CHINA WATCH
TAIWAN’S NEW CINEMA
BEIJING’S AFTERMATH
CONTENTS

FEATURES
24 Taiwan's Social Realism: New Cinema Weathers Commercial Pressures and Fickle Audiences
by Vivian Huang

28 China's Day of Shame: How Independents Responded to the Beijing Massacre
by Patricia Thomson

5 MEDIA CLIPS
Overstepping the Bounds of Propriety: Film Offends Langston Hughes Estate
by Catherine Saalfield

NEA Baiks at the P-Word
by Patricia Thomson

Discovery Program Initiates Outreach
by Barbara Osborn

Sequels

12 FIELD REPORT
Amateur Auteurs on the International Circuit
by Toni Treadway

18 IN FOCUS
What the Manual Didn't Tell You: Off-Line Editing and Constructing an Edit List
by Rick Feist

22 BOOK REVIEW
The Colonized Eye: Rethinking the Grierson Legend
reviewed by Ray Navarro

35 FESTIVALS
Kiwiland Kino: The Auckland and Wellington Film Festivals
by Rob Edelman

In Brief

42 IN AND OUT OF PRODUCTION
by Renee Tajima

46 CLASSIFIEDS

48 NOTICES

51 PROGRAM NOTES
by Katherine Bowser

52 MEMORANDA

COVER: A couple of corporate workers size up their company's new owners in Edward Yang's feature film Taipei Story. Yang's films, like those of Hou Hsiao-hsien and other younger Taiwanese directors, have brought contemporary social issues to Taiwan's screens for the first time. In "Taiwan's Social Realism" Vivian Huang discusses what conditions allowed the New Cinema movement to emerge in the early 1980s and examines how it has been affected by commercial and political forces. In "China's Day of Shame" Patricia Thomson reports on how independent producers have responded to the June 4 massacre in Beijing and the Chinese overseas democracy movement. Photo courtesy Museum of Modern Art.
IN THIS ISSUE:
Hollywood's History in Film Stills
European Media Map
FEATURES

22 Hollywood Film Stills/Historical Documents by Jan-Christopher Horak
25 In Pursuit of the Past: Film Detective Bengt von zur Mühlen’s Guide to the World’s Film Archives by Karen Rosenberg
27 What’s in an Acronym? Deciphering New European Media Initiatives by Mark Nash
30 Target: Distribution—The EFDO Program by Tessa Horan

3 MEDIA CLIPS
Radical Politics and an Art of Quality: Emile de Antonio, 1919-1989 by Jay Murphy
Reregulation Looms for Cable Industry by Andrew Blau
Ohio Independents Reap Benefits of State Program Fair by Renee Tajima
MAC Attack: Hard Times for Groups in Chicago and Portland
The Empire State Strikes Back
Sequels

10 FIELD REPORTS
Inspired Purpose and Exhibition Practices: A Review of the Show the Right Thing Conference by Valerie Soe
Germany in Autumn: Mannheim International Film Week and the European Media Arts Festival in Osnabrück by Karen Rosenberg

15 LEGAL BRIEF
No Way Out: The IRS Holds Firm on Accounting Requirements for Film/Videomakers by Martha Gever

17 IN FOCUS
What the Manual Didn’t Tell You: Dissolves, Wipes, and Keys by Rick Feist

19 TALKING HEADS
Twenty Years on Ice: Michael Roemer Discusses The Plot Against Harry by Rob Edelman

34 IN AND OUT OF PRODUCTION
by Renee Tajima

36 FESTIVALS
by Kathryn Bowser

38 CLASSIFIEDS

40 NOTICES

44 MEMORANDA
Summary of the Minutes of the AIVF/FIVF Board of Directors Meeting
DESKTOP VIDEO

A Guide to
PC-Based
Computer
Editing
Systems
CONTENTS

FEATURES
26 Machine Montage: A Report on Desktop Video Editing Systems
by Teri Robinson

2 LETTERS

4 MEDIA CLIPS
Monster Movie Tests Actors' Union Rules: SAG Low-Low Budget Contract in Negotiation
by Lisa R. Rhodes
SF Pubcaster Pursues Joint News Venture with Commercial TV
by Laura Fraser
When Is an Ad Not an Ad? When It's Underwriting
by Wayne Friedman
New Jersey Media Artists Showcased on State Network
by Walter Blakely
Deeper Cuts in Massachusetts Arts Funding
by Patricia Thomson
New Distributor Embraces the Avant Garde
by May Lyle
Sequels

12 FIELD REPORTS
Not Just Luxury Resorts: Travel Films and the Ecological Impact of Tourism
by Emily Emerson
Product Placement Pros and Cons
by Janice Drickey
The Simulated Society: Four Installations at the AFI Video Festival
by Bill Horrigan
Debut of Japanese Documentary Fest
by Gordon Hitchens

21 TALKING HEADS
Double Vision: Teamwork on Eyes on the Prize II
by Renee Tajima

24 IN FOCUS
Stacked Bullets and Divine Wind: The Sound Design of Romero
by Lucy Karhi

32 IN AND OUT OF PRODUCTION
by Renee Tajima

34 FESTIVALS
by Kathryn Bowser

36 CLASSIFIEDS

38 NOTICES

40 MEMORANDA

PROGRAM NOTES
by Mary Jane Skalski

April 1990
Cinematic Chemistry
Working with Actors

At the Edge of Disorder
The Case for Impure Cinevideo
For an Impure Cinevideo
by Ernest Larsen

Body/Language: Acting Styles, the Rehearsal Process, and Performance Politics
by Manohla Dargis

FEATURES

9 FIELD REPORTS
Media in the Present Tense: Highlights from the 1990 Berlin Video Festival
by Martha Gever

The Filmmakers' Choice: Black Directors Lauded at the US Film Festival
by Peter Broderick

16 LEGAL BRIEF
Calling the Shots: Contractual Agreements between Producers and Directors
by Marc Jacobson

18 IN FOCUS
What the Manual Didn't Tell You—Pandora's Boxes I: Digital Video
by Rick Feist

20 BOOK REVIEW
Culture, Inc.: The Corporate Takeover of Public Expression
reviewed by Nancy Graham

22 TALKING HEADS
Northern Lights, Camera, Action: A Profile of Alaskan Production Company Affinityfilms
by Janice Drickey

33 IN AND OUT OF PRODUCTION
by Renee Tajima

34 FESTIVALS
by Kathryn Bowser

38 CLASSIFIEDS

40 NOTICES

44 MEMORANDA
AIVF Lobbies against NEA Content Restrictions

PROGRAM NOTES
by Barbara Abrash
Backlash Hits
Two Independent Hits
CONTENTS

12 COVER: Spike Lee's *Do the Right Thing* and Michael Moore's *Roger and Me* have both enjoyed wide exposure and tremendous popular interest. But after playing to enthusiastic crowds, both films and filmmakers were subjected to a wave of sharp critical attacks. In "The Perils of Popularity" Renee Tajima looks at what lies behind this backlash. Also featured in this issue are Robert Seigel's report on video presales, "Trading in Futures: The Prospects for Video Presales in the Nineties," and Alison Butler's analysis of the impact of changes in the funding patterns of the UK's Channel 4. Photo courtesy Universal City Studios

2 FEATURES

26 Trading in Futures: The Prospects for Video Presales in the Nineties
by Robert L. Seigel

29 The Perils of Popularity: *Do the Right Thing* and *Roger and Me*
by Renee Tajima

32 The End of an Era: Britain's Independent Workshops Endangered by New Funding Priorities
by Alison Butler

2 LETTERS

4 MEDIA CLIPS

Love's Labor Lost? A Dispute over the Representation of Workers on the Air Waves
by Debreh J. Gilbert

Video Publishing via Public TV
by Renee Tajima

Child's Play Taken Seriously
by Thelma Adams

BF/VF Plans for Long-Term Survival
by May Lyle

Writers' Refuge in Boston
by Sandra Jaffe

The Right's Stuff
Sequels

12 FIELD REPORTS

Dismything Objectivity: Buffalo's Video Festival of New Journalism
by Richard Thompson

Open Air Market: Independent Distributors Display Their Wares on NewView
by Patricia Thomson

19 IN FOCUS

What the Manual Didn't Tell You—Pandora's Boxes II: Digital Video Effects
by Rick Feist

22 TALKING HEADS

Taking Advantage of an Economy of Means: An Interview with Lee Murray
by Jeff Siegel

35 IN AND OUT OF PRODUCTION
by Renee Tajima

37 FESTIVALS
by Kathryn Bowser

42 CLASSIFIEDS

44 NOTICES

48 MEMORANDA
Screen Presence

Women Artists/Feminist Histories
FEATuRES
22 Get Real: Charlotte Zwerin’s Documentary Directions
  by Larry Loewinger
26 No Faking: New Feminist Works on Spectatorship, Pleasure,
  and the Female Body
  by Celeste Fraser

LETTERS

MEDIu CLIPS
  The Greening of the Blue Grass State: New Fund Established for
  Kentucky Independents
  by Michelle Valladares
  The Duke Does an About Face
  by Janice Drickey
  Embargo on US Propaganda Films Ends
  by Thelma Adams
  Bill Sherwood: 1952-1990
  by Daniel Haughey

FIELD REPORTS
  Subject to Change: Program of Works by Women of Color
  Challenges the Status Quo
  by Helen Lee
  The Independent Television Service: A Blueprint

BOOK REVIEWS
  The Films of Yvonne Rainer
  reviewed by Manohla Dargis
  Hard Core: Power, Pleasure, and the “Frenzy of the Visible”
  reviewed by Jill Medvedow and Richard Kazis

IN AND OUT OF PRODUCTION
  by Renee Tajima

FESTIVALS
  by Kathryn Bowser

CLASSIFIEDS

NOTICES

MEMORANDA
An American Odyssey
Raúl Ruiz Launches
The Golden Boat
FEATURES
30 On Golden Boat: Raul Ruiz Films in New York
by Peter Bowen
33 Film Scores for a Song
by Jennine Lanouette
38 Amiga, Friend of the Animator
by Teri Robinson

4 LETTERS

6 MEDIA CLIPS
Million Dollar Movies: CPB Underwrites Three Independent Documentaries
by Michelle Valladares
ITVS: From Ideas to Action
by Susan Ivers
Super 8 Processing Scorecard
by Toni Treadway
Cable Franchise Fracas in Manhattan
by Kelly Anderson
NYSCA's Seven Percent Solution
by Lucinda Furlong
Sequels

12 FIELD REPORTS
From Bottle Village to the Finster Phenomenon: Media on "Outsider" Art and Artists
by Holly Metz
Hard Sell: US Independents at the Berlin Film Festival
by Martha Gever
A Festival Within the Festival
by Mark Nash
NAMAC Playback: Media Centers and National Arts Politics
by Patricia Thomson
New England Network: Mixed Signals Champions the Unconventional
by Karen Rosenberg

24 TALKING HEADS
A Man for All Seasons: David Davis' Career in Public Television
by Alison McMahan

28 LEGAL BRIEFS
Employee or Independent Contractor? A Question of Benefits and Taxes
by Robert L. Seigel

46 FESTIVALS
by Kathryn Bowser

52 CLASSIFIEDS

54 NOTICES

56 PROGRAM NOTES
A Survey of Health Insurance Plans for Individuals
by Mary Jane Skalski

60 MEMORANDA
Dispatches from the Second World
Czechoslovakia, East Germany, Hungary, Poland, the Soviet Union
CONTENTS

FEATURES

30 Spring Takes Time: Films from East Germany and Poland
   by Karen Rosenberg

35 Prophet Without Honor: Computer Video Artist Tamas Waliczky
   by Shalom Gorewitz

36 If It's Tuesday, It Must Be Alma-Ata
   by Ralph Arlyck

38 After the Velvet Revolution: A Tour of Czechoslovakian Film
   Institutions
   by Mark Nash

2 LETTERS

6 MEDIA CLIPS

The Incredible Shrinking Fund: The CPB Program Fund's Open
   Solicitation
   by Pat Aufderheide and Patricia Thomson

A SUN Is Born
   by Catherine Saalfield

Matchmaker for Pacific Projects
   by Abraham Ferrer

Beverly A. Conrad: 1936-1990
   Sequels

14 FIELD REPORTS

Spotlight on Haiti: 1990 Images Caraibes Festival
   by Karen Kramer

Still Number One? The Cannes International Film Festival and
   Market
   by Barbara Scharres

20 LEGAL BRIEFS

When Fair Is Foul: Fair Use and Copyright
   by Sheldon Siporin

25 BOOK REVIEW

Footage 89: North American Film and Video Sources
   reviewed by Jan-Christopher Horak

27 IN FOCUS

   by Larry Loewinger

43 IN AND OUT OF PRODUCTION
   by Renee Tajima

44 FESTIVALS

47 CLASSIFIEDS

49 NOTICES

51 PROGRAM NOTES
   by Kathryn Bowser

52 MEMORANDA

COVER: Banned for almost two decades, The Ear (1970), by Czech director Karel
Kachyna, is now playing to packed houses in Prague. Alongside Eastern Europe's
political upheavals, enormous cultural changes are also underway. This issue of
The Independent looks at recent developments in Eastern European cinema
and video, with feature articles on banned films from Poland and East Germany that
are now in distribution, changes within Czechoslovakia's film institutions, a noted
Hungarian video artist, and a tour by 15 US documentary filmmakers of the USSR.
Photo courtesy Public Theater.

OCTOBER 1990
Home Economics
SELLING VIDEOCASSETTES
CONTENTS

FEATURES
28 Micro Markets: Fine-Tuning Home Video Sales
   by Debra Franco

4 MEDIA CLIPS
The X Effect: Distributors Challenge MPAA Ratings
   by Tessa Horan
Moore's Munificence
   by Mary Jane Skalski
Mid-Career Grants Initiated by Jerome Foundation
   by Renee Tajima
Ed Emshwiller: 1925-1990
   by Marita Sturken
Sequels

10 FIELD REPORTS
   NABET 15 No More: The Rise and Fall of the East Coast Local
   by Larry Loewinger
   New Kid on the Block: Community TV Comes to Philadelphia
   by Renee Tajima
   Foreign Accents: The 1990 San Francisco International Film Festival
   by Vivian Huang

18 TALKING HEADS
   An Eclectic Eye: Peter Scarlet and the San Francisco International
   Film Festival
   by Janice Drickey

21 IN FOCUS
   What the Manual Didn't Tell You: Behind the Title—Graphics I
   by Rick Feist

24 BOOK REVIEWS
   Questions of Third Cinema and Blackframes: Critical Perspectives
   on Black Independent Cinema
   reviewed by Martin Blythe

38 IN AND OUT OF PRODUCTION
   by Renee Tajima

41 FESTIVALS
   by Kathryn Bowser

44 CLASSIFIEDS

46 NOTICES

48 MEMORANDA
   Minutes of the AIVF/FIVF Board of Directors Meeting

COVER: As the business of home video distribution matures, producers get a more realistic view of what they can expect. This is particularly true for works that don't fit into traditional genres, like This Is Not an AIDS Advertisement, by British producer Isaac Julien, included in the Video Data Bank and V/Tape's Video Against AIDS three-cassette package. In "Micro Markets: How Independents Sell Home Video Cassettes," Debra Franco assesses the effectiveness of direct mail, catalogue listings, display advertising, on-air offers, and other means independents have used to market their work to VCR owners. Photo courtesy Video Data Bank.

NOVEMBER 1990

THE INDEPENDENT 3
Film, Family, Feminism
Su Friedrich Talks about Sink or Swim

also in this issue
Brian Winston on HDTV
COVER: Female strength is on display in “Temptation,” one of 26 stories in Su Friedrich’s feature film Sink or Swim. In this segment, a 13-year-old narrator recounts the Greek myth of Atalanta. Rejected by her father, who wanted a son, Atalanta was raised in the forest and became a great athlete, only to be later tricked into marriage. Through this and other stories in Sink or Swim, Friedrich examines father-daughter relations. And in an interview with Scott MacDonald, the filmmaker talks about film, family, and feminism. Photo courtesy Drift Distribution.

FEATURES

22 HDTV in Hollywood: Lights, Camera, Inaction
by Brian Winston

28 Daddy Dearest: Su Friedrich Talks about Filmmaking, Family, and Feminism
by Scott MacDonald

4 MEDIA CLIPS

Sex, Laws, and Videotape: Manhattan Cable Cracks Down on Public Access Program
by Peter Bowen

Duke Opens Documentary Center
by Celeste Fraser

Do the Write Thing
by Barbara Osborn

Roy Resigns from Asia Society
by Renee Tajima

Art Bust at Artpark
by Elizabeth Licata

Milestone Distribution Sets Up Shop
Clare O’Shea

13 FIELD REPORT

Black Film in Vogue! Again? African-Americans and Media Culture: A Re-Examination
by Thomas Harris

16 IN FOCUS

Computer Editing Priced for Penny-Pinchers: Mark Abbate’s OnTrack System
by Toni Treadway

19 TALKING HEADS

Positive Propaganda: Jean Carlomusto and Gregg Bordowitz on AIDS Media
by Catherine Saalfield

35 FESTIVALS

by Kathryn Bowser

38 CLASSIFIEDS

40 NOTICES

42 PROGRAM NOTES

Salaam Bombay: The 1990 International Festival of Documentary and Short Films
by Kathryn Bowser

44 MEMORANDA
DOUBLE TAKE
ON VIDEO IN BRAZIL

Self-Representation
by the Kayapo

São Paolo's
Avant-Garde Groups

Don't lust for money!
COVER: In Brazil, the Kayapo people use modern technology to preserve their culture and communicate amongst themselves and with the outside world. Here, chief Rop ni taps records a message to another village, reprimanding them for allowing gold prospectors on their land. In this issue, anthropologist Terence Turner discusses his work with the Kayapo and their approach to video. Also featured is Brazilian critic Arlindo Machado's review on the work of two avant-garde video collectives in São Paulo. Photo courtesy Granada Television Ltd.
The Birth of Philosophy and Comedy in Plato's Cave

The Pre-histories of Cinema
CONTENTS

FEATURES
16 The Prehistory of Cinema
   by T. Zummer
20 Moving Picture Machines: Flip Books, Phenakistoscopes, Zoetropes, and Other Optical Inventions
   by Karen Rosenberg
22 Not Just Another Underground Film
   by Debreh Gilbert

2 LETTERS

4 MEDIA CLIPS
Wheel of Misfortune: Media Centers Suffer from NEA Recalculations
   by Patricia Thomson
South Africa Now Almost Axed
   by Vivian Huang
Buckeye Bucks: Wexner Center Awards
   by Clare O'Shea
Vito Russo: 1946-1990
   by Rob Epstein
Sequels

12 FIELD REPORT
Insights from Iran: Postrevolutionary Films on View
   by Persheng Vaziri

26 FESTIVALS

29 CLASSIFIEDS

33 NOTICES

36 IN MEMORIUM
Raymond Navarro Remembered
   by Gregg Bordowitz, Jean Carlomusto, John Greyson, Lillian Jimenez, Catherine Lord, Ellen Spiro

40 MEMORANDA
Lawrence Sapadin: A Decade at the Helm

COVER: In this issue, Plato's Cave and other forerunners of cinema are given their due by artist T. Zummer. In addition, Karen Rosenberg describes the many pre-twentieth-century optical devices that are alive and well and being put to use by today's filmmakers in "Moving Picture Machines: Flip Books, Phenakistoscopes, Zoetropes, and Other Optical Inventions." Finally, Debreh Gilbert highlights Bill Brand's contemporary zoetrope located in a Brooklyn subway tunnel in her article "Not Just Another Underground Film." Drawing by T. Zummer.

MARCH 1991

THE INDEPENDENT
BACK IN THE USA
The Travels of Robert Kramer
Also: Marlon Riggs' Reflections of a SNAP! Queen
During the decade between 1965 and 1975, Robert Kramer produced numerous feature films showing the New Left movement from within, such as *Ice*, a political fiction of urban insurrection. Soon after, Kramer left the US, finally settling in Paris. In this issue, the filmmaker talks about his most recent work, *Route One/USA*, and his return to the US after 13 years. Still from *Ice* courtesy Museum of Modern Art Film Stills Archive.
Camcorders, Community & Activist Interventions
Also: Hi-8 Highlights
CONTENTS

FEATURES
20 The Ethics of Community Media
   by Frances Negrón-Muntaner
22 What to Wear on Your Video Activist Outing (Because the Whole World Is Watching): A Camcordist’s Manifesto
   by Ellen Spiro
25 Hi-8 — High Powered, Low Priced
   by Larry Loewinger

4 MEDIA CLIPS
   State Funding Fiasco: NY's Cuomo Singles Out Arts for 56 Percent Cut
   by Quynh Thai
   NBC Nixes Freelance Footage from Iraq
   by Patricia Thomson
   Bye-Bye American Pie
   by Scott Barrett
   NY IATSE Woos Low-Budget Producers
   Leo Hurwitz: 1909-1991
   by Tod Lippy
   Sequels

13 FIELD REPORTS
   Close Encuentro of a First Kind: The Cruzando Fronteras Conference
   by Rosa Linda Fregoso

17 IN FOCUS
   Strike Up the Band: Live Musicians at Affordable Prices
   by Michael Sahl

28 TALKING HEADS
   Between Irony and Empathy: Peter Rose’s New Video Installation
   by Regula Pickel

32 IN AND OUT OF PRODUCTION
   by Renee Tajima

34 FESTIVALS
   by Kathryn Bowser

36 CLASSIFIEDS

38 NOTICES

41 PROGRAM NOTES
   FIVF Distribution Books
   by Kathryn Bowser

42 MEMORANDA
   Minutes of the AIVF/FIVF Board of Directors Meeting
Artists' Inroads into the Cable Industry
HBO, the Discovery Channel, MTV, Bravo, and the Learning Channel

Fred Johnson on the BBC's Public Access Program Unit
FEATURES

24 Plugged In Producers: A Guide to Working with Cable Networks
   by Larry Jaffee
   The Learning Channel

30 Vox Pop: The BBC’s Community Programme Unit
   by Fred Johnson

4 MEDIA CLIPS
   A Sign of the Times: The Collective for Living Cinema’s
   Screen Goes Dark
   by Renee Tajima
   NEA Adversaries Stung by Poison
   by Patricia Thomson
   Picture Imperfect for Women in TV
   Finishing Fund Fuels Up
   by Mary Jane Skalski
   Thousands Vie for ITVS Mini-Millions
   by Tod Lippy
   Miller Brewing Toasts African American Filmmakers
   by Spencer Moon
   New Distributor Launched in L.A.
   Sequels

12 FIELD REPORTS
   Ordinary People? A Debate on Blood in the Face and
   Documentary Methods
   by Jennine Lanouette
   Preserving Yiddish Cinema: The National Center
   for Jewish Film at Brandeis
   by Karen Rosenberg

19 LEGAL BRIEF
   Dirty Dancing: Lewitsky versus the National Endowment
   for the Arts
   by Sheldon Siporin

22 TALKING HEADS
   Extremes in Everyday Life: Jeanne Finley on Jesus Sightings,
   Matricide, Museums, and Other Topics
   by Janice Drickey

35 IN AND OUT OF PRODUCTION
   by Renee Tajima

37 FESTIVALS
   by Kathryn Bowser

39 CLASSIFIEDS

41 NOTICES

44 MEMORANDA
Read All About It

Roger Corman's Cheap Thrills
New World Asian Visions
Women at the Keyhole
and other books on media
CONTENTS

FEATURES

16 Girl Watching
review of The Woman at the Keyhole: Feminism and Women's Cinema
by Patricia White

18 Corman Unbound
review of How I Made a Hundred Movies in Hollywood and Never Lost a Dime
by Ernest Larsen

20 Double Exposure
review of Indiscretions: Avant-Garde Film, Video, and Feminism and Logics of Television: Essays in Cultural Criticism
by Bill Horrigan

22 Visions of an Asian New World
review of Yellow Peril: Reconsidered
by Valerie Soe

23 Missing in Action
review of From Hanoi to Hollywood: The Vietnam War in American Film
by Rob Edelman

4 MEDIA CLIPS

Pictures at an Exhibition: New Film Venues in Los Angeles, Boston, and New York City
AFL's USA Independent Showcase in Los Angeles
by Barbara Osborn
The Somerville, Coolidge, and Brattle Theaters in Boston
by Toni Treadway
First Exposure and Cinema Village in New York City
by Patricia Thomson
CPB's Multicultural Monies in the Pipeline
by Quynh Thai
Gay and Lesbian Fund Established
by Mary Jane Skalski
Film Finders Plays the Data Game
by Dominic Faccini
Kodak Develops New Talent
Sequels

13 FIELD REPORTS

Beyond Toontown: Video Art for Younger Audiences
by Dara Meyers-Kingsley
Continental Catalyst: The European Documentary Film Institute
by Karen Rosenberg

25 TALKING HEADS

Geechee Girl Goes Home: Julie Dash on Daughters of the Dust
by Deborah Thomas and Catherine Saalfield

28 IN AND OUT OF PRODUCTION
by Renee Tajima

30 FESTIVALS
by Kathryn Bowser

31 CLASSIFIEDS

34 NOTICES

36 MEMORANDA

Minutes from the AIVF/FIVF Board of Directors Meeting
Jon Jost's Uncompromising Views

ALSO: The Bottom Line
Funding for Media Arts Organizations
FEATURES
34 Jon Jost's Persistence of Vision
   by Manohla Dargis
37 The Bottom Line: Funding for Media Arts Organizations
   by Don Adams and Arlene Goldbard

4 LETTERS

6 MEDIA CLIPS
   Clash of Visions, 1992: NEH Chair Dry-Docks Christopher
   Columbus Project
   by Renee Tajima
   Palestinian Conflict at the ICA
   by Nan Levinson
   COW Put Out to Pasture
   by Patricia White
   Primetime in Independence City
   by Frances Negron-Muntaner
   Sequels

14 FIELD REPORTS
   Off Hollywood Boulevard: The L.A. Freewaves Video Festival
   by Barbara Osborn
   No Slackers Here: Independents at Work in the Lone Star State
   by Kerthy Fix
   Getting the Global Picture: The Television Trust for the
   Environment
   by Kevin Duggan

31 IN FOCUS
   What the Manual Didn't Tell You: Audio Processing
   by Rick Feist

44 TALKING HEADS
   When Worlds Collide: Indu Krishnan on Knowing Her Place
   by Michelle Yasmine Valladares

47 IN AND OUT OF PRODUCTION
   by Renee Tajima

49 FESTIVALS
   by Kathryn Bowser

51 CLASSIFIED

53 NOTICES

56 MEMORANDA
FILM ARCHIVES
A User's Guide

VIDEO
PRESERVATION
The Crusade for an Endangered Medium
CONTENTS

COVER: Archival footage is a necessary component of many film and video productions, but the process of locating and using this material can seem intimidating and expensive to the uninitiated. In "Archival Survival," Rick Prelinger spells out the basic facts and procedures producers need to know to research, duplicate, license, and clear rights to archival and stock footage. Also in this issue is Deirdre Boyle's report on the state of the relatively new field of video preservation. Photo: Buster Keaton in Sherlock, Jr., courtesy Archive Films.

