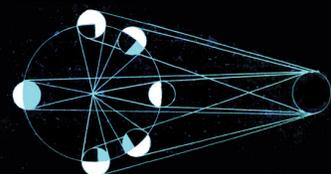




LUCID



PRESS NOTES



sublunar
FILMS

GIRL REVOLUTION NOW



LUCID

SHOW ME SOMETHING
WITH HEART

All press queries contact:

Deanna Milligan | sublunarfilms@gmail.com

Claire E Robertson | loobylu@gmail.com

High res photos available here - please credit.

Full res poster as per page 1 available at request

High Res screen grabs as per document available at request



FORMAT

Short Film | Fiction | 16:38

Director: Deanna Milligan

Writer: Claire E Robertson

Cinematographer: Ramsey Fendall

Executive Producers: Elizabeth Yake & Vivian Su

Producers: Deanna Milligan, Claire E Robertson & Ramsey Fendall

LOGLINE

A 1990's art student must create a self-portrait for her classmates that ultimately reveals her true heart's enchantment with the grotesque.

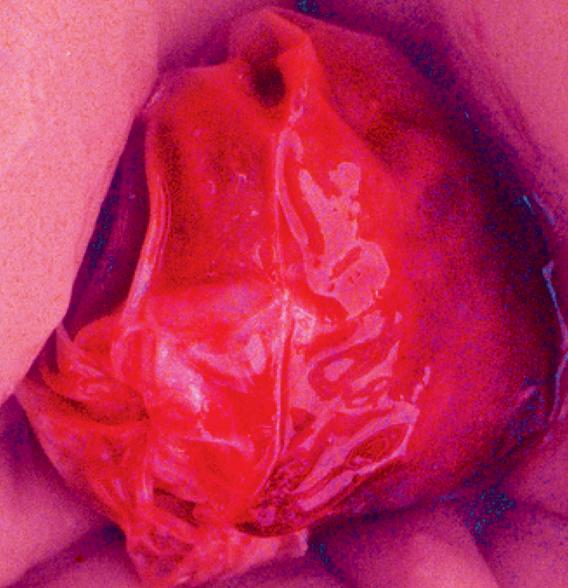
SYNOPSIS (Short)

A 1990's art student digs deep to find her artistic voice, expressing herself in a gory performance art piece that truly comes from her heart.



show me something with heart

LUCID



twig & buoy

salt spring arts council



SUPERIOR CINEMA FILMS PRESENTS A FILM BY DEANNA MILLIGAN & CLAIRE E ROBERTSON "LUCID"

WITH CAITLIN TAYLOR AS MIA

MUSIC BY MARTA JACIUBEK-MCKEEVER

SOUND MIX BY KIRK DOUGLAS

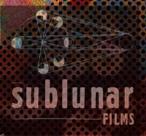
ELIZABETH YAKE & VIVIAN SU

PRODUCED BY RAMSEY FENDALL, DEANNA MILLIGAN & CLAIRE E ROBERTSON

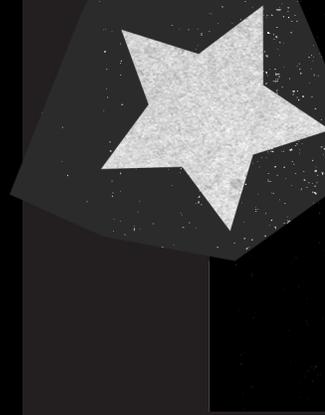
DIRECTOR OF PHOTOGRAPHY RAMSEY FENDALL

WRITTEN BY CLAIRE E ROBERTSON

DIRECTED BY DEANNA MILLIGAN



LUCID FILM PRODUCTIONS



SYNOPSIS (long)

SHOCKING, GROTESQUE, BEAUTIFUL

Lucid is an 16:38 minute black-comedy about the search for self, identity and creative expression. It's about that crucial time in adolescence when we get to decide who we are going to be - navigating the sticky dichotomy of the compelling need to fit in and the screaming desire to stand out, and shout to the world "this is who I am".

The film is set in the early 1990s - at a time when artists, designers and musicians such as Damien Hirst, Cindy Sherman, Alexander McQueen and Nick Cave were fascinated with the horrific and the grotesque... when a whole generation was hooked on grunge and disintegration after the glitzy pop fueled 80s.

But rather than dwelling in the squalor of heroin chic and the filthy clubs full of guitar wielding boys, we wanted the story to be about discovery and joy, we wanted it to be full of colour and curiosity and we wanted it to be a girl's story.

