

Jeff Lumby's view from the country

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A Day in the life of the 'Red and the Green'

One of the most frequently asked questions we get about *Red Green* is, "where do you shoot the show?" Before we can answer it we're usually hit with the second most asked question, "why do you shoot the show?" Let's start with the first question.

The majority of our external footage comes from the Hamilton-Burlington area, but we've also shot a lot in Milton, Rockwood, Niagara and this past week in Halton Hills. The script called for ostriches so we called on the good folks at White Rock Ostrich Farm just off 25 Side road. It'll take an entire 8-hour day to record the 30 or so shots that comprise a 3-minute Adventure segment.

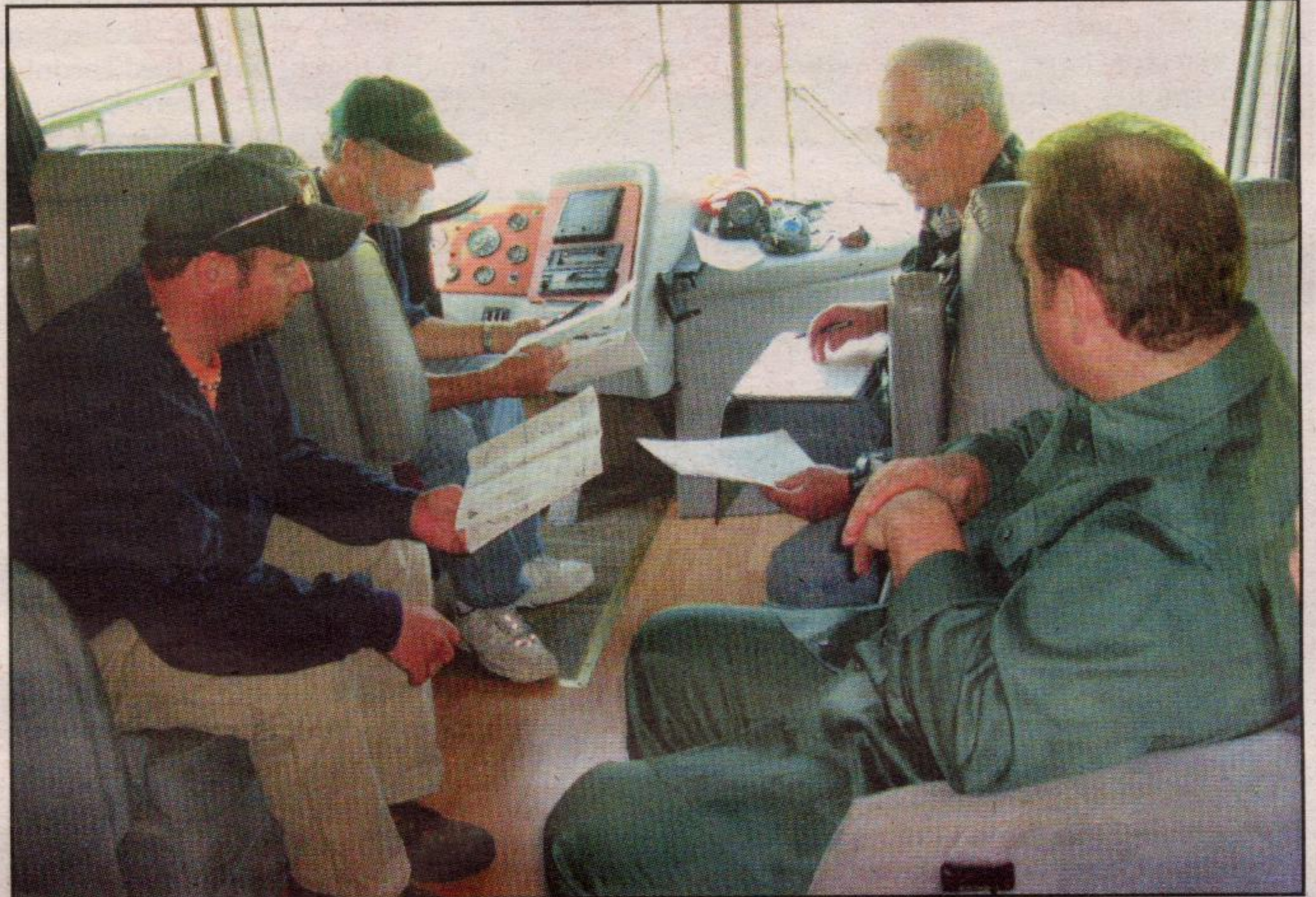
The day starts out with the crew arriving at 8:30 to begin their first setup. The cast shows up a half hour later, mainly because the crew can only take so much of the cast and any break from us is appreciated. Once everybody gets a coffee in them, we head over to the cast trailer for a production meeting. This is generally where it's quickly determined that what was originally written won't work. On the off chance it does though, our director Bill Elliott has sketched out, or storyboarded, each individual shot. Any questions or suggestions from the cameraman, Gus DeNardis or the cast are best brought up at the production meeting. Even though Steve, our fearless leader, isn't in today's Adventure, he's there to contribute ideas and help iron out any snags that we may have run in to.