FEATURES

20 Archival Survival: The Fundamentals of Using Film Archives and Stock Footage Libraries
by Rick Prelinger

25 Video Preservation: Insuring the Future of the Past
by Deirdre Boyle
Facilities for Cleaning, Restoring, and Remastering Videotape
by Stephen Vitiello and Leanne Mella

4 MEDIA CLIPS
Tongue Tied: Homophobia Hamstrings PBS
by Catherine Saafield

NEA Memo Alleges Castro Connection
by Kelly Anderson

Argentine Filmmaker Fights Menem "Mafia"
by Ralph Arlyck

Lino Brocka: 1939-1991
by Marina Feleo Gonzalez

by David Meieran


12 FIELD REPORTS
Oy Vey by the Bay: The San Francisco Jewish Film Festival
by Deborah Lefkowitz

16 LEGAL REPORT
Lien on Me: Film Foreclosures and Movie Labs' Legal Rights
by Jonathan B. Altschuler

32 IN FOCUS
Déjà View: Restoring and Remastering Open-Reel Videotapes
by David Shulman

36 FESTIVALS
by Kathryn Bowser

40 CLASSIFIEDS

42 NOTICES

44 MEMORANDA
Minutes from the AIVF/FIVF Board of Directors Meeting

OCTOBER 1991
GERMANY LOOKS BACK
Recent Films Confront a Troubled Past

African Women at FESPACO
COVER: Germany’s iconoclastic directors are scrutinizing their history and heroes in films like Eduard Schreiber’s /Was a Happy Man/, one of many new documentaries examined in Karen Rosenberg’s review of Deutschland cinema. Also in this issue, Claire Andrade-Watkins’ review of FESPACO explores the problems and progress of African women directors. Photo courtesy filmmaker.
Trinh T. Minh-ha
Crossing Cinematic Boundaries

I am like a piece of silk

knowing not into whose hands it will fall
FEATURES

20 Why a Fish Pond? An Interview with Trinh T. Minh-ha
   by Laleen Jamayane and Anne Rutherford

4 LETTERS

5 MEDIA CLIPS
   Back into the Act: SAG's Limited Exhibition Agreement
   by Mark Townsend Harris
   Doubts Plague Bay-Area Minority TV Project
   by Laura Fraser
   Pew Comes through for Philly's WHYY
   by David Haas
   National Video Resourcefulness
   by Ellen Levy
   Sequels

11 FIELD REPORTS
   Little Big Fest: The Locarno International Film Festival
   by Lawrence Chua

15 BOOK REVIEWS
   A Diary of a Young Soul Rebel
   reviewed by Thomas Harris
   Capitalism and Communication: Global Culture and the
   Economics of Information
   reviewed by Andrew Blau

26 LEGAL BRIEFS
   Out on the Town: Location Agreements and Public Permits
   by Robert Seigel

29 TALKING HEADS
   Pregnant with Dreams: Julia Barco's Feminist Visions from
   Latin America
   by Catherine Saalfield

31 FESTIVALS
   by Kathryn Bowser

32 CLASSIFIEDS

34 NOTICES

36 OPEN LETTER
   An Exercise in Gauntlet-Throwing by a Tired Old Indy Cat to
   All Self-Proclaimed Indy Kittens under 30 Who Will Listen
   by Jill Godmilow

40 MEMORANDA
   Minutes from the AIVF/FIVF Board of Directors Meeting
Is Debt Doing in the Arts?

Also: TV News and the Gulf War—An Anniversary Assessment
CONTENTS

FEATURES
28 The Gulf War and the Death of TV News
by Danny Schechter
32 The Quiet Crisis: Is Debt Doing in the Arts?
by Nello McDaniel and George Thorn

4 LETTERS

5 MEDIA CLIPS
What's on the Telly? BBC Premieres Fine Cut Documentary Series
by Jane Williams
International Documentary Down But Not Out
by Ellen Levy
American Center Makes Waves on the Seine
by Troy Selvaratnam
Sequels

10 FIELD REPORTS
Slouching toward 1992: The Changing European Television Market
by Jennine Lanouette
Northwestern Exposure: Portland and Seattle Find a Place in the Sun
by Mary Jane Skalski
Can We Talk? Cuban Mediamakers Debate Their Future
by Tami Gold and Kelly Anderson

23 IN FOCUS
What the Manual Didn't Tell You: Film/Tape Image Conversion
by Rick Feist

38 IN AND OUT OF PRODUCTION
by Ellen Levy

40 FESTIVALS
by Kathryn Bowser

46 CLASSIFIEDS

49 NOTICES

52 PROGRAM NOTES
AIVF Advocacy Report
by Martha Gever

COVER: Arts institutions face mounting debt and organizational dysfunction due to the hard economic realities of the Reagan/Bush era. In this issue, Nello McDaniel and George Thorn survey the damage and offer advice. Also, on this first anniversary of the Gulf War, Globalvision executive producer Danny Schechter takes a critical look at the media's coverage of the conflict. Cover and illustrations pp. 32 - 37: © Peter Huttinger, 1991.
The New Sisterhood
African American Women Directors

Also:
Our Bodies/Our Camcorders
Notes from a Feminist Pornographer in Moscow
CONTENTS

12 COVER: Women take center stage in this special issue of The Independent. Yvonne Welbon looks at African American women directors who have been largely ignored by Hollywood but are breaking professional barriers and broadening black cinema's style and content. Elizabeth Larsen looks at video collectives working on reproductive rights campaigns, and performance artist Carolee Schneemann reflects on sex and censorship at the Moscow Film Festival. Also included are reports on AFI's Directing Workshop for Women, Five Feminist Minutes, and director/cinematographer Emiko Amori. Photo: Zeinabu Irene Davis' Cycles, courtesy Women Make Movies.

18 FEATURES
Calling the Shots: Black Women Directors Take the Helm by Yvonne Welbon

23 Notes from the Underground: A Feminist Pornographer in Moscow by Carolee Schneemann

26 Our Bodies/Our Camcorders: Video and Reproductive Rights by Elizabeth Larsen

4 MEDIA CLIPS
Ranting and Rating: Fort Worth Gives Thumbs Down to Local Film Ratings Board by Patricia Thomson

No Free Dub at the National Archives by Pat Aufderheide

USIA Bias Barred by Wendy Leavens

Monkey See, Monkey Do by Laurie Ouellette

Airwave Robbery? by Ellen Levy

And the Winners Are...

Sequels

12 FIELD REPORTS
Women's Work: AFI's Directing Workshop for Women by Barbara Osborn

Short Circuit: Canada's Five Feminist Minutes Meets Distribution Difficulties by Catherine Saalfield

30 TALKING HEADS
A Huge Country Full of Foreigners: Emiko Omori's Hot Summer Winds by Lucille Rhodes

34 FESTIVALS
by Kathryn Bowser

36 CLASSIFIEDS

40 NOTICES

44 MEMORANDA

MARCH 1992
Channels for Change
Public Access' Promise of Democracy
FEATURES

22 The Promise of Public Access
   by Andrew Blau

27 Albertville's Other Olympics
   by Nathalie Magnan

4 LETTERS

6 MEDIA CLIPS
   A Screen of One's Own: Independents Get Spotlight in First Look
   by Troy Selvaratnam

Black Filmmaker Foundation Goes Hollywood
   by Patricia Spears Jones

If Pigs Could Fly and Ads Made You Think
   by Holly Metz

Plug Pulled on OSU Media Department
   by Ellen Levy

ICAIC and the Cuban Movie Crisis
   by Kelly Anderson

Sequels

13 FIELD REPORTS
   A Fistful of Dollars: A Primer for Documentary Grantwriting
   by Peter Miller

Chinese Menu: Vancouver's Cinema of the Pacific Rim
   by Berénice Reynaud

Let's Talk about Sex: New York's Lesbian and Gay Experimental Film Festival
   by Catherine Saalfield

30 IN FOCUS
   Toast of the Town: NewTek's Video Toaster
   by Barbara Osborn

32 IN AND OUT OF PRODUCTION
   by Troy Selvaratnam

36 FESTIVALS
   by Kathryn Bowser

38 CLASSIFIEDS

40 NOTICES

43 PROGRAM NOTES
   AIVF's Membership Survey Results
   by Martha Gever

44 MEMORANDA
   Minutes from the AIVF/FIVF Board of Directors Meeting

COVER: In the seventies public access promised to rejuvenate democracy in America. Twenty years later, Andrew Blau assesses the access record in "The Promise of Public Access." Also in this issue, Nathalie Magnan reports on the other olympics—the international public access olympiad in Albertville, France. Cover illustration: © 1992 Victoria Kann.
What a Long, Strange Trip It's Been
William Greaves' Symbiopsychotaxiplasm: Take One
CONTENTS

24 FEATURES
Sunday in the Park with Bill:
William Greaves' Symbiopsychotaxiplasm: Take One
by Scott MacDonald

4 MEDIA CLIPS
Frohnmayer's Fall: When Bush Comes to Shove at the NEA
by Patricia Thomson
Furnace Burned by National Council
by Ellen Levy
ITVS Contract Dispute Settled
Cable Bill Threatens Public Access
by Laurie Ouellette
Setting FilmFree
by Troy Selvaratnam

14 LEGAL BRIEFS
For the Price of a Song: Music Rights Clearance
by Robert L. Seigel

18 FIELD REPORTS
Short Shrift: In Search of Short Film Venues
by Eileen Wilkinson
Eight Is Enough: United States Super 8 Film and Video Festival
by J. Craig Shearman

30 TALKING HEADS
Order and Obsession: Alan Berliner on the Making of Intimate Stranger
by Gabriella Oldham

33 IN AND OUT OF PRODUCTION
by Troy Selvaratnam

34 FESTIVALS
by Kathryn Bowser

36 CLASSIFIEDS

38 NOTICES

40 MEMORANDA

COVER: The increased visibility of African American cinema has sparked interest in the predecessors of Spike Lee, John Singleton, Julie Dash, and company. One such veteran director is documentarian William Greaves, whose 1968 feature Symbiopsychotaxiplasm: Take One is currently receiving renewed attention. At once a critique of cinema vérité, a Cassavetian improvisation, and an Age of Aquarius time capsule, Symbiopsychotaxiplasm is now assuming its proper place among the self-reflective film experiments of that era. In this issue, Greaves discusses the film and his unorthodox techniques as a director. Photo courtesy filmmaker.
THE CAMPAIGN FOR HI-8
FEATURES
20 Hi-8: Videomakers Take the Plunge
by James McBride

4 MEDIA CLIPS
All About Oscar: Documentarians Confront Academy over Nomination Process
by Ellen Levy
Senators Stall CPB Bill, Charge Liberal Bias
by Rick Prelinger
Automatic Copyrights or Wrongs
by Max Alvarez
Shooting from the HIP
by Wendy Leavens
Orion Classics Execs Form New Distribution Company
Queer Media Database to Get Word Out
by Catherine Saalfield

12 FIELD REPORTS
Pow(d)er Conditions Excellent: The Sundance Film Festival
by Patricia Thomson

16 IN FOCUS
What the Manual Didn't Tell You: Protocol at Postproduction Studios
by Rick Feist

25 BOOKS IN BRIEF
Film and Video Financing
reviewed by John Drimmer
Moving the Image: Independent Asian Pacific American Media Arts
reviewed by L. Somi Roy
Packaging the Presidency: A History and Criticism of Presidential Campaign Advertising
reviewed by Holly Metz
Doris Chase, Artist in Motion: From Painting to Sculpture to Video Art
reviewed by Rob Edelman

30 TALKING HEADS
Rambling Martha Coolidge: From New York Independent to Hollywood Player
by Ellen Levy

35 FESTIVALS
by Kathryn Bowser

37 CLASSIFIEDS

39 NOTICES

40 MEMORANDA
COVER: Finding the right location for a shoot is a task every producer has to face. Film commissions can blaze the trail to little-known locales, help cut costs, and make a shoot run more smoothly, contends Max Alvarez in this issue’s feature story “Scenic Overlook: Working with Film Commissions.” Also, Lorri Shundich offers advice on shooting in national parks. Cover design: Lorri Shundich

FEATURES
18 Scenic Overlook: Working with Film Commissions
by Max J. Alvarez
23 On Location in Canyon Country
by Lorri Shundich

2 LETTERS

5 MEDIA CLIPS
Hell to Pay: Damned in the USA Countersues Wildmon over Exhibition Rights
by Elizabeth Larsen
TVC Traps Negatives
by Ellen Levy
Living Room Festivities
by Janice Drickey
US-Mexico Media in the Money
by Jenny Apostol
Archives Offer Bargain on Home Video Rates
by Patricia Spears Jones
Nestor Almendros: 1930-1992
Pare Lorentz: 1905-1992

Sequels

12 FIELD REPORTS
Of Two Minds: Collaborations Between Filmmakers and Art Historians
by Carole Lazio

25 BOOK REVIEWS
In a Lonely Street: Film noir, Genre, Masculinity
reviewed by Troy Selvaratnam
Close Encounters: Film, Feminism, and Science Fiction
reviewed by Miriam Sagan
Femmes Fatales: Feminism, Film Theory, Psychoanalysis
reviewed by Ellen Levy

28 FESTIVALS
by Kathryn Bowser

30 CLASSIFIEDS

33 NOTICES

36 MEMORANDA
Minutes of the AIVF Annual Membership and Board of Directors Meetings
Who's Behind the Attack on PBS?
CONTENTS

FEATURES

20 Uncivil Wars: The Conservative Assault on Public Broadcasting
   by Josh Daniels

26 From Seditious Libel to Sex: The Forging of First Amendment Law
   by Patricia Thomson

4 MEDIA CLIPS

More PBS Than Thou? WYBE Sues to Join Pennsylvania PTV Network
   by Ellen Levy

No No 90's
   by Wendy Leavens

Minority Investment Fund Formed

NEH Doles Out for Doc Series
   by Troy Selvaratnam

Artists Get Credit in the Twin Cities
   by Elizabeth Larsen

Estate Project Launched for Artists with AIDS
   by Beatrix Gates

Jim Pomeroy: 1945-1992
   by Constance Penley

Sequels

14 FIELD REPORTS

Putting Media on the MAP: The Media Alternatives Project
   by Laura U. Marks

Beyond Simi Valley: ITVS and the Future of Alternative TV
   by DeeDee Halleck

32 LEGAL BRIEFS

It's a Small World Market After All: US-Foreign Cofinancing Ventures
   by Robert L. Seigel

38 TALKING HEADS

Keeping Up with the Havels: Richard Peña on the New York Film Festival and Video Sidebar
   by Patricia Thomson

42 FESTIVALS

   by Kathryn Bowser

50 CLASSIFIEDS

52 NOTICES

56 MEMORANDA

COVER: Public TV survived a pounding by critics from the right this spring, but the fight is far from over. In "Inside the Conservative Assault on Public Broadcasting," Josh Daniels gives an overview of the key groups leading the attack and examines their tactics, influence, and funders. Also in this issue, Patricia Thomson looks at how the Supreme Court's interpretation and application of the First Amendment has evolved this century, as discussed in four recent books. Cover illustration: © Peter Kuper, 1992.
The Other Queer Cinema:
What Women Want

ALSO:

PBS’s Jennifer Lawson Talks Shop
CONTENTS

FEATURES
22 An Interview with PBS's Jennifer Lawson by Patricia Aufderheide
26 Some Like It Hot: The New Sapphic Cinema by Judith Halberstam

4 MEDIA CLIPS
Mum's the Word: Artsave Releases Report on Art Censorship by Charles Lyons
Available Visionaries by Jacquie Jones
NVR To Go It Alone by Cara Mertes
ITVS Closes Generation Gap by Wendy Leavens
Malcolm Art: 1931-1992 by Gordon Hitchens
Sequels

10 FIELD REPORTS
Sitting on the Dock of the Bay: Screenwriting at Maine's International Film and TV Workshops by Bridgett M. Davis

14 IN FOCUS
Chips Ahoy! The Next Wave of Hi-8 Cameras and their Recording Systems by David Leitner
Let's Get Digital: The Emerging Communications Technologies and their Consequences by Sanford Bingham

30 TALKING HEADS
Spanky and Our Gang: Jean-Pierre Gorin's My Crasy Life by Barbara Osborn

33 BOOK REVIEWS
Documentary Dilemmas: Frederick Wiseman's Titicut Follies reviewed by Deirdre Boyle
Prime Time Activism: Media Strategies for Grassroots Organizing, and Roar! The Paper Tiger Television Guide to Media Activism reviewed by Laurie Ouellette
Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide, second edition reviewed by W. Wilder Knight II

36 FESTIVALS by Katheryn Bowser

38 CLASSIFIEDS

49 NOTICES

44 MEMORANDA
Minutes from the AIVF/FIVF Board of Directors Meeting

NOVEMBER 1992
Foreign Sales A SPECIAL REPORT

A PUBLICATION OF THE FOUNDATION FOR INDEPENDENT VIDEO AND FILM
CONTENTS

12 FEATURES
Foreign Sales: Doing It Yourself
by Karen Thorsen

2 LETTERS

4 MEDIA CLIPS
Risky Business: PBS Links Production Funding to Video Rights
by Barbara Osborn
Publisher Pitch National Access Network
by Laurie Ouellette
Manhattan Cable Access Newly Reconfigured
by Thandekile Shange
Germany's FAB New Station
by Deborah Lefkowitz
ITVS Announces Open Call Winners

12 FIELD REPORTS
The French Connection: Marseille's Sunny Side of the Doc Market
by Nathalie Magnan
EuroPanache: The New Arte Channel
Get Smart: How Foreign Sales Agents Can Work for You
by James McBride

25 TALKING HEADS
Naked Truths: Hara Kazuo's Iconoclastic Obsessions
by Laura Marks

28 COMMENTARY
The Bias Debate: Radicals Rule PBS Documentaries
by David Horowitz
The Bias Debate: Public Television's Conservative Slant
by Jeff Cohen

32 FESTIVALS
by Kathryn Bowser

34 CLASSIFIEDS

36 NOTICES

40 MEMORANDA

COVER: Foreign sales are becoming increasingly important to video- and filmmakers in covering bottom line costs. This month The Independent looks at ways to reach the overseas market. In the feature story, Karen Thorsen reviews the do-it-yourself method of distribution. In accompanying columns, James McBride advises readers on how to find a top-notch foreign sales agent, while Nathalie Magnan guides readers through the thriving Sunny Side of the Doc market in Marseilles and introduces Arte, the new French channel devoted entirely to cultural programming. Cover illustration by Chris Spollen.
INSIDE THE
CLINTON CAMPAIGN WAR ROOM
New Feminism, Old Porn & Avant-Garde Film
26 FEATURES
Here's Gazing at You: A New Spin on Old Porn Exposes Gender and Generation Gaps
by Laura U. Marks

2 LETTERS

5 MEDIA CLIPS
On the Outs with Oscar: Academy Postpones Decision to Eliminate Shorts
by Ingalisa Schrobsdorff

ITVS' Trial by Fire
by Michele Shapiro

Michigan Law Students Shutter Exhibition on Prostitution
by Ami Walsh

Labor Videos Cost West Virginia Librarian Her Job
by Charles Lyons

Nonprofits Grapple with NEA Compliancy Audits
by Susan Wyatt

Two Database Services Have Mediamakers Wired
by Jeff Stimpson

Stephen Harvey: 1949-1993
Sequels

20 FIELD REPORTS
Austrian Odyssey: Film Meets Politics at Three European Festivals
by Karen Rosenberg

Vienna's First Environmental Festival

Growing Pains: The 14th Independent Feature Film Market
by James McBride

32 THE BUSINESS PAGES
It's A Small World Market After All II: International Documentary Coproductions
by Robert L. Seigel

34 IN FOCUS
Sound Advice: The Power of Digital Audio Workstations
by Bill Bloom

38 TALKING HEADS
Suffragette City: Christina Springer and Casi Pacillio Create Their Own Destiny
by Yvonne Welbon

40 IN & OUT OF PRODUCTION
by Ellen Levy

41 FESTIVALS
by Kathryn Bowser

43 CLASSIFIEDS

48 NOTICES

52 MEMORANDA
Eye on Kurdistan
A People Reclaim Their Heritage

ALSO:
New Information Technologies Decoded
COVER: The Kurds in Northern Iraq have hijacked the Iraqi broadcasting system and set up independent TV networks. Combining modern technology and meager resources, Kurdish TV symbolizes social change and links audiences to their past. Here, a Kurdish cameraman videotapes the exhumation of a grave site in Sulaimaniya. In this issue, a vivid photo essay by Laura Davidson and photographer Susan Meiselas captures the exploits of guerrilla TV production. Also in this issue, Jeffrey Chester and Kathryn Montgomery explore the role of independents in the future of cutting-edge technologies. Photo: courtesy Susan Meiselas/Magnum Photos, ©1992.

24 FEATURES
Rising from the Ruins: Local TV Helps Define a New Kurdish Identity
by Laura Davidson, with photographs by Susan Meiselas
Technology in Transition: From Video Dialtone to DBS—Where Do Independents Fit In?
by Jeffrey Chester and Kathryn Montgomery
It's the Infrastructure...Stupid!

