:15	Torpet		Fika och riggtid 45 min		
15:00	Torpet	<b>7</b>	Caspar och Ulrik vid bord i torpet, 2,5 h	Oscar, Anders	Lampa, 2 ljudtekn.
17:30	Torpet		Riggtid 15 min		
17:45	Torpet	<b>19</b>	Dynamit- och kottdjur på bordet i torpet, 15 min		Lampa
18:00			Nedrigg, 30 min		
18:30			Avfärd till boplats		
<b>Team</b>		Anton B, Robin, Anton H, Anja, Ulrika, Sandra, Catherine, Sanna, Stina, Jonatan, Malin, C-foto, Niklas, ljudtekniker 2			
<b>Skådespelare</b>		Oscar på plats 08:00, Anders på plats 09:00			

Produktion <b>Lo</b>	Inspelningsdag nr. <b>2</b>	Inspelningsdatum <b>Söndag 22 april</b>		
Sol upp kl 05:43	Sol ner kl 20:20	Inspelningsplats Torpet Västerås i Klasentorp, Moheda	Första bild kl 08:30	Inspelningen klar kl 18:00
Övrigt Någon fixar lunch till 12:00, Scenograferna till train				

### Inspelningsschema

Tid	Plats	Scen	Beskrivning	Skådespelare	Övriga angivelser
08:00	Torpet		Samling och riggtid 30 min		
08:30	Torpet	<b>10</b>	Caspar kommer till Ulrik, 40 min	Oscar, Anders	2 ljudtekn.
09:10	Torpet		Riggtid 50 min		
10:00	Jordkällaren	<b>12</b>	Caspar och Ulrik tillverkar dynamit, 2 h	Oscar, Anders	Jib
12:00			LUNCH 45 min		
12:45	Jordkällaren		Riggtid 15 min		
13:00	Jordkällaren	<b>16</b>	Caspar försvinner ner i jordkällaren, 20 min	Anders	
13:20			Riggtid 50 min		
14:10		<b>6</b>	Ulrik går kring torpet, 1 h	Oscar	Räls
15:10			Fika, riggtid, kostym (fästa bombbältet) 40 min		
15:50		<b>14</b>	Ulrik med bombbälte, 1,5 h	Oscar	Räls
18:20			Nedrigg, 30 min		
17:50			Avfärd till boplats		

<b>Team</b>	Anton B, Robin, Anton H, Anja, Ulrika, Catherine, Sanna, Stina, Jonatan, Malin, C-foto, Niklas, ljudtekniker 2
<b>Skådespelare</b>	Anders och Oscar på plats 08:00



Produktion <b>Lo</b>	Inspelningsdag nr. <b>3</b>	Inspelningsdatum <b>Måndag 23 april</b>		
Sol upp kl <b>05:43</b>	Sol ner kl <b>20:20</b>	Inspelningsplats Torpet Västerås i Klasentorp, Moheda	Första bild kl <b>08:30</b>	Inspelningen klar kl <b>18:00</b>
Övrigt Någon fixar lunch till 12:45 17:30 kör någon Oscar till Alvesta station (tåget går 18:30)				

### Inspelningsschema

Tid	Plats	Scen	Beskrivning	Skådespelare	Övriga angivelser
08:00	Torpet		Samling och riggtid 30 min		
08:30	Torpet	<b>15</b>	Ulrik och Caspar äter ur glasburkarna, 1 h	Oscar, Anders	
09:30	Jordkällaren		FIKA och riggtid 45 min		
10:15	Jordkällaren	<b>18</b>	Ulrik låser in Caspar i jordkällaren, 3 h	Oscar, Anders	Räls
13:15			LUNCH 45 min		
14:00	Jordkällaren		Riggtid 20 min		
14:20	Jordkällaren	<b>9</b>	Caspar kommer upp ur jordkällaren, 20 min	Anders	Räls
15:00	Torpet		Riggtid 20 min		
15:20	Torpet	<b>20</b>	Ulrik skriver "Lo" på torpväggen, 40 min	Oscar	
16:00			FIKA och riggtid 20 min		
16:20		<b>X</b>	Atmofärsbilder och ljud, 1 h		
17:20			Nedrigg 40 min		
18:00			Avfärd till boplat		
20:00	Skog		Riggtid 30 min		
20:30	Skog	<b>2</b>	Fyrverkerier på himmel		Robin, Anton H, Anton B, Jonatan
<b>Team</b>		Anton B, Robin, Anton H, Anja, Ulrika, Sandra, Catherine, Jonatan, Malin, C-foto, Niklas			
<b>Skådespelare</b>		Anders och Oscar på plats 08:00			

Produktion <b>Lo</b>	Inspelningsdag nr. <b>4</b>	Inspelningsdatum <b>Tisdag 24 april</b>		
Sol upp kl <b>05:43</b>	Sol ner kl <b>20:20</b>	Inspelningsplats <b>Ryds bilkyrkogård på Kyrkö mosse</b>	Första bild kl <b>10:00</b>	Inspelningen klar kl <b>14:00</b>
<p>Övrigt  Ta med: stege, stolar (att ställa stativet på), räls  Några lämnar räls och övrig teknik hos Reaktor Sydost efter inspelningen (ca 15.30)  Lämnar även stege och stolar i Växjö  Lamna minibussen</p>				

