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Art Scholar Minigrant Application (Spring 2019)

### **Hans Garbo and an Introduction into Film Directing**

Over the past two years, I have been carefully studying drama with a specific emphasis on theatre directing. I have also directed one full length production of *A View from the Bridge* with Spectrum Theatre, and am currently in the process of directing *Constellations* for Virginia Players. All of this has been done with the intention of entering the theatre industry as a director upon graduation. While this is still my main goal, it has recently occurred to me how intrinsically tied together theatre and film are in the modern age. This notion specifically struck me after seeing *The Inheritance* this past winter break. That production was directed by Stephen Daldry, a directorial inspiration for me. Daldry constantly shifts between theatre and film and often applies techniques from one to the other, and vice versa. Furthermore, as film becomes more and more common and accessible in the 21st century, the theatre and film industries have become more and more connected. As a result of this realization, I made the decision to train myself, at the very least at an amateur level, for film directing. I began by joining WUVA Comedy this January, which produces short, comedic film sketches for a UVA audience. This has helped me learn the very basics of simple, amateur film production.

Now, it is my intention to expand to short film directing. This coming April, I will be embarking on my first film directing project, working on a short film with a working title of *Hans Garbo: The Worst Filmmaker of All Time*. The short film will have a screenplay written by third-year Jess Miller, a close collaborator of mine that I have worked with numerous times before. I chose to work with an outside screenwriter for two reasons. Firstly, I don't consider myself a writer, and have no immediate intention to become one. Secondly, I would like to focus on interpreting an already written script for film, which is an important skill for a film director, and one I feel I wouldn't be able to do as well if I were using my own writing.

In order to help fund this project, I am applying for funding to cover costumes and props as well as equipment that would otherwise not be affordable. I also intend to purchase a subscription to Masterclass, which provides online video masterclasses from industry professionals in various fields. In my case, I would be using the service to take classes in filmmaking and film directing, which would greatly improve my filmmaking capabilities, especially since I most likely won't have the ability to take a filmmaking class at UVA until my fourth year.

Overall, my main goal in embarking on this project is to gain knowledge and experience in film directing. Although it is still my intention to pursue a career in the theatre industry, I believe that knowledge of film directing will be very helpful to my pursuits in theatre and will allow me to gain a new perspective on storytelling and the various ways to interpret a script. This

project will also help me diversify my artistic portfolio, something that I believe is becoming increasingly important in the 21st century.

### **A Brief Synopsis of *Hans Garbo: The Worst Filmmaker of All Time***

It is the early 1920s. Recent immigrant and heir to a large fortune Hans Garbo has made the erratic decision to become a film director. Without the talent nor the connections to break into the business on his own, he pays his way to producing his own films. The rest is history. Made up mostly of recently-discovered archival footage and interviews with Garbo's own grandson, this film will explore the story of Hans Garbo, the worst entrepreneur Hollywood ever saw.

### **Budget**

<b>Item</b>	<b>Price</b>
<a href="#">Masterclass 1-year subscription</a>	\$180
<a href="#">Newer 2-pack LED and Stand Lighting Kit</a>	\$140
<a href="#">32 GB SD Card</a>	\$14
<a href="#">2 TB Hard Drive</a>	\$62
Costumes and Props	\$100
<b>TOTAL</b>	<b>\$496</b>

### **Timeline**

March 10 - 16

- Work with screenwriter to finalize script
- Order equipment, costumes, and props

March 25 - 29

- Create shot list and shooting schedule
- Cast all roles

April 1 - 19

- Shooting

April 20 - May 1

- Post-production

May 4

- Host premiere night, inviting fellow scholars to view the final product