5 MEDIA CLIPS
Washington Roundup: Congress, the Arts, and the Endowments
by Catherine Saalfield
Congress, the FCC, and Public Television
by John Gallagher
Coalition Blasts Self-Censorship at PBS
by Barbara Osborn
What’s in NAME’s Name?
by Wendy Greene
Discovery Channel Spotlights Independents
by Ingalisa Schrobsdorff
John Dorr: 1944-1993
by Barbara Osborne

14 TALKING HEADS
Peter Friedman, documentarian: Silverlake Life: The View from Here
by Lorri Shundich
Srinivas Krishna, writer/director: Masala
by Noah Cowan
Nora Jacobson, documentarian: Delivered Vacant
by Daryl Chin
Alberto Barbera, festival director, Festival Internazionale Cinema Giovani
by Howard Feinstein

20 MONEY MATTERS
In Dire Straits: Downsize by Half, the New York State Council on the Arts Restructures
by Lucinda Furlong

35 FIELD REPORTS
London Kills Me: The London Film Festival
by Ellin Stein
From Soup to Nuts (and Bolts): The International Documentary Congress
by Karen Kramer

41 FESTIVALS
by Kathryn Bowser

42 CLASSIFIEDS

46 NOTICES

52 MEMORANDA
Minutes from the AIVF/FTVF Board of Director’s Meeting
Young Guns
Are Crime-Minded Filmmakers Shooting Blanks?
According to film critic David Ehrenstein, a new generation of filmmakers has made violence the focus of their films. But while critics have repeatedly made reference to Martin Scorsese when reviewing the work of Quentin Tarantino, Abel Ferrara, and Gomez, the link is more apparent than real, contends Ehrenstein.

Also in this issue, The Independent's editors travel to Utah and Benin in search of 1993's most promising films. Photo Catherine McGann, courtesy RKO Pictures.
Spotlight on CHICAGO
CONTENTS

4 MEDIA CLIPS
Too Little, Too Late? Miles and Rosenblum Defend Liberator's Accuracy
by Laurie Ouellette
New Culture Network Preps for 1994 Start-up
by Wendy Greene
Euro Coproduction Market Means Business
by Elizabeth Rich
Latin American Database Educates Educators
by Mary Jane Skalski
Colorado Conference Includes Gay Films
by Michele Shapiro
Interactive Video Games Tap Producers
by Suzanne Rose
In the News
Richard Schmiechen: 1947-1993

16 CHICAGO SPOTLIGHT
Gusts & Glory: Mediamakers Find a Safe Haven in the Windy City
by Susan Tellingator
Taking Politics Seriously: A Chicago Documentary Tradition
by Bill Stamets
The Big Picture: Independent Feature Film Production in the Windy City
by Alyce Barry
Chicago Takes the Lead in Alternative Music Videos
by Peter Margasak
Schools of Thought: The ABCs of Local Film/Video Schools
by Yvonne Welbon
Electronic Art Pioneers
by Christine Tamblyn
Chicago Resources

30 TALKING HEADS
Tom Weinberg, producer: From TVTV to The 90's
by Barbara Scharres
Jerry Blumenthal & Gordon Quinn, documentarians: Kartemquin Films
by H.D. Motyl
Denise Zaccardi, empowering youth: Community Television Network
by Mary O'Connell
Bruce Ornstein, organizing-driven video: Chicago Video Project
by Mary O'Connell
Dalida Maria Benfield, mediamaker: School of the Art Institute
by Yvonne Welbon
Michael Rabiger, documentarian: Columbia College
by Alyce Barry
Mindy Faber, video artist: Delirium
by Cynthia Chris

38 IN AND OUT OF PRODUCTION
by Katherine Smith

39 FESTIVALS
by Kathryn Bowser

42 CLASSIFIEDS

43 NOTICES

52 MEMORANDA
A Bridge to Africa
FESPACO '93
CONTENTS

8 FEATURES
Ouagadougou on $4 a Day: FESPACO and the Diaspora
by Cheryl Fabio-Bradford
African Films Face Roadblocks on Home Ground
by David Turecamo

2 LETTERS

4 MEDIA CLIPS
First Amendment Advocates vs. the FCC: Lawsuit Challenges New Restrictions on Cable Access
by Robert Kolker
Bravo for Fine Line Theatre
by Dorothy Rampalske
AFVA Cancels Festival, Rethinks Structure
by Nicole Gonzales and Michele Shapiro
Queer Picks for Top 10 Films

8 TALKING HEADS
Maria Beatty and Annie Sprinkle, codirectors: The Sluts & Goddesses Video Workshop
by Catherine Saalfield
Lindsay Law, president, American Playhouse
by Howard Feinstein
Marco Müller, festival director, The Locarno International Film Festival
by Michele Shapiro

13 FIELD REPORTS
Northeastern Exposure: Film Archive Exhibits New England’s History
by Rob Edelman

16 LEGAL BRIEFS
Lessons in Self Defense: Distribution Contracts and Arbitration Clauses
by Mark Litwak

24 IN FOCUS
Independents Are Ready for Quicktime, But Is Quicktime Ready to Roll?
by Luke Matthew Hones
Radio Active: Why Independents Should Consider Radio Production
by Benjamin Shapiro

32 FESTIVALS
by Kathryn Bowser

34 CLASSIFIEDS
37 NOTICES
40 MEMORANDA

COVER: Cameroonian director Jean Marie Teno’s documentary Afrique Je Te Plumerais (I Will fleece You, Africa), a look at how books and the written word were once used as a tool of colonial domination and now help advance a people’s freedom, was one of 200 films screened at FESPACO, the Pan African film festival. In this issue, Cheryl Fabio-Bradford, who attended the festival as an official representative of the African diaspora, creates a portrait of the city, the films, and the effort to establish regional representation for diaspora artists. Cover photo courtesy Film Society of Lincoln Center.
MEDIA IN THE SCHOOLS
CONTENTS

7 MEDIA CLIPS
Mickey, Minnie, and Miramax
by Jordan Elgrably
Rights & Wrongs Pleases Some, Riles Others
by Robert Kolker
NJ Media Arts Institute to Open in Spring
by Steven Hart
A&E Makes History with H-TV
by Michele Shapiro
Michael Moore Struts His Stuff on NBC
by Mary Jane Skalski
Juan Downey, 1940-1993
Sequels

16 FIELD REPORT
Futurespeak: News from NAMAC '93
by Patricia Thomson

20 MEDIA EDUCATION: A SPECIAL REPORT
An Overview: Inquiring Minds Want to Know: What Is Media Literacy?
by Deborah Leveranz and Kathleen Tyner
Curriculum: See Dick and Jane Deconstruct: The ABCs of Teaching Media Literacy
by Renee Hobbs
Lesson Plan
Portfolio Assessment: The Tape's Great, But What Did They Learn?
by Steven Goodman and Bill Tally
The Cutting Edge: The National Media Literacy Project: New Mexico Breaks Ground with Statewide Pilot Program
by Kandice McDonald
Resources

40 CASE STUDIES
Media Center-based Training: Appalshop; Whitesburg, Kentucky
by Robin White
Forming a Media Arts Department: Episcopal High School; Houston, Texas
by Patricia Thomson
Teaching Teachers: Appalachian State University; Boone, North Carolina
by Barbara Osborn
Video as a Second Language: Multilingual Program; Portland, Maine
by Robin White
Critiquing Channel One: Billerica Middle Schools; Billerica, Massachusetts
by Barbara Osborn

46 IN AND OUT OF PRODUCTION
by Jason Lowi

48 FESTIVALS
by Kathryn Bowser

51 CLASSIFIEDS

54 NOTICES

60 MEMORANDA
Minutes from the AIVF/FIVF Board of Directors Meeting
The Money Game
Foundation Insiders Explain the Rules

Congratulations, your project gets funded. Collect $20,000.

Why Invite Mediamakers to Film Theory Class?

Negotiating Distribution Deals

The New 3-Chip Camcorders
CONTENTS

24 FEATURES

Film Theory 101: Visiting Filmmakers—Why Bother?
by Scott MacDonald

“We Don’t, We Might...Okay, We’ll Fund Media”: Funding from the Foundations’ Perspective
by Karen Hirsch

5 LETTERS

7 MEDIA CLIPS

Out of Focus: WNET Gives Independent Focus the Heave-Ho
by Barbara Osborn

Where’s the Cash? Pacific Arts Doles Out I.O.U.s
by Sue Murray

Shooting Gallery On Target with Diversification
by Michele Shapiro

New Euro Film Schools Woo Americans
by Karen Rosenberg

Lesbians Want Their DYKE TV
by Catherine Saalfield

John M. Culkin: 1927-1993
Sequels

16 TALKING HEADS

David Johnson, director/writer: The D.R.O.P. Squad
by Johnny McNair

Monica Treut, documentarian: Female Misbehavior
by Catherine Saalfield

Arthur Dong, documentarian: Coming Out Under Fire
by Michael Fox

Lorie Loeb, animator: Rewind: It Could Have Been Me
by Lynne Bachleda

James Yee, executive director: Independent Television Service
by Robert Anbian

32 FIELD REPORTS

Riviera Rehash: Americans Seek a Presence at Cannes
by Barbara Scharres

Buffalo Gals: Women’s Videomaking Flourishes in Upstate New York
by Elizabeth Licata

40 LEGAL BRIEFS

Let’s Make a Deal: The Acquisition/Distribution Agreement
by Mark Litwak

42 IN FOCUS

Chip Shots: The New 3-ChipCamcorders
by Barton Weiss

44 FESTIVALS

by Kathryn Bowser

47 CLASSIFIEDS

50 NOTICES

56 MEMORANDA
Japan's Media Mavericks
Buck the Tide

Southern Production Heats Up

New Software for Screenwriters
CONTENTS

12 FEATURES
Made in Japan: Upholding the Japanese Independent Tradition
by Scott Sinkler
Southern Exposure: Mediamakers from Tallahasee to Atlanta Prefer Down-home storytelling to Hollywood Glitz
by Steve Dollar

5 MEDIA CLIPS
The Big Chill: Film in the Cities’ Shutdown Bleakens Outlook for Media Arts Centers
by Scott Briggs
Seattle and NYC Media Centers Look to the Future
by Robert Kolker
Planet Central, X-TV Prep for Cable Debuts
by Wendy Greene
BET Gambles on Pay-Per-View
by Karen Glover

12 TALKING HEADS
Ellen Spiro, videomaker: Greetings from Out Here
by Bill Stamets
Ross McElwee, documentarian: Six O’clock News
by Michele Shapiro
Cineville, producers
by Julia Hammer
Wieland Speck, festival director: Panorama section, Berlin International Film Festival
by Michele Shapiro
Electronic Frontier Foundation: Public Policy Advocates
by Niki Mitchell

30 FIELD REPORTS
Looking Forward, Turning Back: Montage ’93: Festival of the Image
by Brian Goldfarb and Laura U. Marks

34 IN FOCUS
No More Draft Dodging: New Software Programs Help Screenwriters Master the Craft
by Brian Edgar

37 LEGAL BRIEFS
The Write Stuff: Legal Protection for Screenwriters
by Robert L. Seigel

42 IN AND OUT OF PRODUCTION
by Jason Lowi and Sue Murray

44 FESTIVALS
by Kathryn Bowser

46 CLASSIFIEDS

49 NOTICES

52 MEMORANDA

COVER: While most American cineastes are familiar with the masters of Japanese film—Ozu, Kurosawa, Mizoguchi, etc.—few are aware of Japan’s independent film- and videomakers, such as Tsuchimoto Nortaki, director of the documentary Minamata: The Victims and Their World (pictured). In “Made in Japan,” Scott Sinkler looks at their work, their aesthetics, and their support structures. Also in this issue: The South is more than a back lot for Hollywood; it’s home to numerous independents, who are churning out an abundance of features, documentaries, music videos, and experimental work from southern Florida to North Carolina. Steve Dollar checks it out and discovers some connecting links. Cover photo courtesy Scott Sinkler.
A Foreign Affair
Beth B. and Sara Driver Discuss Their Love/Hate Relationships with German Coproduction

Q&A with Monty Ross
Spike Lee’s Producer Takes the Director’s Chair
CONTENTS

10 COVER: Suzy Amis and Fred Ward star in Beth B.'s recently completed dramatic feature, Two Small Bodies. In this issue, critic Bérénice Reynaud explores the implications of foreign financing through the examples of Beth B. and Sara Driver, who looked to German and other foreign sources to fund their work. Also in this issue, Monty Ross talks about his work with Spike Lee, his move to directing, and the state of black filmmaking. Photo courtesy Beth B.

24 FEATURES

Monty Ross Takes Control: Spike Lee's Producer Turns to Directing
by Lorna Johnson

German Coproduction: A Mixed Blessing for Sara Driver and Beth B.
by Bérénice Reynaud

4 MEDIA CLIPS

Growing Pains: Third World Newsreel Endures a Bumpy Transition
by Laura Marks

Mediamakers Applaud Alexander Appointment
by Sue Murray

Sequels

10 FIELD REPORTS

High Anxiety at the Angelika: The Independent Feature Film Market
by Sue Murray and Michele Shapiro

Rocky Mountain Mellow: Students Convene at the Telluride Film Festival
by Nancy J. Cohen

by Nathalie Magnan

32 IN FOCUS

On the Right Track: Getting the Most From a Sound Studio
by Jacob Burckhardt

35 BOOKS IN BRIEF
by Jason Lowi

37 FESTIVALS
by Kathryn Bowser

38 CLASSIFIEDS

41 NOTICES

48 MEMORANDA

Minutes from the AIVF/FIVF Board of Directors' Meeting
NEW FRONTIERS IN INTERACTIVE MEDIA

VIDEO ON DEMAND
NONLINEAR NARRATIVE
Virtual Reality
AIDS Education on CD-ROM
The Internet

A publication of the Foundation for Independent Video and Film
INTERACTIVE MEDIA

14 Write on the Money by Barbara Bliss Osborn
Writing is linear...isn't it? Not if you're creating CD-ROMs or virtual reality environments. Several mediakakers who have braved the new terrain discuss making the switch.

20 Techno Training Grounds by Barbara Bliss Osborn
A look at the American Film Institute and the Banff Centre for the Arts.

22 Voyager Vision by Michele Shapiro
The Independent talks with Bob Stein of the Voyager Company.

26 Intimate Interactivity: Creating Safer-Sex Software by Brian Goldfarb
AIDS education is making its own onto numerous interactive platforms.

THE NET

29 The Art of the Internet by Luke Matthew Hones
Everyone's talking about "the net." Find out why and what's on it for mediakakers.

32 The MBONE's Connected to the Backbone by Patricia Thomson
The Internet's not just about text anymore. With MBONE and CU-SeeMe software, video transmissions are possible.

THE SUPERHIGHWAY

34 280-Million Channels and Nothing On by Clay Gordon
Video on demand is supposed to change the future of television. Clay Gordon sizes up the current test systems — and looks at where independent productions fit in.

MEDIA NEWS

5 L.A.C.E. and FILMFORUM
Go Hollywood

Coalition for Independent Media

Information Age by Marika Mandel

Postcards' Shoot: Something to Write

Home About by Kimberly Jean Smith

Sarajevo Film Fest More than a Symbolic Gesture by Bill Stamets

SEQUELS

40 FESTIVALS...by Kathryn Bowser

44 CLASSIFIEDS

49 NOTICES

64 MEMORANDA
BAY WATCH

The San Francisco Bay Area’s
Outrageously Inspired Mediamakers

SF FESTIVALS

THE KQED CONNECTION
50 Years of Experimental Media

REGIONAL SPOTLIGHT

MARCH 1994

FILM & VIDEO MONTHLY

THE INDEPENDENT

A publication of the Foundation for Independent Video and Film
A REGIONAL SPOTLIGHT ON

12 For the Heart of It by Robert Anbian
The Bay Area's media community champions diversity, social justice, and, at times, the right to be outrageously combative. A relic of sixties idealism, perhaps. But somehow the supportive environment is thriving in the nineties.

16 Playing San Francisco by Robert Anbian
An exhibition primer for the Bay Area.

18 The KQED Conundrum by Michael Fox
Friend or foe? KQED has been both during its long and rocky relationship with the area's independents. A new station president and the Living Room Festival series may be harbingers for better times ahead.

20 50 Years of Experimental Media by Albert Kilchesty
From The Potted Psalm to X-Factor, experimental film and video have been identified with the Bay Area, and with good reason.

24 Multiple Identities by Christine Tamblyn
Multiculturalism is personified in San Francisco, with its diverse Latino, Asian, and Black communities, and its historic embrace of gays and lesbians. Not surprisingly, much Bay Area independent media addresses the politics of identity.

27 The Queen of Festivals by Susan Gerhard
It's the oldest and largest of queer film festivals. But age has not mellowed Frameline's International Lesbian and Gay Film Festival, which remains committed to experimental and challenging work.

30 Bay Area Festivals by Lauri Tanner

32 TALKING HEADS
Craig Baldwin, No-Budget Visionary by Chuck Stephens
John Knoop, Cinematographer & Documentarian by Lissa Gibbs
Lynne Sachs, Experimental Filmmaker by Susan Gerhard
Coleen Smith, Media Griot by Linda Gibson
Valerie Soe, Video Artist by Heather Mackey

42 IN AND OUT OF PRODUCTION: FROM SAN FRANCISCO
by Mitch Albert and Michele Shapiro

4 LETTERS

6 MEDIA NEWS
Remains of the Day: San Fran Producers Settle Dispute with Nova over Czar Footage by Sue Murray
No Short Cuts for L.A.'s Fellini Theater by Julia Robinson Shimizu
Jackie Shearer: 1946-1993 by Zeinabu Irene Davis

47 FESTIVALS by Kathryn Bowser

49 CLASSIFIEDS 53 NOTICES 60 MEMORANDA
INSIDE: Spain’s Valladolid International Film Festival

ASIAN AMERICAN Media:
Moving from the Margins to the Mainstream

Also:
A Road Map to the Info Superhighway
NII, NREN & Internet

A publication of the Foundation for Independent Video and Film
In This Issue

23 Features
Breaking Through: Asian American Media Hits Its Stride by Berenice Reynaud
NII, NREN, and the Internet: Where the Feds Fit in by Gary O. Larson
Hot Rods or Road Kill on the Information Superhighway? 9 Views from the Field

5 Media News
The Phoenix Rises:
Filming in New York City on the Upswing by Robert V. Wolf
Life after GATT by Renfreu Neff
Videomakers Find Homes for Programs on Leased Access Nets by B. J. Sigesmund
Pacific Film Scam? by Henry Rosenthal
Fed Ex Blocks Films From Entering Japan by Barbara Scharres

12 Talking Heads
Francois Girard, writer/director:
Thirty-Two Short Films about Glenn Gould by Patricia Thomson
Henry S. Rosenthal, No-budget producer:
Beryl Korot, video artist: The Cave by Patricia Thomson
Hector Galan, TV documentarian: ¡Chicano! by Ray Santisteban
Christopher Leo Daniels & K. Brent Hill, director & producer: Victor by Yvonne Welbon
Roberto Arevalo, media educator: The Mirror Project by Jason Gregoricos

40 In Focus
Life in the Nonlinear Lane: AFI's Digital Independence Workshop by K.D. Davis, Barton Weiss, and Barbara Hammer

44 Field Reports
Sleepless in España: The Valladolid International Film Festival by Michele Shapiro

47 Legal Briefs
The Money Lenders: Loans vs. Limited Partnerships by Stephen M. Goldstein

50 In and Out of Production by Mitch Albert

52 Festivals by Kathryn Bowser

54 Classifieds

58 Notices

64 Memoranda by Pamela Calvert

Cover: Paul Kwan returns to the Cholon temple in Vietnam to pay homage to his deceased father in Anatomy of a Springroll, an ITVS-funded project that will receive its broadcast premiere on PBS on April 25. In this issue, critic Berenice Reynaud looks at this and other works by Asian Americans, from The Joy Luck Club to Totally F***ed Up, that have made their way into the mainstream in recent years.

Photo: Arnold Iger, courtesy filmmakers

This Page: David Henry Hwang's Broadway hit M. Butterfly made its way onto the silver screen in 1993, with John Lone playing the diva/spy.

Courtesy Warner Bros.
CAMCORDERs R US
We’re a nation of camcorder owners. So when will the video revolution be televised?

PUBLIC TV at the Crossroads
28 Features
Public Television at the Crossroads
What is the mission of public television in the 1990s and beyond? Excerpts from the controversial Quality Time: The Report of the Twentieth Century Fund Task Force on Public Television are followed by comments from task force member Eli Evans and independent producer Ralph Arlyck.

Camcorders R Us by Laurie Ouellette
We're now a nation of camcorder owners. But has the camcorder democratized the media?

6 Media News
Violent Nights by Michele Shapiro
MoMA Commemorates Stonewall by Kimberly Jean Smith
New N. Carolina Film School Opens by Jeremy Byman
Puttin' on the Glitz: NYC's Fifth Night Series by Robert Kolker
Neo-Nazi Doc Raises Ire in Germany by Julia Hammer
Latin American Fest Debates TV's Future by Jesikah Maria Ross

14 Talking Heads
Lodge Kerrigan, director: Clean, Shaven by Alissa Quart
Ning Dai, video documentarian: Discussions Caused by a Film's Filming Being Stopped by Michele Shapiro
Hamilton Fish, festival director, The Human Rights Watch Film Festival by B. J. Sigesmund

18 Field Reports
Perfect Pitch: The International Film Financing Conference by Michael Fox
Long Shots Score Big at the Sundance Film Festival by Patricia Thomson
Not Just Another McFest: The Rotterdam International Film Festival by Michele Shapiro

40 Festivals by Kathryn Bowser
42 Classifieds
44 Notices
56 Memoranda by Pamela Calvert
AIVF CELEBRATES TWENTY YEARS OF INDEPENDENT MEDIA
When the Association of Independent Video and Filmmakers (AIVF) was created 20 years ago, independent media had its roots in the political movements of the late sixties and early seventies. Since then, the success of independent features, including Jim Jarmusch's *Stranger Than Paradise* and Spike Lee's *Do the Right Thing*, have paved the way for a new generation of directors. In an industry that often bucks trends, independents have created some of their own over the last few decades. While the seventies witnessed a boom in film- and videomaking by feminists, the eighties was the decade of video. The nineties aren't even half over, and already gay and lesbian makers have left an indelible mark on the decade.

Cover photo: Ed Meredith/Chicago

June 1994 THE INDEPENDENT 3
The Films of
JAMES HERBERT
Poised between the Carnal and the Abstract

A publication of the Foundation for Independent Video and Film
In This Issue

26 — FEATURES

James Herbert's Naked Truths by Steve Dollar

Cable Access Meets 21st Century Communications
by Barbara Bliss Osborn

5 — LETTERS

7 — MEDIA NEWS

Remembering Marlon Riggs (1957-1994)
by Karen Everett & Karl Bruce Knapper

American Playhouse Forms Playhouse Pictures by Jennine Lanouette

Minneapolis Launches New Access Center by Scott Briggs

14 — TALKING HEADS

Eve Luckring, multimedia artist: she can’t take a joke and
Club Prophylactive by Julia Meltzer

Connie Field & Marilyn Mulford, producers/directors:
Freedom on My Mind by Michael Fox

Minne Hong, exhibition director: Asian CineVision by Vivian Huang

Jack Lechner, assistant commissioning editor for drama: Channel Four
by Michael Fox

20 — THE BUSINESS PAGES

Mentors & Godfathers: The Offer Directors Can’t Refuse
by Robert L. Seigel

35 — FIELD REPORTS

Sick and Tired of Being Sick and Tired: Deep Dish TV on Health Care
by Laurie Ouellette

Independents in L.A.: Scratching the Belly of the Beast
by Jesse Lerner

A Meeting of Minds:
Black Cinema, A Celebration of Pan-African Film by Jamika Ajalon

43 — FESTIVALS by Kathryn Bowser

44 — CLASSIFIEDS

49 — NOTICES

56 — MEMORANDA by Pamela Calvert
26 Hollywood Narrative, Difference, and Introductory Filmmaking
When students enroll in film school with visions of Hollywood dancing in their heads, how does a teacher of introductory film production effectively communicate the value of independent production and diverse voices?