Mia is our 19 year old protagonist who has been drifting through her adolescence, almost in a dream state; forgetting her voice, losing her way. She is funny and sweet, awkward and lost. She finds herself presenting a terrible self portrait to her college art class. She has, in a last minute addition, attached a raw rib-eye steak across the mouth of the big-eyed girl on the canvas.

Her class is unimpressed, her teacher disappointed. She is asked to resubmit her project, to dig deep and create something with heart. In a montage of surreal and funny flashbacks we see Mia's path from being a gore obsessed, sprite-of-a-child through a series of knocks to her self confidence until she left in the present with no clue as to what she wants to say.

In a day full of grotesque yet beautiful triggers, she remembers her passion for disgust and her joy in shock. As an artist she realises that it's far preferable to elicit any emotional response - laughter, fear, revulsion - rather than safe-nothingness. She storms into the classroom with complete control and delivers a blood splattering performance that is worthy of time and space as her classmates look on in awe, shock and admiration.





MIA - CAITLIN TAYLOR

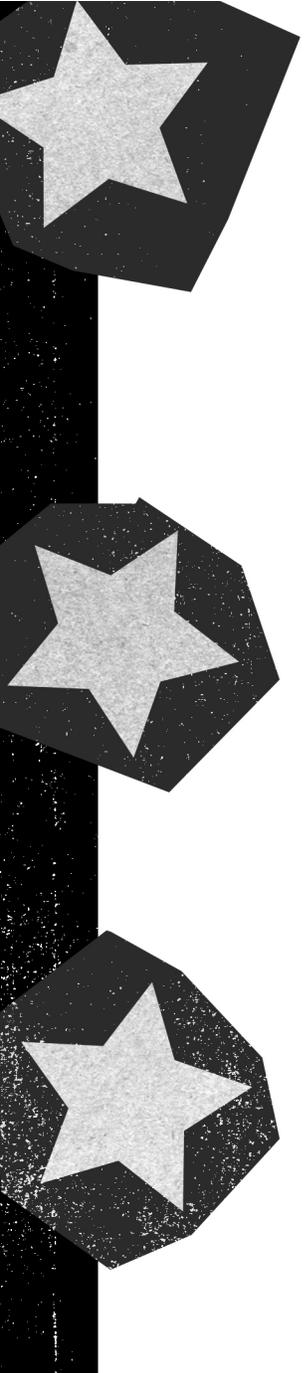
After making her professional debut in 2017, Caitlin has been delighted to have worked across film and theatre with some of Britain's most highly esteemed directors, performers, choreographers, composers and producers. Her passion for performing has led to her versatile career including: action roles (Thupparivaa-lan 2), dance theatre (NYDCS), immersive theatre (Macbeth 360), contemporary dance (The Middle Way), dance for film (No Time to Die), session singing (Tim Burton's Dumbo + The Voyage of Doctor Doolittle), feature film (Military Wives), pantomime (Jack and the Beanstalk), West End (Songs and Solidarity). It was through CTC's Identity that she took her first leading role and was also able to make her songwriting debut. The 1st Class BA Honors Urdang graduate has just finished her leading performance in Canadian short film Lucid (2020) and is excited to take 2020 by storm.



LITTLE MIA - GEORGIA ACKEN

Georgia made her debut on the theatrical stage as the lead in the Vancouver Arts Club's 2019 production of Matilda the Musical. She also took the stage as Young Amelie in Canadian premiere of Amelie the Musical produced by West Moon Theatre Company and Brigitta von Trapp in the Art's Club's 2019 Winter production. She is thrilled to make her screen debut as Little Mia under her real life sister, Caitlin Taylor.





DIRECTOR BIO

Deanna Milligan is an award winning Canadian actress and filmmaker. Her first short film *Cascadia* screened at the Lucid Dreams Festival (Italy 2018) and *Sick Chicks Flicks* (USA 2018). She is the director and producer of *Lucid*, a horror genre short film set in the 1990's about an art student and her critical voices which premiered March 2021 at the Mid West Weird Fest in Wisconsin, USA, and is official selection at the Frostbiter Icelandic film Festival, Short Circuit (Canada) (WINNER AUDIENCE CHOICE), North Bend (USA), Apulia Horror International Film Festival (Italy), Macabro International Film Festival (Mexico). She is nominated for a LEO award (2021) for Best Director and Best Short Film for her work on *Lucid*.

[See her work.](#) | [IMDb](#)





DIRECTOR'S STATEMENT

ASPECT

Lucid is set in the 1990's with several flashbacks of Mia's childhood in the 1970's. It was important to create a subliminal nostalgic feeling overall and a subtle change differentiating these time periods. I chose to use aspect ratio to achieve this and used a 1:33 aspect in the 1990's and 2:35 aspect in the 1970's. The 1:33 framing invokes an old photograph or tv screen and feels a little claustrophobic. The 2:35 aspect is when Mia casts her mind back and digs deep into her past. Mia's answers lie in these important moments in her past and we widen the screen as her mind broadens.

