Every summer, for one weekend, small filmmaking crews fan out across Connecticut to compete in the 48-Hour Film Project New Haven. Their challenge is to write, shoot, edit and release a short film in just two days.

Last year, Josh Therriault made the seven-minute thriller “Freedom” in Bristol, with his 17-person cast and crew. The film had fight scenes, a wedding scene, scenes of bodies being dragged around. It being 2019, these characters had never heard of social distancing.

The 10th annual 48-Hour Film Project New Haven is scheduled to go on, from July 31 to Aug. 2, with 28 teams competing. This year’s competition has a new twist. Due to the coronavirus pandemic, filmmakers have to think of ways to make their films without putting their casts and crews in danger of COVID-19 exposure.

“It’ll be harder to film on location probably. A lot of people will either be outside or in their own homes,” said Josh Therriault, producer of “Freedom.”

Therriault’s contest team, called Geta Geta, has figured out a way to make the movie remotely, with the cast and crew in separate locations. Therriault and three partners will be in editing bays far apart from each other at his home in Bristol.

“Actors are all going to be remote. We will be reading scripts via Zoom. They will record their scenes at home and send them to me,” Therriault said.

Filmmakers challenged to shoot while staying safe

By Susan Dunne

The fight for racial justice has defined 2020, as much as COVID-19 has. And as the coronavirus pandemic surges, recedes and surges again, “Racism: The Other American Pandemic,” an exhibit at Eastern Connecticut State University’s virtual exhibits, reflects a crisis that has been surging for 400 years.

More than 30 artists contributed work to the exhibit, which highlights aspects of the Black experience, focusing primarily on systemic racism. “Racism is a systemic plague that has been lodged in our social bodies for the last four centuries,” said Valerie Pemberton, curator of gallery and museum services at ECSU.

“The artwork in the exhibit range from images intended to shock—depictions of lynchings and KKK— to others that celebrate the beauty of Black women. Some artworks reflect historical view of the race, one artist, David Scott, takes his name from one of the most infamous decisions in the history of the U.S. Supreme Court. Other works acknowledge the dignity and necessity of outrage and protest. The exhibit shows the power of the Black Lives Matter movement to transcend borders. Jordan Plempol, whose work is inspired by Middle Eastern influences, puts a unique spin on the KKK in his artwork. Quebec artist Nicole Royer turns to Crisis, Page G6
Crisis

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enormous Black Lives Matter protest did not attract widespread attention in the nation’s media, according to an intern at the Northeast Regional Press Association, who offers both brief and written words. One writer, identified only as N. Glines, wrote a piece:

“Stop me if you’ve heard this one before...”

“Where’s the outrage?”

A myriad of reasons is cited, from the familiar ‘white silence’ to the more recent ‘white silence is violence’.

One writer notes the lack of coverage for the recent ‘Black Lives Matter’ protests, highlighting the divide between white people and people of color. The writer notes that while many white people may feel ‘worn out’ by the constant news cycle, people of color are faced with the reality of systemic racism and police brutality on a daily basis.

The lack of coverage for these protests is troubling, as it perpetuates the idea that the issues faced by people of color are not important or newsworthy. The writer notes that this is a common pattern, with white people often feeling ‘fatigued’ by the constant news cycle while people of color are faced with the reality of these issues in their daily lives.

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