By Patricia R. Zimmermann

Nine Film Schools Not to Be Overlooked
Everyone's heard of the film programs at NYU, USC, and UCLA. But many more excellent programs are out there, as Patricia R. Zimmermann reveals.

2 Letters
7 Media News

First-Time Producer Takes On Hollywood Big Guns By Robert Kolker
Bravo Launches Independent Film Channel By Jennine Lanouette
NY Nonprofit Seeks New Venues for Shorts By Wendy Greene
Visual Communications May Relinquish Role as Fest Organizer By Bérénice Reynaud

Art Meets Commerce at First Interactive Media Festival By Barbara Bliss Osborn
Media Arts Center Replaces Film in the Cities By Scott Briggs
Cologne's Feminale Feels Heat of European Recession By Karen Rosenberg

16 Talking Heads
Whit Stillman, feature filmmaker: Barcelona By Michele Shapiro
Wendy Kirkup and Pat Naldi, electronic media infiltrators: S.I.S. By Laura U. Marks

Tom Noonan, director/actor: What Happened Was By Larry Loewinger
Olivier Jahan, associate director: Directors Fortnight at Cannes By Howard Feinstein

22 Field Reports
Tools for Schools: The National Educational Media Market By Michael Fox

36 Legal Briefs
Getting the Goods for Multimedia, Part 1: Licensing Text By Mark Litwak

42 In and Out of Production By Mitch Albert
44 Festivals By Kathryn Bowser 47 Classifieds
50 Notices 60 Memoranda By Pamela Calvert

August/September 1994 THE INDEPENDENT 3
Features

26 The Axe Man Cometh: Raphael Ortiz’s Avant-Garde Alchemy Moves into the Digital Age  
By Scott MacDonald

32 The Dream Team: Kartemquin Grapples with Success after Hoop Dreams Scores at Sundance  
By Pat Aufderheide

Letters

5 Media News
- The Battle of the NEA Budget  
By Michele Shapiro
- P.O.V. Branches Out  
By Sue Murray
- On-Line with the Vine  
By Julia Robinson Shimizu
- Rutgers Opens Media Ed Lab  
By Kimberly Winston

Sequels

Talking Heads

11 Charles Burnett, director: Glass Shield  
By O. Funmilayo Makarah

Tom Davenport, producer/director: Making Grimm Movies  
By Barbara Bliss Osborn

Mable Haddock, executive director: National Black Programming Consortium  
By Jacquie Jones

In Focus

16 Taking Care of Business: Scheduling and Budgeting Software  
By Brian Edgar

Life in the Fast Lane: Silicon Graphics Speeds Ahead with Online Editing Workstations  
By Luke Hones

Legal Briefs

35 Getting the Goods for Multimedia, Part 2: Licensing Images & Software  
By Mark Litwak

Festivals

40 By Kathryn Bowser

Notices

46

Classifieds

52 By Pamela Carden

October 1994 THE INDEPENDENT 3
Native American Visions
FEATURES

20 Through Native Eyes
Essays by three Native American producers on indigenous aesthetics, the special relation of Native medimakers to their tribal communities, and the media education of Native youth.
BY VICTOR MASAYESVA, BEVERLY R. SINGER, AND DIANE REYNA

28 ITVS Gets Serious About Series
BY MICHELE SHAPIRO

LETTERS

2 Media News

7 Raters of the Lost Art: Clerks and Jason’s Lyric Slapped with NC-17
BY JORDAN ELGRABLY

Programming with an Edge
BY JENNINE LANOUETTE

Time Warner Establishes Media Lab at NYU
BY KATE BOBBY

FIELD REPORTS

12 Basque in the Limelight: The San Sebastian International Film Festival
BY PATRICIA THOMSON

IN FOCUS

16 Sound Ideas: How Music Gets Written for Film
BY RICHARD EINHORN

33 BOOKS IN BRIEF
BY VANESSA IRA

34 IN & OUT OF PRODUCTION
BY MITCH ALBERT

SPECIAL EVENT: AIVF’S 20TH ANNIVERSARY CELEBRATION

37 Festivals
BY KATHRYN BOWSER

40 Classifieds

43 Notices
56 Memoranda
BY PAMELA CALVERT

Cover: From Arlene Bowman’s Navajo Talking Picture, one of six Native productions discussed by Beverly Singer in this month’s feature section. Singer, Victor Masayesva, Jr., and Diane Reyna comment from a Native American perspective on indigenous aesthetics, community, and youth media training.

Cover photo courtesy Arlene Bowman; top two photos on this page courtesy ITVS; additional photos on this page, beginning clockwise from lower left corner: Photo: Trish Torkelson; © Latex Chipmunk Prod., courtesy Picture Start, Inc.; photo: Patricia Thomson.
Semper Fi
Documenting the $18 Million Campaign That Couldn’t
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The table of contents page does not appear in the archived copy.
SOLO FLYERS:
Or Zen and the Art of Solo Shoots
A one-person crew is the ultimate act of independence for some mediamakers. Find out how and why they do it.
By Mitch Albert

The Hi8 Mystique
By Tim Wright

In the Program Director’s Chair
Producers trying to sell their work to individual public TV stations will most likely wind up dealing with the program director. Four program directors shed some light on what their jobs involve and how they interact with independents.
By Michael Fox

Letters

Tough Cookies: The View From Capitol Hill
By Christopher Borrelli

I Want My MNTV
By Scott Briggs

At Last: An Alternative to Limited Partnerships on the Coasts
By Robert L. Seigel

Talking Heads

Deborah Hoffmann, documentarian: Complaints of a Dutiful Daughter
By Erin Blackwell

Kayo Hatta, writer/director: Picture Bride
By Fatimah Tobing Rony

Marilyn Freeman, talk show producer: American Values
By Ray Kelleher

COVER: From Jupiter’s Wife, Michel Negroponte’s portrait of a homeless woman living in Central Park. In this issue, Mitch Albert talks to Negroponte and other mediamakers about solo shoots and why some choose to act as their own one-person crew. Photo courtesy filmmaker.
Mina Shum, director of *Double Happiness*

**FILM FEMMES**

Changing the Ground Rules of Feminist Cinema

A publication of the Foundation for Independent Video and Film
Reel Women: Feminism and Narrative Pleasure in New Women's Cinema

By Laurie Ouellette

In the seventies, feminist film theorists espoused a deep mistrust of Hollywood movies’ traditional narrative structure, realist aesthetics, and happy endings. Today, many women directors are freely making use of these conventions. Are they caving in to market pressures, or finding a different path, one unforeseen two decades ago?
Heroic Measures
Braving the NEH Application Process
Good Advice from GOOD MACHINE:
GOTTA PAY YOUR DUES (GETTIN’ OVER THE PA BLUES)
31 “We Don't Fund Films, We Fund Projects in the Humanities”:
Independents and the NEH

The National Endowment for the Humanities is the third largest funder of public broadcast program¬ming, after CPB and PBS, and it far outranks its sister agency, the NEA, in direct support of media production. Yet among mediamakers, less is said and known about this federal agency. BARBARA ABRASH looks at the NEH in detail, talking to program staff and applicants about the agency’s mission, its grueling application process, and what kind of media projects pass muster.

28 No Guts, No Glory: The Production Assistant

In answer to the age-old question, “How do I break into the movie production business?” there’s the age-old reply: “You pay your dues.” This often translates as doing time as a PA. Good Machine staffers ANTHONY BREGMAN and MARY JANE SKALSKI break down the different tasks of the PA, offer tips in landing and keeping the job, and demonstrate why this is a great place to learn the lay of the land, figure out your own job preferences, and begin to make a name for yourself.

5 Media News

Another Season, Another Reason for Making Money: Film/Video Arts
BY LYNN PATALAZI

Customized Business Reports for the Entrepreneurially Challenged
BY CHRISTOPHER BORELLI

Blockbuster Offers Funds to Minneapolis Makers
BY SCOTT BRIGGS

Canadian Distributor Opens US Office
BY PATRICK RENGGER

In Brief

12 Talking Heads

Danny Schechter, director: Countdown to Freedom
BY VERONICA MIXON

Ellen Kuras, cinematographer
BY CYLENA SIMONDS

Michael O’Reilly, video artist
BY JERRY WHITE

Danny Lyon, filmmaker & photographer: Media Man
BY PAUL ROTH

Niurka Perez, video director
BY KAREN SHAW

20 Field Reports

Postcards to America: The Berlin International Film Festival
BY MICHELE SHAPIRO

Going Dutch: The Rotterdam Cinemart
BY BETTE GORDON

36 Funds & Finance

Trash Those Grant Applications! A Dozen Creative Ways to Finance Your Next Project
BY BARBARA BLISS OSBORN

39 The Business Pages

Foreign Exchange: A Conversation with Tapestry International’s Nancy Walzog
BY SUSAN HORNICK

COVER: Rather than rob from the rich, filmmaker Richard Gordon and partner Carma Hinton have turned to the NEH for funding, receiving four grants for three of their films on China, including their work-in-progress on the Chinese democracy movement. Gordon here takes near the temples of Wu Tai Shan, in the Shanxi province. Courtesy Richard Gordon

42 In & Out

BY MITCH ALBERT

37 Festivals

BY KATHRYN BOWSER

40 Classifieds

43 Notices

43 AIVF Advocacy

BY MARTHA WALLNER

56 Memoranda

BY PAMELA CALVERT

May 1995 THE INDEPENDENT
Special Issue: Queer Media

A publication of the Foundation for Independent Video and Film
There's No Place Like Home: Media Art in Video Stores

Experimental media's inroads in the home video market are few and far between, especially relative to the hopes and hype that flourished in the early eighties. But inroads have been made. George Fifield looks at the successes to date, as well as the obstacles to distribution in video stores.
18 Rocky Mountain Hi  
by Niki Hayden, guest editor

20 Fire on the Mountain: Experimental Film in the Rockies  
by William L. Annett

26 Call of the Wild: Environmental, Nature, and Sports Films  
by Lisa Finnegan

30 Native Tongues Untied  by Cathie Beck

32 Sneak Peaks: The Rocky Mountain Festival Circuit

34 Ready, Willing, and Cable: Opportunities in the Cable Capital  
by Niki Hayden

35 The 90s Channel’s Challenge  by Niki Hayden

38 One Jumpin’ Joint: The Five Points Media Center  
by Lisa Finnegan

Cover and photo above courtesy Denver Convention & Visitors Bureau

ROCKY MOUNTAIN PROFILES
Doris Loeser p. 25  Luis Valdovino p. 29  Lynne Merrick p. 33
Trent Harris p. 37  Beth Harrison p. 39
by Karen Mitchell, Shelly Schlender,  
David Metzler & Cathie Beck

5 LETTERS

7 MEDIA NEWS
Documentarians Win 10-Year Legal Battle Against USIA  
by Christopher Borrelli

Public Servants Square Off Against Euro P-TV, Too  
by Cathy Meils

Intermedia Arts Has New Mission  
by Scott Briggs

PEG Fights for Life, But Hometown Fest Flourishes  
by Barbara Bliss Osborn

12 THE BUSINESS PAGES

E&O Made Easy: A Talk with D.R. Reiff  
by Robert L. Seigel

41 IN & OUT OF PRODUCTION  
by Mitch Albert

43 FESTIVALS by Kathryn Bowser
46 CLASSIFIEDS
49 NOTICES
62 AIVF ADVOCACY by Martha Wallner
64 MEMORANDA by Pamela Calvert

July 1995 THE INDEPENDENT 3
So you want to be a screenwriter?

WRITING PERSONAL DOCUMENTARY

Getting into Characters
Screenplay Contests

A publication of the Foundation for Independent Video and Film
Special Section: Screenwriting

29 What a Character! Writing the Character-Driven Screenplay
by James Ryan

32 To Oblivion & Back:
Writer/Director Tom DiCillo
by Michele Shapiro

36 Pleased to Meet Me:
Writing the Personal Documentary
by Jan Oxenberg

39 The X-Files:
An Experimental Script Sampler
by Patricia Zimmerman

40 Hey, You Never Know! Screenplay Contests Pay Off
by Johnny McNair

43 What's My Line? Fifth Night at the Nuyorican Poets Café
by Lynne Palazzi

Media News

8 Arrested Development in Milwaukee
by Max Alvarez

TV News, Variety Style
by Julia Meltzer

Niche Video Outlets Offer African American Titles
by Christopher Borelli

12 Wired Blue Yonder

Land of the Free? Who Built America? Encounters Hurdles
by Jennifer Essen

The Next Wave: Multimedia Fests
by Tom Samiljan

Funds & Finance

18 Laws of Financing: Lodge Kerrigan and Larry Meistrich Talk Shop

Field Reports

24 Deep in the Heart of Hollywood:
The Los Angeles Indie Film Festival
by Andrew O. Thompson

Beyond Chop Socky: The Hong Kong International Film Festival
by Bérénice Reynaud

Festivals

44 by Kathryn Bowser

Classifieds

50

Notices

54 by Martha Wallner

AIVF Advocacy

61

Memoranda

64 by Pamela Calvert
When DISTRIBUTORS come a-courtin' What you need to know before signing that (TV/theatrical/home video) contract
32 Features

Readin’-’Ritin’-Roll ’em
by Betsy Newman & Joseph Mara

There’s an educational goldmine in sneakers. Two media educators tell how they hit ore while teaching kids how to produce a video magazine.

When Distributors Come A-Courtin’
by Marc Mauceri

Don’t just go with the first takers and let them make all the decisions. First Run Features’ Mark Mauceri reviews the questions you need to consider when assessing distribution deals and sequencing options.

7 Letters

8 Media News

Sale of WNYC Set to Go
by Jack Robertiello

WNET’s City Arts Provides Outlet for Independent Fare
by Ingalisa Schrobsdorff

Weekend TV Blows into Windy City
by H.D. Motyl

Columbia Inaugurates Documentary Center
by Kristin Wilcha

New Mexico Drawing Card Pulls International Talent
by Tony DellaFlora

26 Field Reports

A Riviera Runs Through It:
Cannes ’95
by Barbara Scharres

Oz the Great and Filmable:
The Scene Down Under
by Deirdre Boyle

40 Books in Brief

Film Editing Nutz & Boltz; Film and Video
Budgets, 2nd. ed.; Contracts for the Film & Television Industry; A Political Companion to American Film
reviews by Alan Berliner, Peter Miller, Robert L. Seigel, Kristin Wilcha

61 AIVF Advocacy

Christian Action Network stages ‘degenerate art’ show
by Andrea Sachs

44 In & Out of Production
by Mitch Albert

Cover: It’s showtime, folks—but where? When? And what’s the best way to sequence your release? These questions loom large for anyone with a finished work to peddle. Marc Mauceri’s feature on page 36 offers pointers on how to think about the distribution sequence that’s ideal for you. Cover illustration by Johanna Goodman.
TEXAS ROUNDUP

Lone stars
Robert Rodriguez, Richard Linklater, Eagle Pennell, Laurie McDonald & more

Riding the Exhibition Range
Where to go to show

Tex Fests
Dallas, Austin, San Antonio
SPOTLIGHT ON TEXAS

Paradise

TEXAS ROUNDUP

24 Where the Indies Roam: The Texas Exhibition Scene
Whether you’re a native or just passin’ through, you’ll find a Texas-sized network of venues.
by Joanne Harrison

28 No Slacker Here: Richard Linklater and the Austin Film Society
The story of a local boy who makes good—and doesn’t forget his roots.
by Louis Black

30 Training the Young-uns: Media Ed Takes Root in Texas
Texas is now a leader in media education, and it’s thanks to grassroots efforts.
by Tim Carman

32 Texas’s Diverse Population Finds a Home on Public Access
From Hindi to Spanish, safer-sex demos to neo-Nazi diatribes, Texas has seen it all on access.
by Sam Ho

Texas Profiles
Brian Huberman (p. 34), Laurie McDonald (p. 36), and Eagle Pennell, Ken Harrison & Andy Anderson (p. 38)
by Sam Ho & Michael Bergeron

Case Studies
The Man with the Perfect Swing (p. 46);
Pop Love (p. 48)
by Michael Bergeron & Tim Carman

Texas Festivals
CineFestival (p. 40), the Dallas Video Festival (p. 42), Austin Gay & Lesbian International Film Festival (p. 44) & Lone Star State Festival Circuit (p. 45)
by Ray Santisteban, Matt Zoller Seitz & Louis B. Parks

In & Out of Texas Production
(p. 50) by Mitch Albert & Adam Knee

6 MEDIA NEWS
Quick Fix for Doc Picks: Will New Oscar Rules Affect What’s Nominated?
by Barbara Bliss Osborn

Public TV Pixelates, Cherry Picks ITVS Series by Erin Blackwell

SAG Accommodates Lowest-Budget Indies by Robert L. Seigel

12 FIELD REPORTS
The Kids Are Alright: Student Film Festivals by Ilene S. Goldman

18 IN FOCUS
Where the Sidewalk Ends: Scouting the Uncharted Paths of Digital Technology
by Luke Hones

54 Festivals
By Kathryn Bowser

61 CLASSIFIEDS

64 NOTICES

72 MEMORANDA
By Pamela Calvert

COVER: The Duke’s obsessive battle to make The Alamo is the subject of a documentary by Brian Huberman, whose body of work revolves around Texas’s colorful history. Photo courtesy filmmaker.

"Paradise" photo: Ave Bonar.

November 1995 THE INDEPENDENT 5
BEG, BORROW, OR STEAL?
Tracking the Mavericks of Fair Use
5 5 LETTERS

6 MEDIA NEWS
No Sex, Please: Congress and the Courts Threaten Censorship of Cable Access, Internet by Dirk Koning
New Alternative Networks Hungry for Content by Ingalisa Schrobsdorff
Makeover for Chicago’s Center for New TV by H.D. Motyl

12 TALKING HEADS
Matthew Harrison Rhythm Thief by Michele Shapiro
Kate Kirtz & Nell Lundy Jane: An Abortion Service by David Barker
Juan Mandlebaum Ring & Pit by Julie Levinson
Jay Ko Brown Eyes by Tom Keogh
Bridgett Davis Naked Acts by Cylena Simonds
Spencer Nakasako & Sokly Ny a.k.a. Don Bonus by Jerry White
Jeffrey Thomas The System by Tom Keogh

20 FIELD REPORTS: Festivals from around the World
Inside the Charmed Circle: IFFM Launches No Borders MiniMart by Lynne Palazzi

42 IN FOCUS
Checking the Meter by Robert Dardon

44 IN & OUT OF PRODUCTION
by Adam Knee & Mitch Albert

47 FESTIVALS by Kathryn Bowser
52 CLASSIFIEDS
55 NOTICES 64 MEMORANDA by Pamela Calvert

December 1995 THE INDEPENDENT 3
WELCOME TO THE DOLLHOUSE and other hot tickets at Toronto

How to succeed at SELF-DISTRIBUTION

Squaring off over Tiananmen: THE GATE OF HEAVENLY PEACE
44 Squaring Off Over Tiananmen: Critics Clamor at The Gate of Heavenly Peace

It may never be possible to establish exactly what happened on June 4, 1989, in Tiananmen Square. But Carma Hinton and Richard Gordon have come close—and are making both the Chinese Government and student leaders squirm.

by Jerry White

36 A Guide to Self Distribution: The Secrets to Many Happy Returns

Can't get a theatrical distribution deal? Don't despair. Doing it yourself is not only possible, but sometimes preferable.

by Joe Berlinger
Going HOG WILD on the Campaign Trail

Richard Leacock

Six decades on the frontlines of documentary
26 Leacock’s Life Lessons

Richard Leacock and coproducer Valérie Lalonde talk about their new videos and his 60 years of documentary production.

by George Fifield

32 The Campaign Game

Some politicians play the campaign game on TV. Some play it on the streets, block by block, handshake by handshake. But whichever new or tried-and-true way candidates chase votes, it’s sure to be found in Vote for Me: Politics in America, a three-part series about the culture of political campaigns. Three stalwart independents—Louis Alvarez, Andrew Kolker, and Paul Stekler—are behind this series, which will cap off PBS’s election-year programming next fall.

by Patricia Thomson
AIVF Advocacy
by Cleo Cacoulidis

Public TV Charts Survival Course
by Gary O. Larson

Save that Video! Library of Congress Holds Hearings
by Deirdre Boyle

Hoop Dreams Director Funds Home Team Filmmakers
by Sonia Sabnis

One Less Pain in the IRS
by Susan Lee

Wired Blue Yonder
Site Seeing: Indie Movie Making on the World Wide Web
by Andrew Giannelli & Sue Young Wilson

Gender Bender: Cyber Theorist Sandy Stone
by Nancy Bless

Field Reports
Florida Flicks: The Fort Lauderdale International Film Festival
by Michalene Seiler Milne

Collective Insights: Four Groups That Have Withstood the Test of Time
by Deborah Reber

In & Out of Production
by Adam Knee

Festivals
by Kathryn Bowser

Classifieds

Memorandam
Minutes of the AIVF/FIVF Board of Directors Meeting
by Pamela Calvert

COVER: Straight outta central casting: Buddy Cianci, five-time mayor of Providence, RI, with a constituent. See Buddy run in Vote For Me: Politics in America, a three-part series on the culture of political campaigns.
Photo courtesy the Center for New American Media
Acting Up in Girls Town
The Genesis of a Sundance Trophy Winner

Hype Dreams
The Art of Publicity
26 Stepping Out: The Art of Publicity  
BY KAREN LARSEN

Whether you’re doing publicity yourself or working with a professional, it helps to plan ahead. Publicist Karen Larsen details what’s needed to develop, budget, and carry out an effective campaign.

32 Suburbia’s Mean Streets: Enter Girls Town  
BY DANA HARRIS

Improvisational techniques help make Girls Town a particularly effective and disquieting look at street-smart high school girls in America. In this interview, director Jim McKay and producer Lauren Zalaznick discuss the collaborative process.
MEDIA NEWS
Overtaxed by IRS Releasing: Distribution Division Shuts Down
by Julia Robinson Shimizu

MoMA Film Library Girdles Acquisitions Budget
by Jerry White

Good Fellowship: Proving the Case for Arts Funding
by Sue Young Wilson

Sequels

TALKING HEADS
Rob Epstein & Jeffrey Friedman,
The Celluloid Closet: Outing Queer Images
by Michael Fox

Jo Andres, Black Kites: Diaries from Sarajevo
by Laurie Ouellette

The Institute for Alternative Journalism & California Working Group,
Not in Our Town Week: Activists Against Hate
by Susan Gerhard

FIELD REPORTS
Treasures of the Sierra Madre Oriental: Mexico’s Mixtec Media
by Christine MacDonald

Long Range Rovers: Media Arts Centers That Are Surviving the ’90s
by Mitch Albert

LEGAL BRIEFS
Negotiating the Nontheatrical Distribution Deal
by Robert L. Seigel

BOOKS IN BRIEF
What’s New in Black American Film Studies
by Adam Knee

FESTIVALS
by Kathryn Bowser

CLASSIFIEDS
NOTICES
MEMORANDA
by Pamela Calvert

Cover: High schoolers Patti and Emma (Lili Taylor, front, and Anna Grace) confront the harsh realities of teen life in the nineties—including date rape, teen pregnancy, and suicide—in Girls Town.

Courtesy October Films

April 1996 THE INDEPENDENT 3
Smells Like Screen Spirit
How to Write a No-Budget Film

Collective Wisdom
A Distribution Co-op turns 25
30  Cheap Tricks: How to Write a No-Budget Film
by Robert Dardon

As any line producer knows, “no-budget” films come from “no-budget” scripts. Here are a few tips to bear in mind before you set out to write the next Brothers McMullen.