CAMERA

I embraced a celluloid aesthetic and shot our magic realism flashback's with an ARRI 435 and used expired 35mm Kodak stock from the 1990's. The film was processed and transferred including scratches, dust particles and the full frame in order to preserve that juicy film look. I used flashes from our roll outs in our SPFX shots and transitions. We used a RED Gemini camera and a steady cam rig for an epic 2 minute continuous take to open our film. One of my favourite moments from our shoot was when our actors and crew burst into applause after we finally got the shot on the 10th take. It was really exciting to work together as a unit to make this happen. We rehearsed the day before so we could try out different blocking and get the actors and camera team familiar with the move.

CINEMATIC INSPIRATION & INFLUENCES

We decided to show lots of head room and use a bold colour palette like *Une Femme est Une Femme* by Jean-Luc Godard. I love Godard's films and his muse Anna Karina. Sound design is influenced by the sensory overload Giallo style of filmmakers Hélène Cattet and Bruno Forzani from their films *Amer* and *Let the Corpses Tan*. Gus van Sant is a big influence for me regarding framing and the fluid nature of the camera. In particular I was inspired by the long continuous takes and use of steady cam in Van Sant's film *Elephant*. I wanted to create a dreamy and romantic tone like along with the angst ridden reality of teenage anxiety.

PERSONAL CONNECTION

When I was a little girl I used to gleefully help my Uncle clean fish. I felt this deep appreciation for the gorgeous texture and colours of the intestines and tiny fish heart. It was only until I was told it was gross and disgusting did I even consider that this may be an unusual thing to find beauty in. Sometimes it's the weird things that define who you truly are.



WRITER / PRODUCER - CLAIRE E ROBERTSON

Claire Robertson is an Australian artist, illustrator and filmmaker based on Salt Spring Island, British Columbia. She was a producer on the 2018 short film *Cascadia* and co-creator and producer of *Snug*. In May 2019 her screenplay *Lucid* was short-listed in Cinevic's CineSpark screenplay competition, and after a fierce live pitch-battle, won first place and a prize package to produce the film. Claire is nominated for *Lucid* as a producer for Best Short Drama in this year's Leo Awards in Vancouver. She is currently working on an interactive narrative game due to for release in early 2022. [See her work.](#) | [IMDb](#)



CINEMATOGRAPHER / PRODUCER - RAMSEY FENDALL

Ramsey Fendall is a cinematographer, producer, editor and co-founder of Room 5 Films, a New York City based production company. Over the last 15 years Ramsey has worked as director of photography on numerous short and feature length films, as well as a variety of commercial projects. Ramsey is nominated for *Lucid* for Cinematography at this year's Leo Awards in Vancouver. [See his work.](#) | [IMDb](#)



COMPOSER - MARTA JACIUBEK-McKEEVER

Born and classically trained in Poland as a pianist and singer, Marta Jaciubek - McKeever has been active in the Vancouver music scene since 1999, when she first fronted the band *Girl Nobody* to much critical acclaim. Her folk band *e.s.l.* have become festival darlings in the Canadian Folk Fest circuit and she toured the world with the conceptual post-pop project *Fan Death*. Currently she plays with local rock'n'roll supergroup *saltspringunderground* as she records her first solo album. Marta has also written jingles for commercials and has been scoring original music for Sublunar Films. Marta is nominated for best Composer at this year's Leo awards in Vancouver. [See her work](#) | [Listen](#)



THE PINK BITS

GROSS PILL
and
the
MINDY
WISHSTICKS



GIRL REVOLUTION NOW

FRI SEPT 21 10pm Bix BAR

2567 WEST MAIN STREET PARKING ON GRIFFIN PDE





Q and A with Director Deanna Milligan

Tell me about the bloody blender scene.

In the pivotal scene where Mia blends a heart we quickly learned in tests that the heart was not going to explode as we were imagining. This started an odyssey that led to the creation of a blood canon made by our filmmaker friend David Springbett. We used a compressor and some pvc pip in order to give it a great rush of power and then we decided then that the set dec would need to include a lot of plastic as the blood was definitely going to hit the ceiling.

You shot on digital as well as film? Tell us about that.