### Inspelningsschema

Tid	Plats	Scen	Beskrivning	Skådespelare	Övriga angivelser
09:00	Bilkyrkogård		Samling och riggtid 1 h		
10:00	Bilkyrkogård	<b>13</b>	Caspar går bland bilar, bild 1+2, 2 h	Anders	Räls
12:00	Bilkyrkogård		FIKA och riggtid 1 h		
13:00	Bilkyrkogård	<b>13</b>	Caspar går bland bilar, 1 h	Anders	Räls
14:00			LUNCH och därefter färd mot Skåne (lämna rälsen mm. hos Reaktor)		
19:00	S-teve, Lund		Riggning och testfilmning av jordkällarinteriör, 1h		
<b>Team</b>	Anton B, Robin, Anton H, Anja, Ulrika, Sandra, Catherine, Jonatan, Malin, C-foto, Niklas				
<b>Skådespelare</b>	Anders på plats 09:00 för kostym, mask och rep				

Produktion <b>Lo</b>	Inspelningsdag nr. <b>5</b>	Inspelningsdatum <b>Onsdag 25 april</b>		
Sol upp kl <b>05:40</b>	Sol ner kl <b>20:30</b>	Inspelningsplats <b>S-TEVE i Lund</b>	Första bild kl <b>13:05</b>	Inspelningen klar kl <b>16:00</b>
Övrigt Monitor lämnas hos Boost Hbg på vägen till Göteborg				

### Inspelningsschema

Tid	Plats	Scen	Beskrivning	Skådespelare	Övriga angivelser
09:00	S-teve		Samling, riggtid, testfilmning 3 h		Även förbereda scen 1 med vätskorna
12:00	S-teve		LUNCH 45 min		
12:45	S-teve		Skådespelare på plats för kostym mm. 20 min		
13:05	S-teve, jordkällare	<b>17</b>	Caspar försöker mata bebisen, 15 min	Anders, Savannah	
13:20	S-teve		Riggtid 15 min		
13:35	S-teve, jordkällare	<b>1</b>	Bebis och rinnande vätskor, 15 min	Anders, Savannah	
13:50	S-teve		Riggtid 30 min		
14:20	S-teve, jordkällare	<b>11</b>	Vätskor rinner ner för jordkällarvägg, 30 min		
14:50	S-teve		Nedrigg och avslutning		
16:00			Avfärd mot Malmö och Göteborg, återlämning av teknik		
<b>Team</b>	Anton B, Robin, Anton H, Anja, Ulrika, Sandra, Catherine, Jonatan, Malin, C-foto, Niklas				
<b>Skådespelare</b>	Anders och Savannah på plats 12:45 (eller 12:00 så får ni lunch)				

### Torsdag 26 april

Släp lämnas 9.00 på Humlans Minilager (Exportg. 31, Hisings Backa)

Teknik lämnas hos Camera Center (Polstjärnegatan 10)

Bil lämnas klockan 11.00 hos Gbg biluthyrning (måste tvättas innan)



FOTO: EMILIE OLSSON

**TINGSRYD • A16** Skådespelaren Anders Granström, iklädd pyjamas, går omkring på bilkyrkogården i Ryd. Det är kortfilm på gång och just denna dag spelas en drömscen in bland de gamla bilvraken.

## FILMINSPELNING



**FILMSKAPARE**  
 Anton Barck bestämde sig tidigt för att använda bilkyrkogården i sin kortfilm. En av filmens scener spelades in under gårdagen.

FOTO: EMELIE OLSSON



En filminspelning kräver mycket tekniskt arbete. Annie Sjöberg är C-fotograf och Robin Eriksson är förste fotograf.

FOTO: EMELIE OLSSON



Jonatan Barck är ljudtekniker. De gamla bilvraken fick fungera som sittplatser under inspelningsdagen.

FOTO: EMELIE OLSSON

# Bilkyrkogården blev filmplats

RYD

**Förfallet på den mystiska bilkyrkogården i Ryd är perfekt för filminspelning. Det anser filmskaparen Anton Barck och hans team som i går var på plats för att spela in en scen till kortfilmen Lo.**

– Om det är något jag inspireras av så är det nog platsen. Förfallet är häftigt och den här platsen har funnits med i mina planer för den här kortfilmen hela tiden, säger Anton Barck som står bakom filmen. Kortfilmen Lo handlar

om relationen mellan en far och hans vuxne son. När gänget i går spelade in en scen till filmen på bilkyrkogården hängde mystiken i luften. Fadern gick omkring bland bilvraken iklädd pyjamas.

– Det är en drömscen i filmen. Fadern berättar om en dröm och sedan är det en återkoppling till den, säger Anton Barck.

Totalt fem inspelningsdagar, varav en på bilkyrkogården, ska resultera i den femton minuter långa filmen som i huvudsak utspelas i ett förfallet torp.

Anders Granström spelar fadern.

– Man kan väl säga att fadern lyfter över sina ambitioner och önskemål på sin son. Det är ett relationsspel, säger han.

I filmen ses bara två skådespelare, men teamet består av totalt sjutton personer som alla fyller viktiga funktioner. Anton Barck är regissör och producent, men det krävs också bland annat produktion- och inspelningsledare, scenografer och ljudtekniker. Anton Barck som ursprungligen kom-

mer från Växjö, studerar på Ölands dokumentärfilmsskola. Det här projektet driver han dock helt på egen hand.

I går hade gänget sin näst sista inspelningsdag.

– Det har varit jätteroligt att spela in med ungdomarna. Dessutom spelar jag mot min son för första gången och det har gått väldigt bra, säger Anders Granström vars son Oscar Töringe spelar hans son även i filmen.

EMELIE OLSSON  
 emelie.olsson@smp.se  
 0477-541 31



Produktions- och inspelningsledaren Anja Bohlin går i genom upplägget med skådespelaren Anders Granström strax innan inspelningen börjar.

FOTO: EMELIE OLSSON