34  A Bright New Day: Why a 25-year-old Distribution Co-op Could be the Wave of the Future
by Arlene Goldbard & Don Adams

As niche distributors are becoming an endangered species, increasingly mediamakers are looking for alternative routes to audiences, from self-distribution to cooperative ventures. One of the most instructive models is New Day Films, the distribution co-op which, at age 25, has had time to learn the ropes.
Inside

8 Media News
Out of Sight: Nervous Nellies in North Carolina Reject Gay Fest
by Andrea Cooper

AIDS Video Vetoed
by Cynthia Chris

ITVS Partnership Lures Station Dollars
by Scott Briggs

Latino Archive Launched in L.A.
by Michael Cho

15 Talking Heads
Raoul Peck, director: The Man by the Shore
by Yosha Goldstein

Joshua Seftel, documentarian: Taking On the Kennedys
by Nan Levinson

Nodi Murphy and Jack Lewis, festival codirectors: Outstanding South African Gay and Lesbian Film Festival
by Catherine Saalfield

20 Field Reports
The Sum Total at Sundance
by Dana Harris

Der Supermarkt: The Berlin International Film Festival
by Patricia Thomson

The Cine Club Circuit in Eastern Europe
by Cathy Meils

40 Cue & A
with Will Parrinello
by Tomio Geron

42 Festivals
by Kathryn Bowser

52 Classifieds

56 Notices

64 Memoranda
by Pamela Calvert

May 1996 THE INDEPENDENT
Films at Work

How Struggles in Steel, American Job, and Dadetown portray the labor force

Shooting on Credit

Dodging the Hazards of Plastic Financing

Steelworker Burt Dixon from Struggles in Steel
Features

28 Buy Now, Pay Later: The Pros and Cons of Credit Card Financing
by Robert Dardon

In 1987, Robert Townsend used credit cards to help secure production funds for Hollywood Shuffle and revolutionized indie film financing. Nine years later, plastic has become the independent filmmaker’s financial weapon of choice—even though the weapon is occasionally known to backfire.

31 Doing the Credit Card Shuffle
by Jim Bihari

Thinking about putting your credit history on the line for the sake of your filmmaking career? A veteran of two credit-financed low-budget features tells you how, if you must.

32 Images of Labor: A Roundtable on American Job, Dadetown, and Struggles in Steel
by Patricia Thomson

Who are today’s working class heroes? Editor Patricia Thomson took the Sundance Film Festival as an opportunity to interview a group of filmmakers who used fact and fiction to visualize the struggles of the blue-collar worker in postindustrial America.
The Rise and Fall of American Playhouse
by Max J. Alvarez

Kodak Kills Super 8 Sound Film
by Toni Treadway

Shorts Unspool on Pay-Per-View’s Reel Street
by Ingalisa Schrobsdorff

ITVS Creates Anthology Showcase
by Scott Briggs

Sequels
by Tomio Geron

18 Wired Blue Yonder

The Digital Versatile Disc: It’s the Compact Disc
That Does It All, But Does the Public Want It?
by Luke Hones

Deep Diver in the MIT Think Tank: Glorianna
Davenport Helms the Media Lab’s Interactive
Cinema Group
by George Fifield

22 Field Reports

Scaling the Heights: The Aspen Shortsfest
by Will Annett

Missing Media at the Media & Democracy
Congress
by Barbara Bliss Osborn

39 In & Out
by Adam Knee

42 Festivals
by Kathryn Bowser

52 Classifieds
57 Notices
64 Memoranda
by Pamela Calvert
Special Issue:

Experimental Media Today

The Market
The Distributors’ POV

The Veterans
Survival Tales

The Revolutionaries
Who’s the Cutting Edge
Indies Back on Track at WNET: Reel New York
an Advocacy Triumph by Cynthia Chris

Is This It? Bill Defunding Public TV
Gathers Momentum by Max J. Alvarez

Key Funding Figures
Leave Rockefeller by Barbara Abrash

Russ Hexter: 1968-1996 by Ben Zackheim

43 Festivals by Kathryn Bowser

51 Classifieds

55 Notices

64 Memoranda by Pamela Calvert
Cover: Video artist Vidie Lange, one of our “17 Ways to Resharpen a Cutting Edge,” created this wonderfully lurid Renaissance Madonna as part of her Madonna Meditations installation. To begin exploring our special report on the current wave of experimental media, turn to page 14.

Cover photo courtesy videomaker. Photos pg. 2 (clockwise from top): Still from Deseret, courtesy James Benning; photo by Ant Farm, courtesy Video Data Bank; detail of Transmission Tower: Sentinel, by Dara Birnbaum; Laurie Anderson & Broken Meat stills courtesy WNET. Pg. 3: Meena Nanji self-portrait (top); still from Daniel Reeves’ Obsessive Becoming, courtesy videomaker.

14 How’re We Doing? Five players analyze the state of the art and how experimental media is faring today.

by George Fifield

Kicking off this special issue is a roundtable on the state of experimental media. The Independent gathered two media artists, a funder, a curator/exhibitor, and a media arts center director to delve into questions of funding, audience, exhibition, and the future of the field.

19 A Silver Lining: One foundation that’s still committed to experimental media

by Scott Briggs

While other public and private funders are dropping away or cutting back, the Jerome Foundation continues to carry the banner of experimental media.

20 Ask Amos: Cinema 16 founder Amos Vogel discusses how to cultivate experimental audiences today.

by Scott MacDonald

Cinema 16 was the longest-lived (1947-1963) and most successful film society in American history. At its height, it boasted 7,000 members and drew audiences in the hundreds for its avant-garde exhibitions. Amos Vogel shares a few suggestions for programmers today.

22 Experiments in Longevity: Veteran mediamakers discuss their survival skills

by Christine MacDonald

What does it take to remain an experimental maker over the long haul? And is it possible to stay the course in today’s harsh funding climate? The Independent grills a number of established film- and videomakers.

26 17 Ways to Resharpen the Cutting Edge

Who are some of the fresh faces and undersung talents on the experimental scene today? The Independent singles out 17 makers and innovators working in formats ranging from 16mm to cine zines to Web sites.

34 4 Distributors + 5 Curators = The Big Picture

How has the market for experimental media changed over the past five years? Have any major shifts occurred in the work itself? Nine leading players provide a bird’s eye view.

40 Books: A Theory of Its Own

Resolutions: Contemporary Video Practices and Mirror Machine: Video and Identity

Reviewed by Laura U. Marks
Squeeze Play
From gang members to SAG members

Triple Feature
Selling the script
Building the budget
Dealing with distribution
Features

32 My Life as a Dog: A Year in the Life of an Aspiring Director
by Ira Israel

If you can't bear to hear another receptionist say, "Sorry, we don't accept unsolicited scripts," you're not alone. Screenwriter and aspiring first-time director Ira Israel charts the trials and tribulations of being one of the many filmmakers trying to get a foot in the door.

36 Nothing but the Truth: The Incredibly True Adventures of Two Girls in Love: A Case Study
by Roberto Quezada-Dardon

"What's your budget?" may be the most-asked question at filmmaker Q&As. Here's an honest and in-depth answer for one low-budget feature.

38 Reality Check: The Distribution of Indian Summer
by Rob Sabal

When independent filmmakers dream of distribution, they often dream big, fueled by the stories of break-through indie hits. But those cases are a very small percentage. The more typical distribution story is like the one told here.

43 "A Crazy Environment": Robert Patton-Spruill on the making of Squeeze
by Andrew O. Thompson

One-time gang members are now SAG members, thanks to the work of Robert Patton-Spruill, director of Squeeze and acting teacher at the Dorchester Youth Center in Boston.
Creating Tools for the Culture Wars: The NEA Tapes INITIATIVE and Artistic Freedom Under Attack
by Max J. Alvarez

The Telecommunications Act Says That?
by Jamie McClelland and Dana Harris

Talking Heads
Marc Smolowitz, distributor: Turbulent Arts
by Michael Fox

Joel Roodman & Patrick McDarrah, head honchos: Gotham Entertainment Group
by Dana Harris

Robert Faust, festival director: Los Angeles Independent Film Festival
by Roberto Quezada-Dardon

Field Reports
Cannes '96: Sans Hoopla
by Barbara Scharres

Get a Load of the Competition: Why the Independent Film Channels Struggle to Find a Home on Cable
by Shelley Gabert

Combination Platter: Mixing and Matching Public and Private Funding
by Robert L. Seigel

Digital Video, from Soup to Nuts
by Carl Mrozek

In Focus
Digital Video, from Soup to Nuts
by Carl Mrozek

In & Out of Production
by Mitch Albert

Fresh Produce
by Kathryn Bowser

Classifieds
by Pamela Calvert

Memoranda
by Pamela Calvert

On the cover: Robert Agredo as Uzi in Robert Patton-Spruill's Squeeze (courtesy filmmaker). Photos, clockwise from left: the protagonists of Squeeze (photo: Marcia Labco); video artist Nam June Paik, who protests arts funding cuts in The NEA Tapes INITIATIVE (courtesy Electronic Arts Intermix); and one of the Russian women featured in bye bye Babushka (courtesy filmmaker).
TREES LOUNGE
Steve Buscemi’s Directorial Debut
HYPE!
THE MUSIC, THE MEDIA, THE MOVIE

BEYOND MICROSOFT

ANIMATION, ADBUSTERS, AND MORE

Sean Croghan of Crackerbash, from the film Hype!

SPOTLIGHT ON THE PACIFIC NORTHWEST
Fetishes and other hot docs

Selling to the educational market
5 funding sources
10 artist colonies
27 new films
30 “A Moment of Seeing”: The Private Vision of Peter Hutton

by Scott MacDonald

The films of Peter Hutton require patience, but offer great rewards.

35 Shooting for the Classroom: A Producers’ Primer to Self-Distribution to the Educational Market

by Becky Smith

Self-distribution is a lot of work, but as Becky Smith discovered, it can be the best way to reach your market.

40 Up Troublesome Creek: A Case Study

by Roberto Quezada-Dardon

The story of how Jeanne Jordan and Steve Ascher transformed her parents’ farm foreclosure into an award-winning documentary.
Inside

16 Media News
Pennies from Heaven: New Funds for Mediamakers
by Barbara Bliss Osborn and Dana Harris

Will Power: Estate Planning via VLA
by Dana Harris

11 Talking Heads
Ruth Hayes, animator
by Tom Keough

Shari Springer Berman & Robert Pulcini, directors: Off the Menu: The Last Days of Chasen's
by Julia Hammer

Thecla Schiphorst, multimedia artist: Bodymaps
by Margaret Gallagher

24 Field Reports
Growing Pains:
The Independent Feature Film Market
by Dana Harris

The Real Deal:
Documentaries Get a New Section at the Toronto International Film Festival
by Patricia Thomson

Far from the Madding Crowd: 10 Artist Colonies
by Peter Steinberg

50 Years and Counting:
The New York Film Council Goes Silver
by Deirdre Boyle

29 Media Education
Power Tools: Clinics Help Nonprofits Flourish in a Mass-Media Culture
by Jesikah Maria Ross

44 In & Out of Production
by Courtney Porter

46 Festivals
by Kathryn Bowser

51 Classifieds

56 Notices

64 Memoranda
by Leslie Fields

Cover: One of the Mistresses from Pandora's Box, a Fifth Avenue S&M parlor that Nick Broomfield explores in Fetishes, a highlight of the new documentary sidebar at the Toronto film festival. Photo: Susan Meiselas/Magnum, courtesy In Pictures.
SUDDEN MANHATTAN

ADRIENNE SHELLY WRITES AND DIRECTS

ALSO: SLAMDANCE and ARTHOUSE EXHIBITION

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25 Out of a Vortex
With *Sudden Manhattan*, Adrienne Shelly writes and directs her future.

*by Deirdre Guthrie*

28 Power Struggle in the Arthouse Arena
The number of arthouse theaters has grown. So why is it still so hard for independent filmmakers to claim their space?

*by Max J. Alvarez*

32 The Fine Art of Four-Walling: Do-It-Yourself Distribution

*by Mark J. Huisman*

36 A Room of One's Own: Screening Rooms in New York & L.A.

*by Andrea Meyer & Roberto Quezada-Dardon*

Need a place to unspool your spanking new print to potential distributors or other industry players? Here's a list to clip and save.
6 PUBLISHER'S NOTE

9 LETTERS

12 MEDIA NEWS

SAG Revamps Low-Budget Agreements to Attract Indies

by Robert Seigel

Bill May Add 20 Years to Copyright Terms

by Max Alvarez

18 FIELD REPORTS

Take Me Home

Will CineBlast! put short films on the video rental map?

by Ryan Deussing

Gadfly in the Ointment

Slamdance enters its third year vowing to stand on its own. But where does it stand?

by Dana Harris

40 BOOKS IN BRIEF

Subject to Change: Guerrilla Television Revisited by Deirdre Boyle

Reviewed by Laurie Ouellette

42 FESTIVALS

by Kathryn Bowser

51 CLASSIFIEDS

55 NOTICES

64 MEMORANDA

by Leslie Fields

COVER: Adrienne Shelly takes Manhattan in her directorial debut, Sudden Mahattan, written by and starring the actress. Photo: Anne K. Stenstad

January/February 1997 THE INDEPENDENT
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FILM & VIDEO

MÉLANGE

DAYTRIPPERS

GREG MOTTOLA’S SUBURBAN ROAD MOVIE

THE PRODUCER’S JOB & HOW TO GET IT

INDIES ON CABLE
FEATURES

32 The Cat with Nine Lives: Greg Mottola and The Daytrippers
by Patricia Thomson

An in-depth look at Mottola's cheap but clever comedy, executive produced by sex, lies & videotape's Steven Soderbergh and Nancy Tenenbaum.

38 Follow the Money:
The Producer's Job and Why Anyone Would Want It
by Lissa Gibbs

Everyone wants to be a director. So why do some choose the unsung role of producer? Lissa Gibbs talks to a half-dozen successful indie producers about how they got started and why.
Inside

7 Letters

9 Media News

ITVS Eyes Distribution
by Pat Aufderheide

New England's Mixed Signals Goes Off the Air
by George Fifield

Seattle's Wiggly World Takes on Nonprofit Exhibition
by Noelia Santos

15 Talking Heads

The Sichel Sisters: All Over Me
by Eliza Berry

I Love Paris When it Sizzles
The word from the Rencontres Internationale de Cinema à Paris. by Wanda Bershen

Out of Hibernation
Argentina's Mar del Plata Film Festival returns after a 26-year hiatus. by Howard Feinstein

44 Cable Beat

Three's a Charm
Raw Footage, Split Screen, and Edgewise widen the visibility of independent film on cable.
by Mitch Albert

Command Performance
Ovation is cable's newest arts network.
by Ryan Deussing

50 In and Out of Production
by Ryan Deussing

Rob Nilsson: Chalk
by Michael Fox

Michael Benson: Predictions of Fire
by Ryan Deussing

21 Field Reports

More Than a Pretty Face?
The Hamptons Film Festival weighs regional charm vs. industry clout. by Dana Harris

51 Festivals
55 Classifieds
59 Notices
64 Memoranda

March 1997 The Independent
The many faces of

STEVEN SODERBERGH
Writer, director, cinematographer & star of Schizopolis
Features

28 Be Your Own Bookie
by Suzanne Myers

Know the difference between bookers and exhibitors? How to convince a theater to take a chance on your film? Self-distributors reveal their trade secrets.

32 Crazy for You:
Steven Soderbergh Cuts Loose with Schizopolis
by Patricia Thomson

Bizarre, funny, indulgent, and beyond the pale, Schizopolis is also Soderbergh's lowest-budget feature ever. In this interview, the director talks about why he jumped off his career track to return to no-budget filmmaking, and what was on his mind when writing this comedy about New Age gurus, doppelgangers, and dentists.

36 Seeing Double:
The Strategies Behind Mock Docs
by Erika Muhammad

Documentary parodies, fake personal diaries, hypothetical biographies, and other mock documentaries are on the rise. Erika Muhammad talks to three filmmakers about their aims and methods.
14 Wired Blue Yonder

Silent Spring Builds Bridge between CD-ROMs and Web by Rose Palazzolo

Independent Branda Miller and Voyager team up to pioneer a new hybrid technology.

Short Cinema Aims High by Patricia Thomson

A new DVD publication showcases short films.

Homepage, Sweet Homepage by Roberto Quezada-Dardon

Doug Block's newest doc peers inside the Web.

18 Field Reports

Sundance '97: Surviving the Gold Rush by Patricia Thomson & Cara Mertes

The already powerful festival increases its clout with its new premiere policy. Plus, The Independent's own awards.

40 In Focus

Location, location, location by Chris Chomyn

Location scouting isn't just about finding a place that looks right. Unless you know what to check for, your dream spot may turn out to be a logistical nightmare.

The Do-Re-Mi's of Soundtrack Deals by Jeff Rabhan

What you need to know before approaching record companies about releasing your film's soundtrack.

Sundance '97: To the Kids' Credit by Paul Cullum

Pacoima Middle School students make a feature with help from Sundance and a long list of industry angels, and get an "A" for effort.
A FAMILY AFFAIR  The Films of Alan Berliner

WHEN IS PERSONAL DOCUMENTARY "NOBODY'S BUSINESS"?
**Features**

### 26 Going Mainstream: Self-Distribution to Multiplexes
**by Dan Mirvish**

When it comes to reaching mainstream audiences, Quentin Tarantino bestowed a good name on all independent filmmakers. Why the big theater chains may be interested in your self-distributed film, and how to claim one of their 21 screens as your own.

### 29 The Reluctant Witness: Alan Berliner goes home again to document his father, who says his life is *Nobody’s Business*
**by Mitch Albert**

How does a personal documentary maker explore family history if family members refuse to talk? In *Nobody’s Business*, Berliner met obstinence with obstinence.

### 34 Ross McElwee’s High Wire Act
**by Patricia Thomson**

Ross McElwee talks about *The Six O’Clock News*, his unusual deal with *Frontline*, his arduous writing process, and the trouble with first-person documentaries.
8 Media News

Martin Scorsese, Child Pornographer?
by Max Alvarez

It's Academic: George Eastman House School Preserves the Fine Art of Film Preservation
by George Grella

Northwest Airlines Screens Independent Film to Captive Audience
by Scott Briggs

16 Field Reports

Berlin '97: Just Happy to be Here
by Dana Harris

Pick Your Pitch: Amsterdam's Forum for International Cofinancing of Documentaries
by David Houts

Miami Nice: Miami Film Festival Cracks Open Door to Indie Film and Video
by Howie Movshovitz

38 In Focus

Not Worth the Gamble: 10 Misconceptions about Archival Rights & Clearances
by Kenn Rabin

How to Turn Old Footage into Long-term Dividends: Stock Houses Seek the Beautiful and the Mundane.
by Karen Kramer

The Beginning of a Beautiful Friendship: The Casablanca Nonlinear Editor
by David Coleman
THE ODYSSEY OF VICTOR NUNEZ
Creating ULEE'S GOLD

The Genesis of GEN ART
or how to put on a Film Fest

I Want My WEB TV

HOT Docs!
Rotterdam's Cinemart,
Women Make Movies & More
THE EXPERIMENTAL EDGE:

African American Aesthetics
George Kuchar
Video’s Early Years
4 Alternative Fests

Also:
Film & the Web
DIY Exhibition
features

SPECIAL REPORT: EXPERIMENTAL MEDIA

In this issue, experimental film, video, and digital art get the spotlight. Featured articles include an interview with the prolific and provocative George Kuchar; comments from seven African American experimental mediamakers; a profile of distributor Film-makers’ Cooperative; a review of Video Data Bank’s 17-part series on early video; and a round-up of four festivals that highlight experimental work.

32 Hi Tech Histories

BY ERIKA MUHAMMAD

Seven artists reflect on experimental media of the African Diaspora: Robert Banks, Portia Cobb, Ulysses Jenkins, Philip Mallory Jones, Cauleen Smith, Jocelyn Taylor & Reggie Woolery.

38 Stormchaser: George Kuchar

BY SCOTT MACDONALD

Video diarist & underground legend George Kuchar kicks up a storm with his Weather Diaries.

44 Risky Business: Film Tours

BY MARK J. HUISMAN

Film tours match up art & commerce, but tour sponsors can bring their own agendas.
Arthouse Alternatives: DIY Exhibition Spaces on the Rise
by Richard Baimbridge

Independent Film Channel Fronts Finishing Funds for Next Wave Films
by Paul Cullum

Independents Day: Distribution Revolution?
by Ryan Deussing

Digerati Redux: Clicking In: Hot Links to a Digital Culture
Reviewed by Ryan Deussing

No Establishing Shot: Shu Lea Cheang Gets Web Site Specific
by Mikki Halpin

The Festival that Rocks
by Barbara Mainguy
Toronto’s Images Festival of Independent Film and Video revels in the truly alternative

Experimental Be-in
by Christopher Borrelli
The Ann Arbor Film Festival hits its 35th anniversary with its sixties esprit intact.

Notes from the Underground
by Ryan Deussing
The New York Underground Film Festival aims for a cross between Warhol’s Factory and the Manson family.

Community Klatch
by Cynthia Reid
For Chicago’s Women in the Director’s Chair, content counts.

I’m Having a Flashback
by Danielle Schwartz

Cover: still from Portia Cobb’s video Don’t Hurry Back...
Courtesy Videomaker
The Loneliness of the Low-Budget Editor
Darien Gap director BRAD ANDERSON reports from the cutting room

Language Skills
Sundance winner NATHAN NOHISHER talks about SUNDAY

Also:
Shooting Overseas
Streaming Video
On-line Investment

Hope Davis in Brad Anderson's Next Stop Wonderland
32 Language Skills: The Scripting of Sunday
An Interview with Jonathan Nossiter
by David Houts

Sundance jury and screenplay prize winner Jonathan Nossiter talks about his collaboration with poet and short-story writer James Lasdun, their research in homeless shelters, and how working with nonprofessional actors helped shape the script of this award-winning film.

36 Tales from the Crypt: Editing Next Stop Wonderland
by Brad Anderson

Writer/director/editor Brad Anderson (The Darien Gap) shares the diary he kept while editing his second feature, Next Stop Wonderland, and offers up musings on the difference an Avid makes, how best to edit improvisational scenes, and the big battles and infinitesimally small choices every editor faces.