I embraced a celluloid aesthetic and shot our magic realism flashback's with an ARRI 435 and used expired 35mm Kodak stock from the 1990's. The film was processed and transferred including scratches, dust particles and the full frame in order to preserve that juicy film look. I used flashes from our roll outs in our SPFX shots and transitions. We used a RED Gemini camera and a steady cam rig for an epic 2 minute continuous take to open our film! Our actors and crew actually burst into applause after we finally got the shot on the 10th take. It was really exciting to work together as a unit to make this happen. We rehearsed the day before so we could try out different blocking and get the actors and camera team familiar with the move.

Who were the cinematic influences and inspirations for Lucid?

We decided to show lots of head room and use a bold colour palette like *Une Femme est Une Femme* by Jean-Luc Godard. I love Godard's films and his muse Anna Karina. Sound design is influenced by the sensory overload Giallo style of filmmakers Hélène Cattet and Bruno Forzani from their films *Amer* and *Let the Corpses Tan*. Gus van Sant is a big influence for me regarding framing and the fluid nature of the camera. In particular I was inspired by the long continuous takes and use of steady cam in Van Sant's film *Elephant*. I wanted to create a dreamy and romantic tone like on the angst ridden reality of teenage anxiety.

Can you tell us how you made the little fish heart that appears in the flashback scene?

We had to find or create lots of weird and gross things for this film, beautiful - but gross... but one of the weirdest things we had to do was to make a fish heart that would beat while sitting in our actor's hand. My 17 year old daughter and I made a tiny heart that would actually pump. We boiled a beet for two hours until it was soft and kind of turned into a pulp, which we then put it into a condom, and fed in some aquarium tubing which we attached to a syringe which would push air in and out of it. We covered it all in K.Y. gel - so it was all completely disgusting and slimy. The tubing was hidden, and it looked amazing as it really pumped like a real heart.

What was it like shooting the opening scene which is lone long 2 minute continuous take?

This scene took a lot of coordination across all of our departments. We prepped our back ground performers by giving them some character descriptions that Claire Robertson created. This gave them each more depth and helped them feel more connected. We rehearsed with actors and our camera crew the day before we shot. Going up the two flights of stairs and getting the timing right with our camera operator Guochen Wong and our actress Caitlin Taylor was tricky. If the distance isn't quite right the focus would be off. Caitlin is a dancer and Guochen is a martial arts expert. The two of them found their groove by using music. I had them both listen to the same tune and it became like a dance between them. Art department had to decorate the entire space and the whole piece ended up feeling like doing a play.

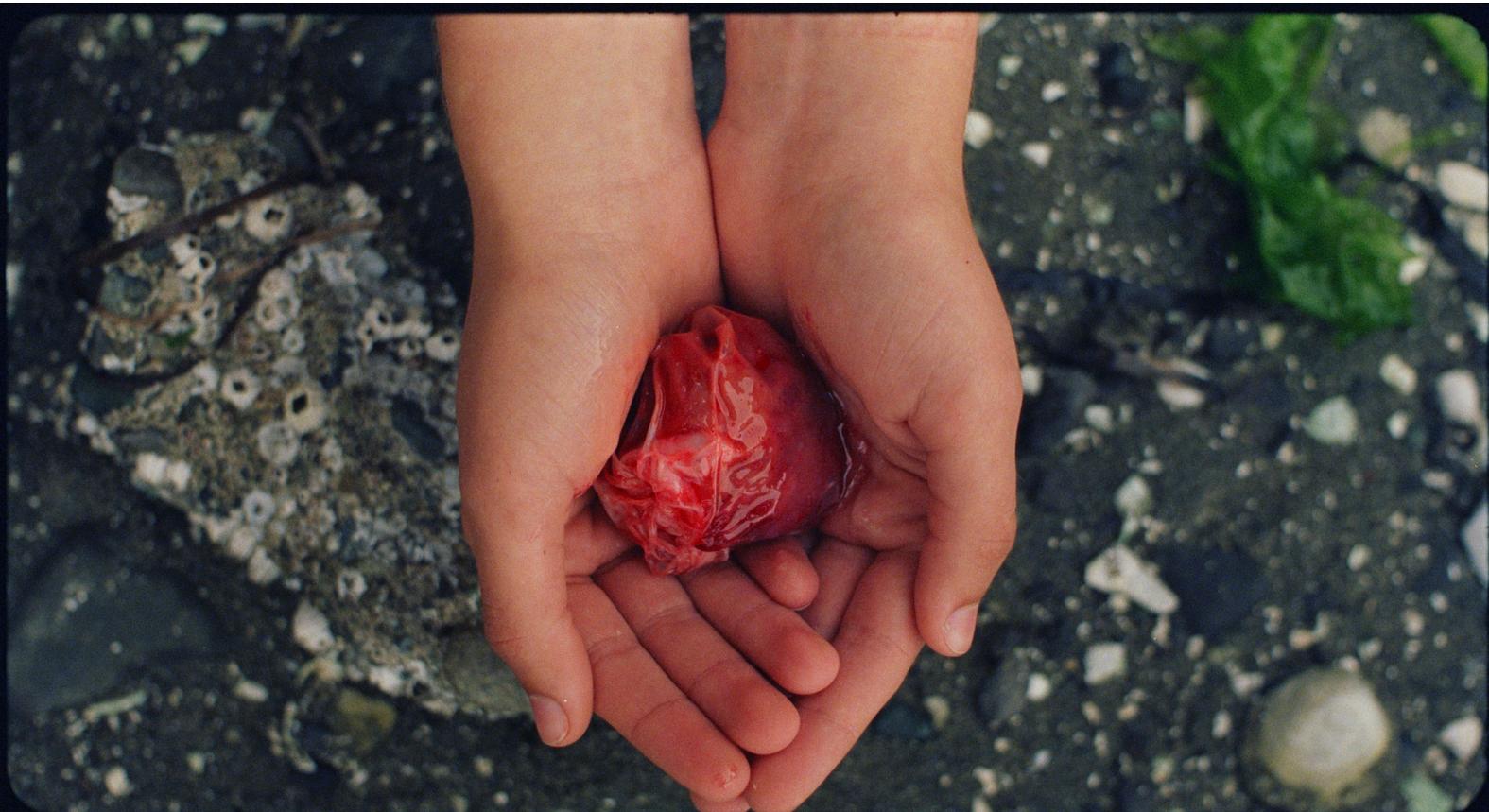
How did you find such a good match of an actress to play the younger version of Mia in Lucid?

