

◀ it will happen, maybe as a small art film, but it will happen... Does Atom Egoyan wonder when his next film will happen?

Feb. 6/94: On Jan. 7th, my preventative health doctor prescribed 12 sleeping pills for me. He wouldn't give me anymore than that because he doesn't want to get me addicted. I asked for the pills purely as a just in case thing. Sometimes, I'm told that while shooting, a director can get so wired and tired, that they can't sleep. Well, I need my sleep, so I got them for emergency purposes only – I have six left. But with one month to go before the cameras start rolling, I feel more confident than ever about this film. Everything I've taken in in my last 28 years of my life is being called up to communicate to my key creatives (DOP Peter Wunstorf and production designer

## Clement Virgo

### Hit the ground running

*In Rude, the sexy, irreverent female voice and operator of a pirate radio station, guides us through three of the ten million stories in the naked city.*

*Rude is being produced on a cash budget of less than \$350,000 through the Canadian Film Centre's Feature Film Project.*

**F**EB. 3/94: I can't sleep because I got so used to spending the last month staying up till 4:30am... Spoke to Damon (D'Oliveira) and Karen (King)

cream all day. There is a stylistic choice I make in the film where the natural functions on the same level with the super-natural or spiritual. Karen and Colin needed one of these elements clarified. It became a bit tense when I felt they wanted a literal interpretation of what the symbol meant. In the end they understood and everything was cool... Karen updated me on our crew situation. Now we have a number of people wanting to work on the show, and willing to do it on the money we have – which isn't a lot. We were having trouble finding Black and people of colour crew members, now it sounds like we might have another Black technician in the key crew. This is great.

Feb. 5/94: Barry is very enthusiastic about shooting this film. He has years of



**“Filmmaking is a rollercoaster: just make sure you have fun, don't get scared, don't throw up, and hang on.”**

Michael Bjornson); everything from a Duane Michaels photograph, to my minimal knowledge of guitar pick-ups, to the fact that my drawing hasn't improved since I was six years old. We start official pre-production next week.

first thing... Met with Barry Stone, my cinematographer, today and screened a test that went through a special film processing technique. We were hoping that this technique could be used as one of the stylistic languages in *Rude*. We were both disappointed. Anyway, we are working on a kick-ass visual style for the film... Called Richard Chevolleau to get his schedule. He's doing a television series now, but we have him for the film. The boy can act his ass off.

Feb. 4/94: Script meeting with Colin (Brunton) and Justine (Bateman) up at the Canadian Film Centre. Damon read the descriptions and he and Karen played all the parts. Right away you know what works and what doesn't. Some of the scenes are very funny and everyone was laughing, that's always a plus. Everything wasn't peaches and

experience; his last feature, *Paris, France*, looked great. They took a lot of chances on that film, which is why we chose Barry. His energy is so high it's like *Rude* is his first show. We rented *Raging Bull* for the camera moves and boxing sequences. And *JFK* for the lighting and transitions. The first twelve pages of the script introduce the characters, I want to hit the ground running. On the short film, the opening was calm and controlled, bluesy. This time we are jumping out of the speakers with our fists pumping.

Feb. 7/94: After seven hours in a smoke-filled room, I was very frustrated. I've spent the last four days going through the script with Bruce (McDonald), Colin and Barry trying to compromise, trying to see where I can cut costs. Over the weekend I felt like I was

making headway. I spent four years working on the script and now I have to decide which one of the children I have to kill. I'm trying to make a movie. I have a responsibility to that. When the film is finished and when people come to see it they don't give a fuck what kind of trouble you had to make it, and you can't blame them. I have to make the right sacrifices, the right compromises. I still have to make something that is professional, something that we can be proud of, something Black folks can be proud of.

*Feb. 9/94:* Wow. Just found out that Gus Van Sant, one of my favourite filmmakers, is shooting in town on April 9, two days before we start shooting... Met with Lena Cordina, a very exciting Jamaican-born production manager

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who knocked our socks off. I sat back and listened as she talked about the script. Gave my brain a rest. Felt like the first time in days ●

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