40 Esperanto for Directors: Or How to be Safe, Not Sorry, When Shooting Abroad
by David Giancola

With foreign governments waving enticements before cash-strapped filmmakers, it can be tempting to fly your production to faraway places. But before you do, there are a few things you should know to avoid disaster.
media news

7  Beltway Bargaining: NEA Bills Offer Contrasting Fates
by Mark J. Huisman

12  Dr. Streamlove, or How I Learned to Stop Worrying and Love the Web
by David Coleman

15  SEC Nixes On-Line Investment Offerings
by Robert L. Seigel

inside

18  Northern Arts Entertainment
by Lissa Gibbs

20  Screenplays in the Spotlight: The Best Festivals, Competitions, and Conferences for Film Scribes
by Ben Zackheim

24  The Trojan Horse: Inside the Gates of Hollywood, the Los Angeles Independent Film Festival Gains Ground
by Diana Rico

27  New Media @ LAIFF
by David Coleman

28  Canary in a Coal Mine: The 1997 Hong Kong Film Festival
by Michael Benson

58 notices  64 AIVF Happenings
Special Issue: Media Activism

Grassroots Connections
Five Ways to Find Your Audience

George Stoney
A Life in Alternative Media

Also:
ERROL MORRIS
Between Fact & Fiction

ITVS CONTRACTS
What's in the Fine Print

DIGITAL AIRWAVES
The Big Giveaway
SPECIAL SECTION

28 Oh, Lucky Man: George Stoney

George Stoney's six decades as a media activist, educator, and filmmaker. by Deirdre Boyle

32 Five Paths into the Grassroots

Still not satisfied after your activist video is picked up by a distributor and screened on public TV? Here are some ways to get your work to audiences that will use it, not just watch it. by Liz Canner & George Fifield

37 The Good Fight: Public Broadcasting

Public Radio & Television in America: A Political History, by Ralph Engelman. reviewed by Barbara Abrash

38 The Human Rights Watch Film Festival

Founded in 1989, this fest is hitting its stride with quality films and an international tour. by Laiose MacReamoinn

40 Distributor FAQ: Bullfrog Films

Nestled away in Pennsylvania Dutch country is a 24-year-old distributor that handles all things environmental. by Lissa Gibbs

COVER: When Atlanta filmmaker Carol Cassidy realized that the majority of her teenaged cousins were young moms, she decided to probe deeper and make a film about the reasons why so many teenagers choose to have babies. Through the efforts of ITVS's Community Connections Project, the film has reached adolescent girls through screenings at YMCAs and other community groups. This and other successful outreach efforts are detailed in "Five Paths to the Grassroots." Pictured: Albania Cruz and daughter. Photo: Joyce George, courtesy ITVS.
25 Genre Buster: Errol Morris
The filmmaker talks about his elegiac Fast, Cheap & Out of Control and the thin line between documentary and fiction. by Michel Negroponte

14 Cannes' Golden Moments
For its 50th anniversary, the world’s most famous fest offers the flippant and the fabulous, the sublime and the ridiculous. by Barbara Scharres

18 A Lollapalooza with Growing Pains
The New York International Film & Video Festival graduates to the nearly credible. by Richard Baimbridge

20 Get Smart: The ITVS Contract Up Close
Some points to consider before you sign on the dotted line. by Robert I. Freedman

44 A sampling of independent films and videos currently in theaters or on the air. by Cassandra Uretz
Special Issue: The Ohio River Valley

Pitching to Local Public TV

Midwest Fests

How Job Training Programs Can Fund Your Film

Also:
Roadside Attractions
From Pittsburgh to Paducah
NOVEMBER 1997

MEDIA NEWS

6 Wanted: A Few Good Filmmakers
Columbia TriStar opens the door to low-budget features in a new mentor program.
BY SHARON SWART

8 The Sundance Imprimatur: Coming to a Theater Near You
After an 18-month search, Sundance has finally found a theater chain that’s willing to partner up: General Cinemas.
BY RICHARD BAIRMBIDGE

WIRED BLUE YONDER

10 New Talent in New Media
MILIA, a major French new media conference, carves out a corner for student projects.
BY KRIS MALDEN
Regional Spotlight
Ohio River Valley

14 Mavericks of the Midwest
By Guest Editors Steven Boonar & Julia Reichert

16 From Pittsburgh to Paducah
Mediamaking on the map.

18 Roadside Attractions
Many mediamakers travel to a region of the country if they are attending a festival, or are on location for a shoot. But the states bordering the Ohio River have more to offer itinerant filmmakers. Here are a few of the hot spots worth a stopover.

24 Labors of Love
Ohioans tap into a new source of film financing: job training funds.

28 NBPC: Making its Mark
The National Black Programming Consortium has both a broad reach and a local consciousness.

31 Getting to Know You
More than a neighborly gesture: Producers create their own Public TV Program Fair.

32 Talking Heads
Billy Jackson, Jim Duesing, Richard Myers & Elizabeth Barrett. By Harry Kloman, Steve Ramos & Ruth Bradley

38 Distributor FAQ: Appalshop
From the hills of Whitesburg, Kentucky, Appalshop spreads the culture of Appalachia.

40 Midwest Fests
By Charles Cassady

44 In & Out of Production in the Midwest
By Cassandra Uretz
THE AVANT GARDE MEETS THE UPPER WEST SIDE

Also:
Kicking & Screaming's NOAH BAUMBACH: BACK WITH A DOUBLE FEATURE

Inside HBO
Avid vs. Media 100

Composite from Lewis Klahr's animated film Pony Glass.
Mr. Economy
Noah Baumbach (Kicking & Screaming) pulls a rabbit out of a hat with his back-to-back shoot of Highball and Mr. Jealousy.

by Eve Claxton

The Avant Garde Meets the Upper West Side
This year the New York Film Festival expanded its long-running avant-garde program fourfold. Festival director Richard Peña talks about the whys and wherefores.

by Ryan Deussing
Ban the Drum

Eighteen years after its release, Volker Schlondorff's 1979 classic *The Tin Drum* is deemed obscene by a court in Oklahoma, and video cassettes are ripped from shelves and consumer's houses. While the ACLU has issued a call to arms, censors have a list of 150 more suspect videos.

by Adam Pincus

Pennies from Heaven?

PBS aims to cut competitors off at the pass by laying claim to all noncommercial space set aside within Direct Broadcast Satellite channels. But not everyone agrees they should be the only game in town.

by Mark J. Huisman

Zeitgeist Films

A boutique distributor provides a taste of the times.

by Lissa Gibbs

Open Doors at No Borders

No Borders is the place to be at the IFFM, which is otherwise an exercise in chaos theory.

by Ryan Deussing

Rebirth in Venice

A new festival director injects an arthouse sensibility into this A-list event.

by Carola Spadoni

The Kids Are Alright

Using interns on the set.

by Bill Stamets

Inside HBO

The dish on the documentary division.

by Shelley Gabert

Getting in Touch with Your Inner Editor

How to choose between Avid MCXpress and Media 100

by Rob Rownd

Getting in & Out of Production

by Paola Tironi
Europa!

Euro Dollars
sales & cofinancing
foreign agents

European Festivals
cologne medienforum
carlovy vary
input

Independents Abroad
six americans in europe

Plus:
what's up with sundance
women take over toronto

Troy Veinotte in Thom Fitzgerald's The Hanging Garden
FEATURES

33 Credit Check: A Case Study of the International Financing of The Port of Last Resort

A step-by-step study of how the financing came in place for the debut documentary feature of Joan Grossman and Paul Rosdy.

BY ROB SABAL

36 Europa 6: U.S. Filmmakers Living Abroad

American indie filmmakers living and working in Europe discuss the pros and cons of relocation.

BY RYAN DEUSSING

40 The World According to Foreign Sales Agents

Four top agents talk about the world market and what they look for in the films they represent.

BY SHARON SWART

44 Man of the Hour: Geoffrey Gilmore

As chief programmer of the Sundance Film Festival, still far and away the most important film festival in the U.S., Gilmore gets his share of knocks and adulation. In this interview, he talks about what the festival has become and where the cutting edge is today.

BY PAT AUFDERHEIDE
INTERNATIONAL COFINANCING & SALES
From these shores, Europe seems to offer a pot of gold at the end of the rainbow. In this issue, we look at what producers might actually find in terms of international cofinance, coproduction, and sales. With three features, four festival reports, a legal brief, and a field report on the topic, readers will find a variety of perspectives here.

MEDIA NEWS

11 NEA Survives Act II; Final Curtain for Jane Alexander
With the Senate on its side, the NEA wins by a whisker in this last round.
BY MARK J. HUISMAN

12 Filmmakers Fight Censorship with Giveaway
With It's Elementary the subject of attack by anti-gay groups, the filmmakers embark on a unique strategy.
BY EMILY NEYE

DISTRIBUTOR FAQ

16 First Look Pictures/Overseas Filmgroup
Ellen and Robert Little talk about their sales and distribution company, which includes works by John Sayles, Tamra Davis, Alex Cox, and other indie feature directors.
BY LISSA GIBBS

FIELD REPORTS

18 Women, Women, Everywhere
Female directors—mature, mid-career, and neophytes—blanket the Toronto International Film Festival this year.
BY PATRICIA THOMSON

22 Euro Dollars for Docs: Looking to the Old World
Documentary is thriving in Europe; what does that mean for indies Stateside?
BY BETHANY HAYE

24 Foreign Treasures
Cologne, Banff, INPUT, and Karlovy Vary: Four events that offer ideal opportunities to find foreign partners.
BY CLAUS MUELLER, MAUREEN MAROVICH, RALPH ARLYCK, AND WANDA BERSHEN

LEGAL BRIEFS

46 The Good, the Bad, and the Ugly
A guide to foreign sales agent agreements
BY ROBERT L. SEIGEL

FESTIVALS

50 CLASSIFIEDS

NOTICES

64 AIVF HAPPENINGS

Cover: Troy Veinotte as the teenaged Sweet William in The Hanging Garden, by Thom Fitzgerald, one of the sleeper hits at the Toronto International Film Festival. Photo: C. Reardon
FEATURES

28 Love It or Leave It: Picking a Film Lab

We've all been there: the little guy who processes film in dribs and drabs, the lowest man on the totem poll in the film lab's hierarchy of priorities. Or so it seems. But being a struggling independent doesn't mean you can't get a lab's respect, or its best work.

by David Giancola

30 “A film by...”: An Interview with Andrew Sarris

Film critic Andrew Sarris, who authored the auteur theory 35 years ago, assesses its impact on cineastes ever since.

by Marion Wolberg Weiss

32 Déjà New: ’60s Vérité Meets the ’90s

A major series organized by Film Forum shows cinema vérité to be more inclusive than most of us realize, digging up little-seen gems by women, Canadians, and blacks, in addition to the household names.

by Deirdre Boyle
Cover: A youthful Mick Jagger in the Maysles brothers’ vérité classic, Gimme Shelter. In “Déjà New,” author and scholar Deirdre Boyle takes a fresh look at the “direct cinema” films, famous and unknown, of the Sixties. Photo courtesy Film Forum

M E D I A  N E W S

9 Media Network Folds
A prominent information clearinghouse and fiscal sponsor since the early eighties, Media Network closes its doors.
by Maud Kersnowski

10 Femme Fests Unite in Europe
Why compete when you can collaborate? Women’s fests take a women’s approach, and the result may help all.
by Karen Rosenberg

11 LAIFF Lines up Funds for Lucky Few
The Los Angeles Film Collaborative introduces its new Production Grant Program.
by Emily Neye

D I S T R I B U T O R S  F A Q

14 Lions Gate Films/CFP
With a new name, new distribution head, and full slate, Lions Gate comes out roaring.
by Lissa Gibbs

F I E L D  R E P O R T S

16 Tracking the Hamptons
Now in its 5th year, this festival still hedges on the question: industry action or tourist attraction?
by Ryan Deussing

18 Let It Snow: The Denver Film Festival Turns 20
While events were snowed out and memory lane ice-covered, Denver managed to show its pioneering grit during this year’s anniversary edition.
by Will Annett

21 Bless the Beasts:
The Jackson Hole Wildlife Film Festival
Natural history filmmakers on the prowl for buyers and coproducers can find fertile hunting grounds at this festival.
by Carl Mrozek

26 Where’s the Alternative? The Media & Democracy Congress
When progressive journalists and media activists came together at this second annual congress, they weren’t always speaking the same language. We asked participants: Where’s the common ground?
by LaTrice Dixon

T A L K I N G  H E A D S

36 Glen Salzmann & Magnus Isaacson; Michael Almereyda; Wayne Wang
by Maureen Marovitch, Anthony Kaufman & Hank Kim

W I R E D  B L U E  Y O N D E R

40 High Bandwidth Arrives, Slowly
Several emerging technologies promise filmmakers the bandwidth they need. Will they work?
by Adam Pincus

42 Storytellers Embrace the Web
Already a resource, the Web is also growing into a promising new medium for experimentation and entertainment.
by Laura Knott

44 IN & OUT OF PRODUCTION

March 1998 THE INDEPENDENT 3
Woody Allen: On the Road Again
in Barbara Kopple's *Wildman Blues*

plus: Reports from Sundance, IFFCON
Digital Tech on Set
26 Barbara Kopple's Lessons in Longevity

In 1976, Barbara Kopple burst onto the scene with her searing labor documentary *Hillbilly County, U.S.A.*. For the next two decades, she has managed to produce a steady stream of work—on average, a film a year. Her most recent, *Wildman Blues*, is a behind-the-scenes look at Woody Allen's European jazz tour.

by Patricia Thomson

31 The Lure of Homicide

Perhaps it's because a film director, Barry Levinson, started the series. But whatever the reason, NBC's *Homicide* has put out the welcome mat for independents.

by Max J. Alvarez

32 Let's Do Lunch

When in Hollywood, do as the dealmakers do: eat out. Here's a round-up of L.A. eateries where indies go to chill, meet peers, and prove for agents.

by Oliver Jones

4 Angelika, Houston

The Angelika Film Center just got a whole lot bigger. With a Houston theater up and running and more to come, Angelika is aiming to be the nation's top national specialty chain.

by Richard Baimbridge
5  Footage '97: They Wrote the Book

That old standby, Footage '89, is old news. In with the new. Footage '97 makes its debut.

by Cassandra Uretz

DISTRIBUTOR F.A.Q.

8  Milestone Film & Video

Five years ago, Milestone started out by distributing a package of silent films. It has since grown to include recent films alongside the classics in its roster, both homegrown and foreign.

by Lissa Gibbs

TALKING HEADS

10  Tony Barbieri, Greg Sax & American Cinematheque's Margot Gerber

by Holly Willis & Amy Goodman

FIELD REPORTS

14  Treasure Hunting at Sundance '98

The Independent goes on record with its second annual awards list, highlighting all kinds of hidden treats.

by Cara Mertes & Patricia Thomson

18  The $6 Million Man

An acquisition deal at Sundance is every filmmaker's dream. So what’s it like to get one—with Miramax, no less? Next Stop Wonderland director Brad Anderson describes the surrealism of it all.

by Brad Anderson

19  Maverick Movies: Slamdance '98

Up Main Street in Park City, Slamdance carries on—and comes of age.

by Ruby Lerner

Hills and Valleys: An IFFCON '98 Diary

How a documentarian fares at the annual international cofinancing conference in San Francisco.

by Robert M. Goodman

24  Shorts in Style

New York's Shorts International Film Festival debuts with aplomb.

by Cassandra Uretz

IN FOCUS

35  Digital Gentrification

How digital products are spreading to the film set.

by Rob Rownd

39 IN & OUT OF PRODUCTION

52 NOTICES

64 AIVF HAPPENINGS
Off the Beaten Path with the SUPER SUPER 8 Film Festival

ALSO: Million Dollar Scripts Online Independents
32 Paying the Price for Independence: Media Activism in South Korea

Media activists in the U.S. like to think of themselves as outlaws, but what if they really were breaking the law? That prospect is what Korean documentary makers face daily, along with the threat and at times the reality of jail. Nonetheless, a documentary community is growing there. By Deirdre Boyle

36 Asphalt Adventures

These aren't your typical road movies, nor is the Super 8 Film Festival your normal festival, with its bingo games, live music, and traveling van. An insider's view of taking small format films on the road. By Kate Haug
MEDIA NEWS

9 Documentaries No More: NYCH Well Runs Dry
With the stoppage of preproduction grants, the New York Council on the Humanities gets out of the film funding business altogether.
BY MARK J. HUISMAN

12 Want Scripts, Will Pay: KASA Reels in Screenwriters with Big Money
Screenwriters take note: a cool million is up for grabs.
BY CASSANDRA URETZ

DISTRIBUTOR F.A.Q.

13 Vanguard International Cinema
Building a business as an indie-friendly home video distributor.
BY LISSA GIBBS

TALKING HEADS

16 Stan Brakhage, Odette Springer & Carlos Marcovich
BY JEREMY SPRINGER, CARA MERTES & MICHELLE CHASE

FESTIVALS

56 NOTICES

52 CLASSIFIEDS

46 FESTIVALS

46 FESTIVALS

52 CLASSIFIEDS

64 AIVF HAPPENINGS

May 1998 THE INDEPENDENT
Gamblin' Man
How Larry Meistrich & the Shooting Gallery plan to redefine the New York production scene
FEATURES

22 The Value of the Tense
How a screenwriter/actor/theater director made the transition to movie director—and an invaluable feature film test—without four years of film school.

BY JAMES E. RYAN

25 Handover to the Millennium
Independent video from Hong Kong and Mainland China are as different as night and day. But both can teach us something.

BY DEIRDRE BOYLE

30 Hot Shop: The Shooting Gallery
The Shooting Gallery, once a scrappy indie production company, is now a Big Player with Big Plans. It has five subsidiary companies servicing filmmakers, plus a deal to build the world’s largest studio and backlot. Larry Meistrich and Brandon Rosser spell it all out.

BY MARK J. HUISMAN
LETTERS

MEDIA NEWS

7 And the Winner Isn’t... Documentaries and the Oscars
The rules keep changing, and it’s not getting any easier. But now the International Documentary Association is helping docs qualify.

BY CARA MERTES

9 NW Exhibition Grant No Grand Illusion
More than a standard arthouse, Seattle’s Grand Illusion shells out money and know-how to assist local independents bow theatrically.

BY NOELIA SANTOS

DISTRIBUTOR F.A.Q.

12 Frameline Distribution
Born of “hippie homos” in the seventies, Frameline is now a leading distributor for lesbian and gay media, and is running strong.

BY LISSA GIBBS

TALKING HEADS

14 Lisa Cholodenko, Quentin Lee & Justin Lin, and Joel Meyerowitz

BY LAWRENCE FERBER, HOLLY WILLIS, AND ANDREA MEYER

IN FOCUS

18 A Digital Video Primer
The first is a series of articles introducing readers to the world of digital video and tracking the journey from script to screen.

BY ROB ROWND

IN & OUT OF PRODUCTION

BY CASSANDRA URETZ

FESTIVALS

CLASSIFIEDS

NOTICES

AIVF HAPPENINGS
SPECIAL ISSUE
experimental media

Indie Sci-Fi

Also:
Trinh T. Minh-ha
Jonas Mekas
Video Data Bank
Canyon Cinema & more

Tilda Swinton in Conceiving Ada
EXPERIMENTAL MEDIA

From the Avant-Garde Archives

New works by Jonas Mekas, Steve Yaeger, and Laura Cottingham preserve and recycle precious images from the early days of experimental film and video in the U.S.

by Max Alvarez, Jeremy Lehrer, Cara Mertes

Love & Country: An Interview with Trinh T. Minh-ha

Why a noted experimental filmmaker takes the plunge into 35mm fiction film—and a love story (of sorts).

by Margaret Kelly

NoFX: The Rise of Indie Sci Fi

Low-cost high-tech (along with old-fashioned imagination) is bringing the science fiction genre within reach of enterprising independents.

by Anthony Kaufman

Cover: Tilda Swinton as Ada Lovelace, inventor of the first computer program, in Lynn Hershman-Leeson’s Conceiving Ada, one of a new breed of low-budget indie sci-fi films. Photo courtesy filmmaker.
I Want My DTV
Will the Gore Commission let noncommercial independents get their hands on digital television?
by Mark J. Huisman

Will the Gore Commission let noncommercial independents get their hands on digital television?

Distributor F.A.Q.

Video Data Bank
With over 5,000 titles, Video Data Bank is one of the largest distributors of video art and one of the oldest.
by Lissa Gibbs

TALKING HEADS

Lawrence Brose, Lewis Klahr, Vicky Funari
by Lawrence Ferber, Cara Mertes, Patricia Thomson

Wired Blue Yonder

Artbytes: New Television Moves into Cyberspace
Though broadcast acquisitions are on hold, NTV funds are enabling filmmakers to experiment in online media.
by Willamain Somma

The Festival Circuit

Where Video Is King: The Dallas Video Fest
The largest festival devoted exclusively to video, the Dallas Video Festival deserves a badge of honor.
by Chris Vognar

Invideo '98
A growing European showcase for experimental video and new media happens in Milan, now every year.
by Carola Spadoni

Go SXSW: Bigger and Better in Texas
Centered around a substantial conference, SXSW's film component is gathering strength and followers.
by Richard Baimbridge

Chick Flicks: New York Women's Film Festival
Take a seventies idea, give it to a nineties planning committee, and this is what you've got.
by Kate Haug

Field Reports

Canyon Cinema: A History Worth Remembering
Founded in 1961, the experimental film distributor Canyon Cinema has a resiliency that keeps it strong. It weathered the on-set of home video, an assault from the flank by the NEA, and other hazards of nonprofit life in the trenches. And it keeps going... and going...
by Mark J. Huisman

The Saga of Super 8: How the Wheel of Fortune Goes 'round
A major retrospective at the Museum of Modern Art finally gives small-format film a mainstream showcase—and a chance to reflect on the rise and potential demise of super 8.
by Donna Cameron

FESTIVALS
NOTICES
CLASSIFIEDS
Smoke Signals
and the Art of Adaptation

Also:
J O H N  P I E R S O N
M A T T H E W  H A R R I S O N
B U D G E T I N G
S O F T W A R E
L I C E N S I N G
F O R  S T U D E N T  F I L M
F O U N D A T I O N
F O R  I N D E P E N D E N T
V I D E O  A N D  F I L M
30 And Now a Word with John Pierson

John Pierson, a prime mover and shaker within the independent film world and author of *Spike, Mike, Slackers and Dykes*, discusses *Splinter Screen*, his successful series on independent film and filmmakers, now in its second season on the Independent Film Channel.

by Anthony Kaufman

32 Great Adaptations: How to Nab that Novel

Planning a screen adaptation of your favorite Great American Novel? Check out the basics you'll need to know when optioning a book—and the pitfalls to avoid.

by Joanna Sabal

36 By the Numbers: A Budget Breakdown for Matthew Harrison's *Rhythm Thief*

Director Matthew Harrison dusts off the accountant's ledger for *Rhythm Thief*, shot in 11 days for 11 grand (or a bit over). Now out on video, the film offers a case study in how a low-budget feature can actually remain low budget.

by Aaron Krach

39 A Fulfilling Opportunity: Transit Media's Bernie Ampel

Self-distributing filmmakers take note: You needn't toil alone. There's someone out there to store and ship tapes, invoice buyers, collect money, and take care of the nitty-gritty of business. In this interview, Bernie Ampel explains how his fulfillment service works.

by Ioannis Mookas
Letters

Media News

Color Television: The PBS Television Race Initiative

We take a look at a new initiative on public TV that uses independent film as a catalyst to provoke dialogue on the issue of race in America, leading off with Macky Alston’s provocative documentary Family Name.

by Richard Baimbridge

Circuits@NYS: The Governor’s Arts and Technology Conference

Whether there’s room for new media/technology and art to co-exist harmoniously was one of the issues discussed at the NYSCA and NYFA-sponsored conference on arts and technology.

by Gary O. Larson

Distributor F.A.Q.

The Sync

Like to see Internet films? Ever been part of a global viewing experience? Check out The Sync—the U.S.’s primary online distributor—and their other audio and video services.

by Lissa Gibbs

Festival Circuit

Indies on Parade: The Los Angeles Independent Film Festival

Only four years old, the LAIff has attained phenomenal success and stature very quickly. But where’s the edge?

by Thomas Pallotta

Heating Up: Taos Talking Picture Festival

Taos competition winners receive plots of land in New Mexico—one reason why this is among the hottest, fastest-growing festivals around.

by Cara Mertes

Turning 20: The Women’s Film Fest at Creteil

Although the late night discussions and debates have diminished somewhat over the past 20 years, this French festival still has a commitment to the best of women’s world cinema.

by Barbara Hammer

Field Reports

Danger: High Clearance Student Films on the Commercial Market

Just because Ol’ Blue Eyes is in the grave doesn’t mean you can plunder his musical treasure trove for your student film. Find out how to go about clearing musical rights the right way, not My Way.

by Lynn M. Ermann

Wired Blue Yonder

Virtual Theater: A New Venue for New Media

D Vision’s New Venue is a newly established online viewing site for a variety of film and video work, featuring a new piece each week.

by Willamain Somma

In Focus

Dollars & Sense: A Budgeting Software Roundup

Four of the top budgeting packages for independent filmmakers are compared, contrasted, and assessed on the basis of cost, efficiency, ease of use and suitability for the task in hand.

by Robert M. Goodman

Legal Briefs

Chain of Title: How Not to Get Shackled

Clearance isn’t just a hurdle for music rights—the paper chain of title holds a project together, but is only as strong as its weakest link.

by Robert L. Seigel

Fresh Produce

Festivals

Classifieds

Notices

AVF Happenings

Cover: Evan Adams (I) with Adam Beach in a scene from Smoke Signals directed by Chris Eyre. Photo: Courtnay Duchin, courtesy Miramax. See articles on pages 16 & 32.
The Farmer's Wife
PBS & Long-Form Documentary

SPECIAL FOCUS:
DOCUMENTARY TODAY

THE FARM
THE CRUISE

RUTH OZEKI
JUDITH HELFAND

THIRD WORLD NEWSREEL
Features

36 Can This Marriage Be Saved?
Reflections on The Farmer’s Wife and An American Love Story, two multipart vérité series that have found a home on PBS.

by Cara Mertes

40 There and Back Again
Documentary filmmaker-turned-author Ruth Ozeki traces her circuitous journey on the byways between the film and publishing worlds.

by Ruth L. Ozeki

43 Media Activism Up Close
How much is possible for a filmmaker with an activist agenda? A case study of Judith Helfand and A Healthy Baby Girl.

by Lynn Love

46 Life on The Farm
Jonathan Stack talks about his prison documentary The Farm, his success at finding production funding in the cable world, and a filmmaker’s social commitment.

by Pat Aufderheide
34 Wired Blue Yonder

Beam Me Up!