I found Caitlin Taylor when I was editing a music video (Superbaked) for my good friend Marta McKeever. I was so impressed with Caitlin's ability to connect with the camera. Claire and I met with her on Salt Spring to discuss playing Mia and she told us she had a sister who was also an actress. Of course we were super excited to discover that Georgia Acken was the perfect age to play the younger Mia and she was an incredible actress already doing loads of professional theater in Vancouver. We were incredibly lucky to have these two girls in our movie.

What is it that appeals to you about the horror genre as a female filmmaker?

I love horror genre films because this is a place where we occupy a world where we are expected to face our biggest fears and obstacles. We explore love and death in horror and the many other sneaky things in life that are perpetually facing women. Our own bodies are the subject of gaslighting and battles for control. Birth control, sexuality, pregnancy, menstruation and menopause are still taboo subjects and impolite to discuss in most public discussions. Horror is a place where all of these things are laid out on the table and vowed with eyes wide open. We want to see it all and then we can share our options about it.

The ultimate message I am going for with Lucid will be one that is inspirational and speaks specifically to a female identifying audience. The uncertainty of their futures, the nagging patriarchy and the bullying of their sexuality by a constant judgemental society is reason for a revolution. Lucid is crucial. Stories need to be created about women which open our eyes and connect us to one other with roles that are complex, relatable and revolutionary.



PRESS & PUBLICITY

[Ready, Set Podcast with Ashley Good - Episode 003](#)

Director Deanna Milligan joins Ashley Good for a Skype call where they discuss indie filmmaking in rural towns, making hearts out of cooked beets, and sourcing giant slugs on Facebook.

12 July 2020

[Island Filmmakers Scoop Up Leo Nominations](#)

Elizabeth Nolan, Gulf Islands Driftwood, 2 June 2021



LUCID

SHOW ME SOMETHING
WITH HEART

LINKS

www.lucidtheshortfilm.com

Instagram - <https://www.instagram.com/sublunarfilms/>

Facebook - www.facebook.com/Lucid-The-Film-1552475718216197

[Link to Trailer](#)

TECHNICAL INFORMATION

Completion Date: August 2020

Duration: 16:38 mins

Country of Origin: Canada

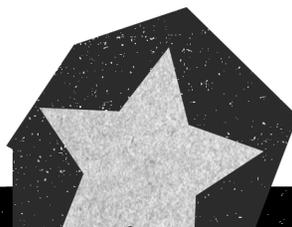
Shot on location on Salt Spring Island, British Columbia
& Victoria, British Columbia

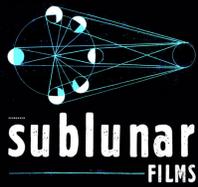
Aspect Ratio: 4:3 and 2:35

Colour

Language: English

Screening Format: DCP, ProRes





twig & buoy