At about 10:00 we are ready for the

day's first shot. In today's Adventure, Bill (Rick Green), Ed Frid (Jerry Schaefer) and I are in search of some birds to photograph. The arrival is dramatic and includes the gutting of a very full car. Usually men are chastized for carelessly unpacking a car, with *Red Green* it's encouraged. Once shot #1 is behind us, it's a race to see how much we can get done by lunch at 12:30. Ostrich tastes very similar to beef.

We know we have to work fairly efficiently in the afternoon, because our final shot involves positioning these unpredictable ostriches. Throughout the sketch, Ed Frid has resisted actively pursuing the birds and has fallen asleep in a lawn chair surrounded by bird feed. Winston and Bill, on the other hand, have been feverishly trying to locate birds with elaborate long-lens cameras with no success. In the final scene, while Ed sleeps surrounded by ostriches, Bill and Winston walk right in front of him looking through their ridiculous cameras oblivious to the birds that have collected there. It ended up going amazingly well. The main staging involved a lot of feed being dropped around Ed's chair. Then Bill and I had to carefully skulk past all of the ostriches without spooking them. It worked. So, in our upcoming season, look for ostriches. If you see them, at least you know where they came from.

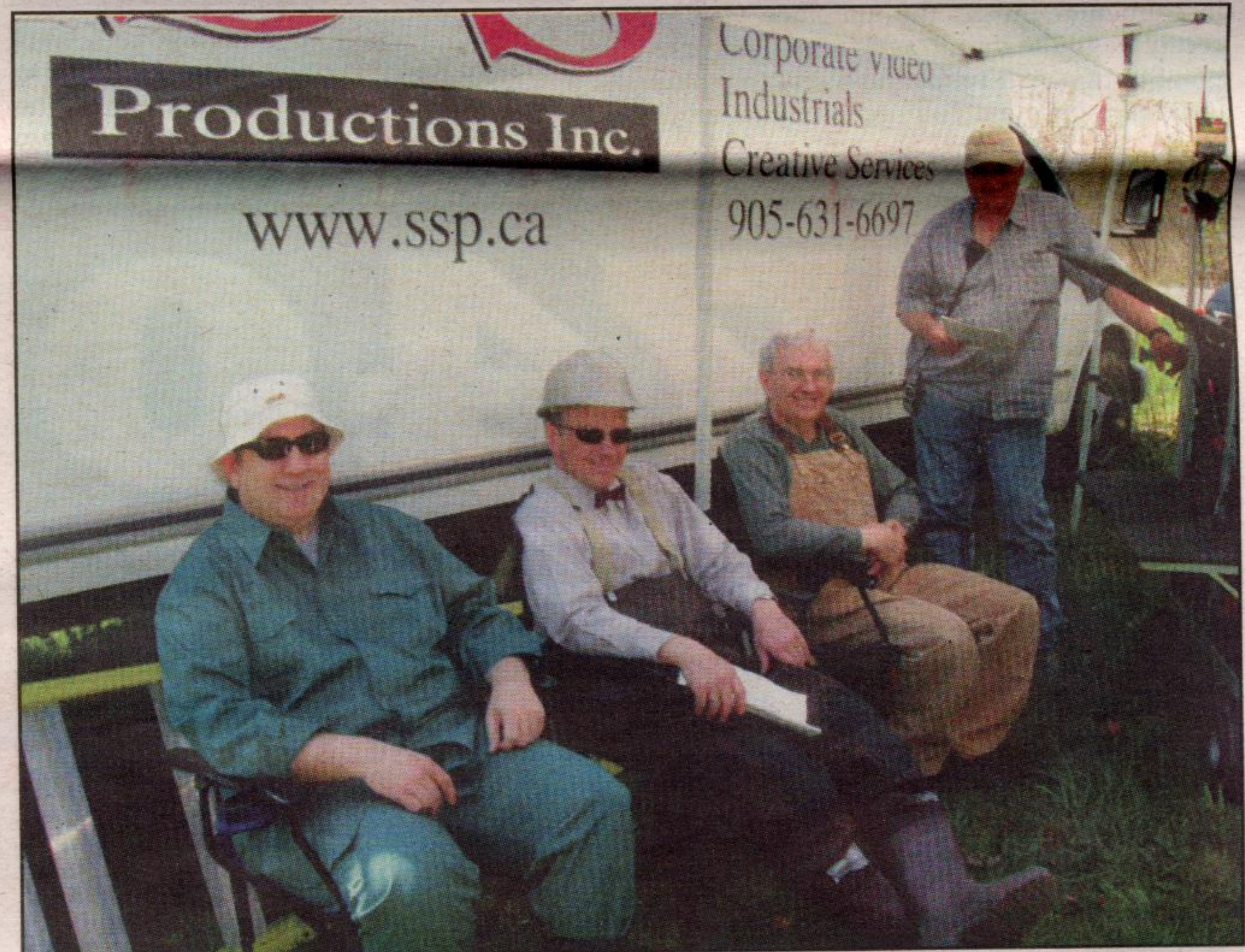
Now as for the other question, "why do we shoot the show?" Heck, we've spent 15 years trying to figure that one out.



Production meeting-From left to right, Cameraman Gus DeNardis, Steve Smith, Director Bill Elliott and Jerry Schaefer




Jerry and the Ostriches... No it's not a band!



The cast, (from left to right) Jerry Schaefer, Jeff Lumby, Rick Green and Director Bill Elliott, hard at work



Everyone's busy on the opening shot



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