Using a satellite hook-up, the digitally shot and edited The Last Broadcast is being beamed into arthouses for its theatrical premiere this month.

by Eugene Hernandez

50 In Focus

A Sound Idea

A look at the rationale behind the position of “sound designer”—and why it never took hold.

by Larry Loewinger

54 Fresh Produce

55 Festivals

61 Classifieds

64 Notices

72 AIVF Happenings

Cover: Darrel and Juanita Buschkoetter, a Nebraska farm family which is the subject of David Sutherland’s 7-hour documentary for PBS, The Farmer’s Wife.

Photo: Joel Sartore, courtesy ITVS/Frontline

October 1998 THE INDEPENDENT 3
Dark Passage

Bill Condon’s Gods & Monsters

SCRIPTWRITING:
SOFTWARE
NANTUCKET FEST
CINESTORY

OUT OF THE PAST
SLAMNATION!

FUNDRAISING TIPS
BUDGET BREAKDOWNS
November 1998
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Insides

November 1998

Features

32 The CineStory Story
Will winning a screenplay competition change your life? Our writer finds out.
by Billy Shebar

36 I've Created a Monster: Bill Condon on Gods & Monsters
Director Bill Condon traces the path from page to screen of his film on the twilight years of James Whale, director of Frankenstein and The Bride of Frankenstein
by Tom Cunya

39 Let's Play Monopoly
Have you got a phone, a fax, or an Internet account? If so, then count yourself in as someone who is affected by the latest media mergers.
by Mark J. Huisman
Windy Films
A new Chicago initiative provides support and an outlet for the city’s indies.
by Nadine Ekret

William Morris Goes Independent
Agencies William Morris and Endeavor set up new independent operations: a boost for independents or cynical bandwagonning?
by Anthony Kaufman

Dial “M” for Moviefone
Think you’re already paying enough for movie tickets? Check out reserved seat cinemas.
by Scott Castle

National Geographic Expands Horizons
Expansion of National Geographic into foreign markets has opened up a new panorama for filmmakers.
by Paul Power

Festival Circuit
A Real Retreat
Viewing, debating, and swimming! The Robert Flaherty Film Seminar carries on.
by Liz Mermin

Orlando Magic
The Florida Film Festival is now registering on the national festival radar screen.
by Steve Schneider

Good Vibertions
Now in its second year, the Urbanworld Film Festival goes for the gloss.
by Leslie A. Fields

Into the West
If you feel like hammering out your distribution deal over a pint beside a West of Ireland river, then the Galway Film Fleadh is for you.
by Paul Power

A Word to the Screenwriter
Bamboozled by all the screenplay programs on the market? Here’s a rundown of the packages designed to whip your script into format.
by Robert Goodman

Show Me the Money!
Pointers from fundraising guru Morrie Warshawski, who suggests new and interesting places to look for funding on your film.
by Leslie S. Osborne

Budget Breakdowns
A few do’s and don’ts for screenwriters and aspiring producers, designed to keep both of you sane.
by Deborah Dennison

Wired Blue Yonder
Virtually Educational
A movie education from your swivel-chair? We review the CD-ROM “How to Make Your Movie: An Interactive Film School.”
by Adam Pincus

The Bottom Line
Show Me the Money!
Pointers from fundraising guru Morrie Warshawski, who suggests new and interesting places to look for funding on your film.
by Leslie S. Osborne
Stardust Memories

Todd Haynes' Velvet Goldmine
December 1998
VOLUME 21, NUMBER 10

Features

32 Stardust Memories:
Todd Haynes Recreates the Velvet Revolution

Ever since casting Barbie dolls in his film on Karen Carpenter, Todd Haynes hasn't been afraid to take risks. Here he talks about Velvet Goldmine, his dazzling vision of a world where Oscar Wilde and Glam Rock collide.

by Aaron Krach

37 “Don’t Miss the Horses!”
An interview with author Scott MacDonald

MacDonald's three Critical Cinema books have been an essential tool for anyone teaching or practicing avant-garde film.

by Lynn Sachs
Departments

4 Media News

Documentaries 24-7

The Documentary Channel launches with the promise of docs around the clock.

by Cara Mertes

8 Festival Circuit

IFFM—Caveat Emptor

Celebrating its 20th anniversary, the Independent Feature Film Market screened a series of its past "hits." But were buyers optimistic about finding the next Clerks?

by Paul Power

10 The Canuck Report

Film after film at the Toronto International Film Festival was populated by dysfunctional self-saboteurs, setting up an interesting resonance with the goings-on in Washington.

by Patricia Thomson

14 All Over the Map:
L.A. Freewaves Gets Wheels

This biennial event is as adventurous as ever, with installations, CD-ROMs, and even video tour buses added to the festival mix.

by James Moran

16 The Sarajevo Film Festival

Independent production in war-torn Bosnia somehow has managed to emerge from the wreckage, as seen at this year's festival.

by Howard Feinstein and Paul Malcolm

21 Regional Focus:
Georgia & the Carolinas

Whistlin' Dixie:
A Documentarian's Diary

Thinking of shooting in the South? A first-time documentary maker recounts his experiences shooting a film on the Confederate flag.

by Ryan Deussing

24 Athens, Georgia:
A Fabled Scene, Reconstructed

Athens, with its near-legendary modern musical heritage, has also been the source of much interesting Georgian filmmaking.

by Richard Faucett

26 Out South:
How Gay Filmmakers Fare

In spite of its infamous right-wing politicians, North Carolina is the base for a flourishing gay filmmaking scene.

by Lawrence Ferber

28 SXSE:
The Colossal Film Crawl

Columbia, South Carolina, hosted its second annual Colossal Film Crawl in September—a night of bonhomie, pub crawling, storytelling, and, yes, movies!

by Teri Tynes

29 Profiles

Spotlight on Atlanta's Peggy Hayes, film director and co-founder of Night of the Black Independents, and North Carolinian educator and videomaker Joe Murphy.

by Elizabeth Lenhard & Lawrence Ferber

40 ScreenCraft

Ghost Writers

Concluding our two-part look at screenwriting software, we examine an assortment of electronic story-structure prompters.

by Robert Goodman

44 The Business Pages

Roth IRAs:
The Moment of Truth Arrives

You've procrastinated long enough. Now is the month to decide: To Roth or not to Roth?

by Susan Lee

45 Fresh Produce

46 Festivals

52 Classifieds

56 Notices

64 AIVF Happenings

Cover: Jonathan Rhys-Meyers in Velvet Goldmine, Todd Haynes' paean to the Glam Rock era.

Courtesy Miramax; photo Peter Mountain

December 1998 THE INDEPENDENT
Hal Hartley Joins the Digital Revolution

Dogma 99
The Facts in B&W
The Sundance Channel

P.J. Harvey as Magdelena in Hal Hartley’s The Book of Life
Features

26  The Facts in Black & White
There's been a rash of black-and-white films recently. Here's a look at the pros and cons of shooting in monochrome. By Lynn Ermann

30  Digital Video: Catch the Wave
Digital video is not just on the horizon; it's here. Hal Hartley and Todd Verow are two filmmakers who have put DV to good use. By Eugene Hernandez

33  Checking out Film with Video Librarian Mary Keelan
Libraries used to be a welcoming home for independent media, before education budgets were slashed. Now, it's still possible to sell your work to libraries—if you know how. By Steve Montgomery

36  Every Dogma Has its Day
Inspired by Lars von Trier and Thomas Vinterberg's controversial Dogma 95, The Independent invited a number of cutting-edge directors to write their own Vows.

By Jan Anania, Matthew Harrison, Lynn Hershman-Leeson, Scott King, Christopher Munch, Tommy Pallotta, Esther Robinson, Lance Weiler, Stefan Avalos, Britta Sjogren, and Cauleen Smith
Sundance Cinemas breaks ground for its first theaters; Sunny Side of the Doc announces three new initiatives; BET becomes a new source for production funding for black directors; the National Latino Communications Center and the CPB.

by Anthony Kaufman, Bethany Hayes, Rita Michel, Mark J. Huisman

Reviews of the Hot Springs Documentary Festival, Virginia Film Festival, Hamptons International Film Festival, ResFest, and Short Film Festival of Mexico City.

by Tim Schwab, Pat Aufderheide, Scott Castle, Ryan Deussing, Mary Sutter

The Sundance Channel has recently been revamped, adding four new series to its thematic programming strands.

by Shelley Gabert
St. Claire Bourne’s
MEN OF VISION
When to Audit Your Distributor
First Run / Icarus
Hunting for Euro Dollars

Robeson in Emperor Jones
### Features

#### 28 It's a Dong Deal

Documentary maker Arthur Dong chose to self-distribute *Licensed to Kill*, despite the many offers that came his way after its success at Sundance '97. Here he talks about the hows and whys of doing it yourself. **by Iannis Mookas**

#### 32 Elusive Memories, Modern Myths: The Films of Jay Anania

As austere as Bresson and elliptical as Ashbury, feature director Jay Anania's latest feature, *Long Time Since*, occupies a challenging turf between fiction, poetry, and myth. **by Jeremy Lehrer**

#### 34 Bourne to be Wild

With his new film on Paul Robeson for *American Masters*, producer/director St. Clair Bourne adds another to his list of documentaries on charismatic and controversial black men in the political and cultural arenas. **by Richard Baimbridge**

---

**CONTENTS**

March 1999

**VOLUME 22, NUMBER 2**

www.aivf.org
Departments

24 Legal Briefs

Think your distributor or sales agent is holding out when it comes time to pay up? Some advice on when to audit your distributor and how to write a contract that makes sure you can.

BY ROBERT SEIGEL

FAQ & Info

Distributor F.A.Q. 38

Since its creation a dozen years ago, First Run/Icarus has been a major player among nontheatrical distributors.

BY LISSA GIBBS

Funder F.A.Q. 40

One of the most active of CBP’s minority consortia is the National Asian American Telecommunications Association (NAATA), which funds, exhibits, and distributes Asian American media.

BY MICHELLE COE

Upfront

4 News

New exhibition venues for indies: the Egyptian Theatre in L.A.; ZKM in Germany; and a cross-border initiative in Montréal and New York City.

BY STEPHEN GARRETT, GEORGE FIFIELD & JERRY WHITE

12 Profiles

Video artists John Muse & Jeanne Finley; Celia Dougherty; and Peggy Ahwesh.

BY ISABEL SANDURI, LYN LOVE & JEREMY LEHRER

16 Fest Circuit

Reviews of the International Documentary Filmfestival Amsterdam and Cofinancing Forum, the Pandemonium Video Festival, DocCon3, the International Expo of Short Film, and the Thessaloniki Film Festival.

BY PATRICIA THOMSON, ERNEST LARSEN, BARBARA BLISS OSBORN, GESHA-MARIE BRYANT, AND CLEO CACOULIDIS

Cover photo courtesy American Masters/WNET
Gill Holland on Picking Your Producer

Tony Bui's THREE SEASONS & OTHER SUNDANCE WINNERS

The Politics of Exhibition
Digital Preproduction
The Casting Director as Producer
26 Recasting the Casting Director
As name actors have become more of a necessity for greenlighting independent features, the casting director’s role has grown in importance. Some are now asking for—and getting—producer credits.
BY AMY GOODMAN

29 Someone to Watch Over Me
Picking a producer is like hiring your own boss. A veteran independent producer offers some words of advice to novice directors looking for that special someone to produce their films.
BY GILL HOLLAND

32 Indie Jones & the Raiders of the Lost Art
Has the artsplex boom housebroken independent film? An in-depth look at the politics of arthouse exhibition.
BY ROB NELSON
Upfront

5 News
The Gore Commission Report arrives not with a bang, but a whimper; two new distributors open shop.
by Gary O. Larson, Richard Baimbridge

10 Profiles
Jill Godmilow and Cauleen Smith.
by Cara Mertes & Kate Haug

12 Fest Circuit
Highlights from the Sundance and Slamdance film festivals.
by Richard Baimbridge, Mark J. Huism, Cara Mertes, Patricia Thomson & Jay Lowie

Departments

21 Books
by Robert Seigel & Ryan Deussing

22 Technology
Digital still cameras make their mark on preproduction, revising how to approach storyboarding and location scouting.
by Rob Rownd

25 On View
Independents opening at a theater or on national television this month.
by Paul Power

FAQ & Info

38 Distributor FAQ
Formed two years ago, Stratosphere Entertainment is a hopeful up-and-comer in the arena of medium-sized theatrical distributors.
by Lissa Gibbs

40 Funder FAQ
The Creative Capital Foundation, brand new as of January 1999, will be finding media, among other disciplines. Heading it is former AIVF/FIVF executive director Ruby Lerner.
by Michelle Coe

@AIVF
Events 58
Letter to AIVF Members 59
Trade Discounts 60
Salons 61

Cover: Nguyen Ngoc Hiep in Three Seasons, by Tony Bui, which swept three top awards at the Sundance Film Festival. For festival coverage, see pages 12 - 16. Photo courtesy October Films
PBS Goes Digital
25 High Definition, Low Profile: PBS Enters the Digital Age

In November, some 40 public TV stations quietly began digital broadcasting. Here's an overview of HDTV, SDTV, enhanced TV, datacasting, and other elements that figure in the digital future of PBS.

BY GARY O. LARSON

28 Over There! WDR in Germany and French Public TV

In the U.S., commercial television had a two-decade headstart on public TV. In Europe, conversely, the private channels are the newcomers. Has this made a difference in how public stations have responded to increasing commercial competition? Two industry observers take a look overseas.

BY CLAUS MUELLER & BETHANY HAYE

32 PBS Potluck: A Sampling of Acquisition Series

While most filmmakers are familiar with PBS's documentary series POV, there are a number of other independent acquisition series on public television, as this selection demonstrates.

BY SCOTT CASTLE
FAQ & Info

38 Distributor FAQ
Though unknown to many documentary makers, Films for the Humanities and Sciences is nonetheless North America's largest supplier of videos and CD-ROMs to schools, colleges, and libraries.

By Lissa Gibbs

40 Funder FAQ
Bringing independently produced programs to public television since 1991, ITVS looks toward the future.

By Michelle Coe

Upfront

7 News
A conversation with NEA chair William Ivey after a year on the job.

By Max Alvarez

11 Profiles
Laurel Ladevich, Stevan M. Smith, Loretta Todd

By Isabel Sadurni, Andy Spletzer & Cara Mertes

16 Fest Circuit
A look at the Rotterdam Film Festival and the Berlinale.

By Klaus Mueller

@AIVF

58 Events
60 In & Out of Production
61 Salons

Photo courtesy PBS

May 1999 THE INDEPENDENT
Women and War
Vietnam & WWII Revisited

DVD & the Future of Distribution
Seventh Art Releasing
Native Film 2000
Aussie Aboriginals

From Barbara Sonneborn's Regret to Inform (inset)
Conte...nts
June 1999
Vol. 22, Number 5
www.aivf.org

Features

22 War Stories
What's the likelihood of getting an anti-war film funded in the current climate? The makers of Regret to Inform and Rabbit in the Moon debate these and related questions in a lively roundtable discussion about their war-related documentaries.

BY PATRICIA THOMSON

28 Return of the Native
Pundits predicted that Smoke Signals' $7-million box office draw would open doors for Native American feature directors. Has this proven true, or were they blowing smoke? Also, a report from the country's oldest Native American film festival.

BY BETH PINSKER & DEBORAH DENNISON

32 Aussie Aboriginals
Indigenous work from Down Under is highlighted at the Margaret Mead Film & Video Festival.

BY PATRICIA THOMSON
Upfront

6 News
by Deirdre Boyle, Elizabeth Peters, Paul Power

10 Technology
DVD and the future of exhibition; DEN offers TV-style pilots; Next Wave Films and Open City Productions launch digital divisions.
by Ryan Deussing, Chad Campbell, Gesha-Marie Bryant

16 Festival Circuit
The fine arts thrive at the Montreal International Festival of Films on Art; South by Southwest’s discussion on all things filmic and financial; Conduit.3 got game.
by Nadine Covert, Elizabeth Peters, Kim Krizan

Departments

20 Books
Chick Flicks: Theories and Memories of the Feminist Film Movement by B. Ruby Rich, and Movie Marketing: Opening the Picture and Giving it Legs, by Tiia Lukk
reviewed by Pat Aufderheide & Reid Rosefelt

21 On View
Independents opening at a theater or on national television this month.
by Paul Power

24 Upfront

6 News
by Deirdre Boyle, Elizabeth Peters, Paul Power

10 Technology
DVD and the future of exhibition; DEN offers TV-style pilots; Next Wave Films and Open City Productions launch digital divisions.
by Ryan Deussing, Chad Campbell, Gesha-Marie Bryant

16 Festival Circuit
The fine arts thrive at the Montreal International Festival of Films on Art; South by Southwest’s discussion on all things filmic and financial; Conduit.3 got game.
by Nadine Covert, Elizabeth Peters, Kim Krizan

FAQ & Info

34 Distributor FAQ
Documentaries have a home at Seventh Art Releasing.
by Lissa Gibbs

36 Funder FAQ
Helping fill in the regional funding gap left by the NEA is the Texas Filmmakers’ Production Fund, brainchild of director Rick Linklater.
by Michelle Coe

38 Festivals
42 Notices
48 Classifieds

@AIVF

54 Events
56 In & Out of Production
58 Salon Spotlight

What’s up in Charleston, San Diego & Houston.
by Peter Wentworth, Paul Espinosa & David Mendel

COVER: Vietnam revisited: A woman runs from a bomb fire in Regret to Inform, Barbara Sonneborn’s personal documentary on Vietnam war widows. (inset) Photo courtesy ETV, background photo courtesy Daniel Christmas.
Behind the Scare Tactics of
The Blair Witch Project

Leighton Pierce Hits His Stride
Jesse Ventura's Choke Hold on Public TV
Foolproof Filing of Film Trims
Special Issue: Experimental Media

Throughout this issue—The Independent’s fourth annual spotlight on experimental work—we profile an array of media innovators and the distributors, funders, and exhibitors who support them.

22 Off the Beaten Track: The Blair Witch Project

Think of your worst camping nightmares, add some improv, some Bigfoot, a Global Positioning System, stir it together, and you’ve got a great case for “Method Filmmaking” and The Blair Witch Project, the scariest movie and most original indie feature of the year.

BY ADAM PINCUS

28 But will it play in Peoria?

Curators John Columbus of Black Maria and Rajendra Roy of the MIX festival discuss the current state of exhibition opportunities—and audiences—for experimental media.

BY JEREMY LEHRER

32 Transcendental Domesticity: Leighton Pierce

As chronicler of the everyday shapes, sounds, and events in his domestic environment, Leighton Pierce has amassed a gently persuasive body of film and video work.

BY SCOTT MACDONALD
Upfront

5 News
Minnesota Governor Jesse Ventura tries to armlock state public TV and radio funding; the Estate Project launches its independent film preservation initiative with the films of Warren Sonbert.
by Nadine Ekrek, Lawrence Ferber

8 Profiles
Karl Nussbaum, James Benning, Igor Vamos, Peter Calvin.
by Jerry White, Anthony Kaufman, Richard Baimbridge, Aaron Krach

18 Festival Circuit
The Ann Arbor Film Festival, U.S. Super 8 Film Festival, Los Angeles Independent Film Festival, Thessaloniki Documentary Festival.
by Elizabeth Henry, Paul Power, Rob Rownd

Departments
14 Wired Blue Yonder
Will Avid ditch the Mac platform?; a look at Hi-Def editing.
by Ben Long, Ryan Deussing

25 Technology
If you've ever spent longer than 20 seconds looking for a film trim, this article will save you hours of fruitless hunting in the cutting room.
by Su Friedrich

FAQ & Info
39 Distributor FAQ
Since its days as a collective, Toronto's V tape has been home to the work of experimental film- and videomakers.
by Lissa Gibbs

42 Funder FAQ
The Experimental Television Center celebrates 28 years of funding and supporting experimental media artists.
by Michelle Coe

44 Festivals
49 Notices
54 Classifieds

@AIVF
58 Events
60 Salons
62 Member Benefits

COVER: Boo! The creepy iconography of The Blair Witch Project. Photo: Patricia Thomson
WHY SHOOT DIGITAL DV EDIT SOFTWARE PRODUCER’S REPS IFFM PREP KIT CINEMA GUILD

WHAT DO ERROL MORRIS JOHN SAYLES CHRISTINE VACHON & GILL HOLLAND HAVE IN COMMON?

IFC PRODUCTIONS
FEATURES

33 How Low Can You Go?
How does one go about making a truly micro-budget film? The Independent talked with four directors to get the low down.
by Mark J. Huisman

36 Heaven Sent: IFC Productions
IFC Productions was formed two years ago; now the fruits of their labors are coming to a theater near you. The Independent talks with IFC’s Jonathan Sehring and Caroline Kaplan to discuss their goals, past and present.
by Patricia Thomson

41 Viva la Revolución DV!
A DV producer’s answer to the ubiquitous question, “Should I shoot in DV?” Complete with technical breakdowns of films that are leading the DV parade.
by Esther Robinson and Lance Weiler
Upfront

7 News
Mayor Giuliani's clean-up of Times Square bears unexpected fruit.
by Lynn Love

11 Wired Blue Yonder
®™ ark's subversions; Home Page tries e-commerce; Boston's first Cyberarts Festival; the Canadian Film Centre's new habitat.
by Richard Baimbridge; Mark London Williams; Stephen Brophy; Jerry White

19 Festival Circuit
Getting ready for the Independent Feature Film Market; getting over Cannes.
by Paul Power; Barbara Scharres

FAQ & Info

46 Distributor FAQ
Veteran distributor Cinema Guild re-enters the theatrical fray.
by Lissa Gibbs

48 Funder FAQ
The Aperture Film Grant offer big funds for short films.
by Michelle Coe

50 Festivals
57 Notices
63 Classifieds
“AMERICAN MOVIE”
MADE IN MILWAUKEEWOOD

ARCHIVES ON-LINE • SOROS’ SUMS
BLOCKBUSTER IN COURT • A&E DIGS DOCS
Issue Spotlight: Documentary Today

As some things change (the flood of on-line resources), others remain the same—like the old-fashioned blood, sweat, and tears it still takes to produce a documentary. It's all reflected in this issue.

24 Made in Milwaukeewood

Chris Smith's American Movie is the story of one driven Midwestern indie filmmaker as told by another. Plus, a profile of Coven director and American Movie subject Mark Borchardt.

by Rob Nelson

28 Beyond Biography: A&E and Independents

With its 30 hours of documentary specials each year, the Arts & Entertainment Network has become a partner to a growing number of independent documentarians—particularly those with a nose for news.

by Beth Pinsker

32 Archival Research Goes Hi Tech

Searching for archival footage used to be a long, arduous, and expensive process. Now, with archives' searchable databases and on-line clips, you might find that footage without ever taking off your bedroom slippers.

by Andrea Meyer
Upfront

5 News
Blockbuster faces two lawsuits over strong-arm business tactics that cripple independent videostore owners.
by Tia Lessin & Sandy Cioffi

8 Opinion
A new vocabulary needed for nonfiction film; documentary distribution in the digital era.
by Paul Devlin; Doug Block

11 Wired Blue Yonder
Site seeing: Noteworthy resources on the web.
by Lisa Vasta

12 Profiles
Liz Mermin & Jenny Raskin; Mary Katzke; Termite TV
by Lynn M. Ermann; Carol Milano; Jeremy Lehrer

18 Festival Circuit
Keeping it réel at Nyón's Visions du Réél; an apple for Content 99; the Provincetown Film Festival makes its debut.
by Beatrijs van Agt; Brendan Peterson; Stephen Brophy

@AIVF
60 Events & AIVF Minutes
62 In & Out of Production
by Lisa Vasta

63 Salons

Cover: Chris Smith and Sarah Price, the dynamic duo behind American Movie. Photo: Mark Horton, courtesy Sony Pictures Classics
IS AMAZON’s ADVANTAGE PLAN WORTH IT?

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Dempsey Rice in Daughter of Seduction
Special Issue: Digital Filmmaking

Who isn’t planning to shoot digitally nowadays? Or thinking about marketing their film via the web? This issue reflects the seismic changes that are underway in the industry, from fundraising to production to distribution.

Features

38 The Art & Craft of Shooting DV: A Cinematographer’s Perspective

Switching from film to digital video is a little more complicated than one might think. As this group of cinematographers makes clear, it not only involves adjusting to different cameras, but also to different aesthetics and a whole new bag of technical tricks.

BY HOLLY WILLIS

42 Amazon.com Comes Courting

With its new Advantage program, Amazon.com sets its sights on independent filmmakers. The question is, what is the advantage to signing on with the bookselling behemoth?

BY ADAM PINCUS
Upfront

5 News
Senator Bono’s copyright windfall; Dogma in the den of Lions Gate; Short Ends.
by Robert L. Seigel, Richard Baimbridge, Paul Power

8 Opinion
Caveat emptor: There’s a downside to the digital onslaught.
by S.D. Katz

10 Wired Blue Yonder
CPB counts down to 2K3; on-line screenwriting workshops; projections on the future of digital projection; more web site seeing.
by Gary O. Larson, Richard Baimbridge, Mark London Williams, Lisa Vasta

20 Profiles
Steve Lawrence; Marc Weiss; Jeff Meyers & Jeff Jones; Caspar Stracke
by Aaron Krach, Larry Loewinger, Thomas White, Ilana Goldberg

26 Festival Circuit
A sampler of on-line film fests; the New York Video Festival embraces the medium; Siggraph’s futurama; kicking it up at the Banff Television festival.
by Eugene Hernandez, Steve Erickson, Karen Voss, Trish Dolman

Departments

34 Technology
New accessories for your Canon XL-1.
by Robert Goodman

FAQ & Info

46 Distributor FAQ
Not just a web site, AtomFilms.com is selling shorts and animation to additional markets, and in the process creating a new distribution template.
by Lissa Gibbs

49 Funder FAQ
by Michelle Coe

51 Festivals
53 Notices
57 Classifieds

@AIVF

62 Events
64 Salons

Cover: From Dempsey Rice’s DV documentary, Daughter of Suicide. See feature article “The Art and Craft of Shooting DV.”
SPOTLIGHT ON NEW MEXICO

Also:
Sizing Up Final Cut Pro
The 10 Commandments of Production
Navigating NYSCA
Lisanne Skyler gets to know Joyce Carol Oates
Regional Spotlight: New Mexico

Take a closer look at northern New Mexico and you’ll see it’s been a fertile breeding ground for all kinds of artists. Ever since Edison first gazed through a lens here in 1898, a wide range of independent filmmakers have been among the pack. This section focuses on what’s happening in the areas of Albuquerque, Santa Fe, and Taos.

20 Land of Enchantment
An overview of New Mexico’s film & video scene.
by DEVIN D. O’LEARY

20 Feature Film Timeline
A chronology of major features shot in the state.
by SCOTT CASTLE

23 New Mexico Production Sampler
What’s in production in northern NM.
by DEVIN D. O’LEARY

25 All Things Great and Small
Profile of Albuquerque producer Alton Walpole.
by JON BOWMAN

27 Animal Cracker
Susie Whelply, animal wrangler.
by RICK ROMANCITO

28 Brightly Lit
Media literacy is flourishing throughout the state.
by DEBRA DENKER

29 Bridging Ancient & Modern
Native video & ceramic artist Nora Naranjo-Morse.
by LISA GIBBS

30 Regional Resources
by PAUL POWER

FEATURES

32 Getting to Know Lisanne Sklyer
With her new feature Getting to Know You, director Lisanne Sklyer makes a fluid transition from documentary to fiction filmmaking and adds two feathers in her cap: making a cohesive screenplay adaptation of several Joyce Carol Oates stories, and working closely and well with a sibling, her sister and co-screenwriter Tristane Sklyer.
by LISA GIBBS

35 The Top Ten Commandments of Independent Film Production
If there’s 10 good rules to live by, try these.
by STEVEN C. BEER, ESQ. & JESSE ROSENBLATT
UPFRONT
7 News
New cameras from Auton and Sony add fuel to the film vs. video fire.
BY SCOTT CASTLE

10 Festival Circuit
Getting high at Telluride; getting down and dirty in Toronto.
BY ISABEL SADURNI; PATRICIA THOMSON

DEPARTMENTS
16 New Tech
Final Cut Pro: revolutionizing the world of desktop editing.
BY ROBERT M. GOODMAN

FAQ & INFO
38 Distributor F.A.Q.
Shadow Distribution: What's up Down East
BY LISSA GIBBS

41 Funder F.A.Q.
New York State Council on the Arts: An inestimable force in the media arts world.
BY MICHELLE COE

46 Festivals
50 Notices
56 Classifieds

@ AIVF
62 Events
63 Salons

COVER PHOTO: Tom LeGoff
MILLENNIAL TIME CAPSULE

A MESSAGE TO THE FUTURE
from James Schamus • Todd McCarthy
Ellen Schneider • Rick Prelinger • Chris Eyre
Ruby Lerner • Alan Berliner • Su Friedrich
Mark Crispin Miller • Cathleen O’Connell
Elizabeth Peters • Stacey Spikes

Also:
The Art of Subtitling
Financing through IFFCON
Film Logic Tested

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Features

32 The Art of Subtitling
Accepted to a foreign festival? Congrats! But now you face the task of subtitling your film. Here's a look at who pays, where to get it done, and whether to trust your translator.

by Andrea Meyer

36 A Y2K Time Capsule
To celebrate the turn of the millennium, The Independent asked 12 industry professionals to prepare a Y2K time capsule that represents film and video at this particular point in time.

by Alan Berliner; Su Friedrich; Cathleen O'Connell; Chris Eyre; Ruby Lerner; Elizabeth Peters; Mark Crispin Miller; Stacey Spikes; Rick Prelinger; James Schamus; Ellen Schneider; Todd McCarthy

41 Inside the Cinema of Outsiders
Variety critic and scholar Emmanuel Levy talks about his latest book, Cinema of Outsiders.

by Patricia Thomson
Editor's Note

Results from Latinos' "brown-out" of the TV networks; an artist-run movie theater opens in Chicago.

by Jacqueline Conciatore; Nadine Erek

Wired Blue Yonder

Four models for presenting film on the web; noteworthy web resources.

by Rob Rownd; Lisa Vasta

Festival Circuit

The Montréal Festival of New Cinema; Cinematexas; Mill Valley Film Festival; Raindance Film Festival.

by Jerry White; Holly Willis; Brendan Peterson; Holly Hudson-Groves

Departments

The Business Pages

Insider advice on marketing your film to the industry from Mark Urmann of Lions Gate Releasing.

by Lynn Ermann

Responding to "runaway production" that's being lost to Canada, the state and federal governments are offering tax incentives of their own.

by Peter Wentworth

New Technology

The Film Logic program is put through its paces.

by Zed Saeed

FAQ & Info

Distributor FAQ

Strand Releasing offers up gay-themed and foreign films, plus a slate of re-releases.

by Lissa Gibbs

Funder FAQ

The International Film Financing Conference (IFFCON) is a vital tool for producers seeking financing.

by Michelle Coe

Festivals

Notices

Classifieds

Events

Salons

Trade Discounts

In Retrospect

Cover: The LegaSea underwater time capsule, one of many such cultural containers featured in Cathleen O'Connell's upcoming documentary, Time Capsule: Message in a Bottle. Cover photo: LegaSea; opposite: Westinghouse Museum; courtesy filmmaker
26 Following the Breadcrumb Trail through the PBS Jungle
Public TV can be a Kafkaesque maze of acronyms and alliances. Here’s a field guide to the system, complete with a few back doors.

BY PATRIC HEDLUND

35 The Future of the Documentary One-Off
Are documentary one-offs an endangered species? One independent producer tests the waters on an excursion to MIPCOM.

BY TRISH DOLMAN
Upfront

5 News
Two new advocacy groups aim for greater accountability from PBS; LA-based film foundation starts up; postproduction company proposes innovative new equity participation model.
By Pat Aufderheide; Karen Voss; Emily Bobrow

11 Opinion
The medium is not the message: DV is merely another step in the evolution of small-format video.
By Ellen Spero

12 Wired Blue Yonder
In the rush to embrace all things web-based, let's not forget the digital divide: the alarmingly low rates of computer ownership and Internet access for minority groups, lower income earners, and rural Americans.
By Gary O. Larson

14 Festival Circuit
Art & anthropology at the Margaret Mead festival; preservation now in MIX's mix; the Hamptons gets in gear; Havana's cinema & cigars.
By Liz Mermin; Mark J. Huisman; Sabina Dana Plass; Claus Mueller

Departments

23 Legal Briefs
Is your documentary subject alive and well? Then getting a life story agreement is the first order of business.
By Robert L. Seigel

38 Distributor FAQ
California Newsreel, one of the nation's oldest nonprofit distributors, refocuses on African American work.
By Lissa Gibbs

40 Funder FAQ
Paul Robeson Fund, part of the Funding Exchange, appreciates the significance of redistributing power as well as money.
By Michelle Coe

53 Classifieds

@AIVF

58 Events

61 Salons

64 In Retrospect
Greetings from Los Angeles
Upfront

7 Letters
9 News

Seven collectives create the WTO video Showdown in Seattle; Independent View debuts in San Francisco; The NEA Tapes argue for the defense.

by Geov Parrish; Brendan Peterson; Ken Miller

FAQ & Info

46 Distributor FAQ
L.A.-based Phaedra Cinema, now four years old, has taken on a slate of U.S. indies, world cinema, and Asian American features.

by Lissa Gibbs

48 Funder FAQ
Since 1980, the Pacific Pioneer Fund has been a friend to political documentary-makers in California, Washington, and Oregon.

by Michelle Coe

48 Festivals
54 Notices
63 Classifieds

@AIVF

68 Events
69 Board Minutes
70 Salons
72 In Retrospect
Welcome to L.A.

L.A. is the ultimate movie town. But contrary to popular belief, it doesn’t begin and end with the Hollywood studios. In this special issue of The Independent—one in an ongoing series of regional spotlights—we take a closer look at Los Angeles. As this issue vividly shows, there’s an independent film and video scene that’s alive and well, and as sprawling and varied as the city itself.

by Holly Willis, Guest Editor

The Narrative Scene: L.A.’s New Breed

How the latest generation of directors works inside, alongside, and counter to the studio system.

by Holly Willis

Hollywood’s Original Independents

Long before indie filmmaking became everyone’s favorite career plan, L.A. had its share of mavericks, outsiders, and visionaries, from Roger Corman to Kenneth Anger to Charles Burnett.

by Kate Haug

The Experimental Scene: L.A.’s Media Renegades


by Steve Anderson

A Fireside Chat with EZTV’s Michael Masucci

Words of wisdom from the director of EZTV, one of L.A.’s oldest media arts centers.

by Steve Anderson

Body Conscious: LA’s New Media Scene

Venice Beach meets Bill Viola in the flourishing video installation world of Los Angeles.

by Holly Willis

The Documentary Scene: The Real Deal

Sex, Hi Tech, and Reality TV in the City of Angels: A sampler of documentary directions.

by Karen Voss

Generation ñ

Que pasa with L.A.’s second-largest population group.

by Thomas White

Survival of the Fittest: L.A. Freewaves & Visual Communications

How these long-standing nonprofit media arts centers have managed to thrive in Tinsel Town.

by Jim Moran

The Best Silver Screens

A film lover’s guide to L.A.’s arthouses and alternative venues.

by Kate Haug

Festival Fever: The L.A. Line-up

Bright lights, big city, and movie madness in L.A.

by Kate Haug

L.A. Confidential: 10 Insider Secrets

What every filmmaker should know.

by Holly Willis

Cover photo: Courtesy L.A. Convention & Visitors Bureau
Through the eyes of

FREDERICK WISEMAN

Also: HOW TO PITCH YOUR DOC • PLANS FOR BROADBAND
Features

36 Frederick Wiseman: An American Inspector
One of the giants of cinema verité talks about Belfast, Maine, his 30th production, as well as his approach to filmmaking and his latest work—as a theater director.

by Deirdre Boyle

41 Lessons in Salesmanship
Pitching projects is an acquired skill. Here’s the insiders’ perspective on what commissioning editors are looking for.

by David Houts
Upfront

9 News
Mexican film Herod's Law overcomes state censorship; Pittsburgh public TV jeopardized; a new paradigm for selling work through video stores.
BY BERNARDO RUIZ; PAT AUFDERHEIDE; RICHARD BAIMBRIDGE

14 Profiles
Sanjeev Chatterjee & Amitva Kumar; Danny Plonick
BY ROBERT L. CAGLE; JASON SANDERS

17 Wired Blue Yonder
The Broadband Revolution is here, but will the new delivery system live up to its well-trumpeted arrival?
BY GARY O. LARSON

21 Festival Circuit
Sundance 2000; the 50th Berlinale; the Puerto Rico International Film Festival.
BY RICHARD BAIMBRIDGE, CARA METZ, ELIZABETH PETERS, MICHELLE COE; PAUL POWER; HOWARD FEINSTEIN

Departments

32 Funding
Creative Capital's first batch of grant recipients talk about today's funding climate and the new foundation's unique payback deal.
BY ANDREA MEYER

44 Screenwriting
Tips on submitting your script, from a producer's perspective.
BY GILL HOLLAND

46 Book Reviews
This Business of Screenwriting: How to Protect Yourself as a Screenwriter, by Ron Suppa; IFP/West Independent Filmmaker's Manual, by Nicole Shay Laloggia and Eden H. Wurmfeld.
REVIEWED BY LORRI SHUNDICH; DONNA JOYCE

FAQ & Info

48 Distributor FAQ
Cowboy Booking International has emerged as one of the more adventurous distributors, while establishing a bricks-and-mortar foothold in New York City.
BY LISSA GIBBS

51 Funder FAQ
You betcha! Minnesota Independent Film Fund flies the funding flag in the Twin Cities.
BY MICHELLE COE

54 Festivals

58 Notices

64 Classifieds

@AIVF

68 Events

70 In & Out of Production

71 Salons

72 In Retrospect

COVER: Frederick Wiseman, photo by John Ewing, the Maine Sunday Telegram

May 2000 THE INDEPENDENT 3
MARC SINGER'S
TUNNEL VISION

ALSO

RON MANN: Grazing in the Grass
Public TV programmers fess up
SPOTLIGHT on AIVF SALONS

$3.95 us $5.25 can
Features

32 Underground Cinema
After living with his homeless subjects in a transit tunnel for two years, Marc Singer emerged with the powerful documentary Dark Days, a fistful of awards, and a truly unique story about his filmmaking process.

BY RICHARD BAIMBRIDGE

28 Right on, Mann!
Documentary maker Ron Mann has been chronicling pop and underground culture since the early '80s. His new film, Grass, takes an irreverent look at the U.S. administration's incompetence in its effort to criminalize marijuana.

BY PAUL POWER
Upfront

5 Letters
7 News
Hands-on experience for editors-in-training; dotcoms offer shorts a new lease of life; distributors launch in a crowded arena; NALIP's July conference.
by Margaret Chabowski; Richard Baimbridge; Paul Power

13 Profiles
Aviva Kempner; Lisa Gossels; Michael Camerini & Shari Robertson.
by Mark J. Huisman; Emily Bobrow; Cleo Cacoulidis

19 Festival Circuit
New York Underground Film Festival; Reel Screen Summit; Clermont-Ferrand International Short Film Festival.
by Scott Castle; Pat Auferheide; Henry Lewes

Departments

24 Field Reports
What do pty programmers really want? ITVS rounded up a few roomfuls and asked the key questions.
by Pam Calvert

53 On View
A selection of this month's theatrical releases and TV airdates.
by Scott Castle

FAQ & Info
35 Distributor FAQ
A solid performer in the home video market, New Video/Docurama is now making inroads into DVD.
by Lissa Gibbs

38 Funder FAQ
The Astraea National Lesbian Action Foundation, serving the lesbian community.
by Michelle Coe

40 Festivals
45 Classifieds
50 Notices

@AIVF

54 Events
56 Salon Spotlight
How to start a salon, plus reports from Nebraska, Milwaukee, Albany & Boulder.
by Elizabeth Peters, LaTrice Dixon, Lori Maass Vidlak, Dan Wilson, Mike Camoin & Jon Stout

64 In Retrospect

COVER: Dark Days
director Marc Singer
PHOTO: RODOLPHE BARAS
Figgis Talks Time Code

ONLINE FILM FESTS
Special Issue: EXPERIMENTAL MEDIA

32 Video’s Triumph in the Galleries

Since when did movies become the stuff of art galleries? We look at the phenomenon of limited edition videos and films and how they’re now getting the same treatment (and price tags) as fine art.

BY BRIAN FRYE

34 Making a Scene with Live Video

Part performance art, part video art, Live Video is popping up coast to coast. Here are four groups doing it.

BY LAURA U. MARKS

38 Experimental Distribution: A Roundtable

Five filmmakers from Sundance’s Frontier section trade opinions about dotcoms and other venues for experimental work.

BY PATRICIA THOMSON
Workers at a Spanish-language TV station resort to a hunger strike for better pay and conditions.

by Bernardo Ruiz

Sam Wells, Veena Sud.

by Sabina Dana Plasse; Paul Power

How film and video fared at the Whitney Biennial.

by Aaron Krach

Mike Figgis discusses Time Code; what's an online film festival?; Yahoo! provides one answer; Reel New York goes digital.

by Marco Masoni; Scott Castle; Richard Baimbridge

The three-act story structure with conquering hero returning home is not the only model for screenplays. Sometimes rules are made to be broken, as Jim McKay & Nick Katsapetis discuss.

by Mark J. Huisman

A filmmaker gives a heads-up on what to ask and what to expect when doing the nasty: cleaning music rights.

by Denise Ohio

Our intrepid reporter braves Las Vegas glitz, free mimosas, countless press conferences, and miles of booths to scope out NAB 2000.

by Robert M. Goodman

Electronic Arts Intermix approaches its 30th year as provider of experimental video and more.

by Lissa Gibbs

The art world's Gottlieb Foundation also offers funds to painters and sculptors who incorporate video into their work.

by Michelle Coe

A filmmaker gives a heads-up on what to ask and what to expect when doing the nasty: cleaning music rights.

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by Lissa Gibbs

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by Michelle Coe
KARYN KUSAMA'S GIRL FIGHT

ALSO

BLOCKBUSTER'S BAIT
SAG SAYS SIGN
THOUSAND WORDS
ARTISTIC LICENSE

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**Features**

### 34 Kusama’s Knockout

Director Karyn Kusama survived some tough bouts while making her debut film, *Girlfight*. Read the blow-by-blow account of how this award-winning director went the distance.

By Beth Pinsker

### 38 Seeing the Light

Declaring a major in college is only step one. How do film/video instructors inspire their students and break them out of their mainstream-fed conventions?

By Rob Sabal & Joanna Sabal

### 42 DV to 35mm: Putting Transfers to the Test

As DV becomes the norm, more and more directors will face the decision of where to do their video-to-film transfer. *The Independent* sent identical footage to 10 facilities to examine the differences.

By Robert M. Goodman
Upfront

5 News
Blackstone Video plays the independent card; the demise of the National Education Media Network.
by Bernardo Ruiz; Brendan Peterson

13 Profiles
Carlos Avila; Hilary Birmingham.
by Carlos San Miguel; Holly Willis

17 Wired
Blue Yonder
Web sites to simplify your life: Cinemascout.com takes location scouting virtual; Licensemusic.com adds ease to obtaining music rights.
by Karen Voss; Richard Baimbridge

20 Festival Circuit
Cannes 2000; Los Angeles Asian Pacific Film and Video Festival.
by Barbara Scharres; Robert Ito

Departments

29 Field Report
A look at funding opportunities in the U.K. to see if the grass is indeed greener on the other side of the pond.
by Holly Hudson-Groves

32 Legal
Don't assume anything with SAG's Distribution Assumption Agreements.
by Robert L. Seigel

FAQ & Info

48 Distributor FAQ
Artistic License finds small films the big audiences they deserve.
by Lissa Gibbs

50 Funder FAQ
Thousand Words Finishing Fund strives to take risks and give directors the resources to create innovative work.
by Michelle Coe

53 Festivals
58 Notices
63 Classifieds

@AIVF

67 Events
69 Salons
72 In Retrospect

COVER: Michelle Rodriguez in Karyn Kusama's Girlfight; photo Abbot Genser, courtesy Screen Gems
DOCUMENTARY SUBJECTS
SPEAK OUT

ALSO

MTV GETS REAL
DOC RIGS FOR 2

Kaytee from American High
**Features**

26 MTV's Reel World

The music network begins an expansion of its news & documentary department.

BY AMY GOODMAN

29 Gearing Up

A low-budget DV rig for a two-person crew.

BY STEVE BOGNAR

32 Life in a Fishbowl

What it's like to be a documentary film subject. Also: What to know when dealing with teens.

BY THOMAS WHITE
Madstone’s manna from heaven; Austin airport becomes film studio; two states woo runaway production with tax incentives.

By Emily Bobrow; Cary L. Roberts; Brendan Peterson

Jilann Spitzmiller & Hank Rogerson’s Homeland; Laurie Collyer’s Nuyorican Dream.

By Jerry White; Bernardo Ruiz

Wild life in Missoula; Sunny Side of the Doc in Marseilles.

By Carl Mrozek; Henry Lewes

Getting good sound with your DV camera.

By Larry Loewinger
CONVENTIONAL WISDOM

ALTERNATIVE COVERAGE OF THE POLITICAL CONVENTIONS

Silent March for Gun Control at the Republican National Convention
CONTENTS

November 2000
VOLUME 23, NUMBER 9
www.aivf.org

Features

27 Happy Anniversary, AIVF
This year AIVF celebrates its 25th anniversary. On this occasion, we look back at a few of AIVF's achievements in advocacy and other good deeds for independent film.

by Elizabeth Peters, Paul Power, Scott Castle & Patricia Thomson

32 Collective Conscious
An interview with Skip Blumberg and Linda Ianncone at the 2000 Democracy Now Convention, part of the collective team for Democracy Now.

by Patricia Thomson

PHOTO THIS PAGE: LISA MINELLA
Upfront

6 News
How the Academy Awards offers opportunities for independents (it's not what you think).
by Richard Baimbridge

9 Wired Blue Yonder
Creating content for streaming to palm devices.
by Jennifer Uscher

12 Festival Circuit
Shorts never get short shrift at Oberhausen; Sarajevo reinvents itself five years after the war.
by Ernest Larsen; Patricia Thomson

Departments

19 Field Reports
A visit to the Cuban International Film & TV School; tracking Deutschmarks at Germany's NRW Foundation.
by Libby Bassett; Claus Mueller

38 Business Pages
The demise of Jane Balfour Films and the state of the foreign sales market.
by Robert Goodman

FAQ & Info

42 Distributor FAQ
Heading into its 30th year, New Day Films is a distribution cooperative run by filmmakers for filmmakers.
by Lissa Gibbs

46 Funder FAQ
Now 35 years old, the National Endowment for the Humanities has been one of the most substantial funders of public television documentaries.
by Michelle Coe

48 Festivals
52 Notices
57 Classifieds

@AIVF

61 Events
63 Salons
64 In Retrospect

COVER: A scene outside the Republican National Convention: the Silent March for Gun Control, photographed by Greg Fuchs, part of the IMC team. See story pg. 32.
JAY ROSENBLATT’S
KING OF THE JEWS

ALSO:
ACTIVIST FILMS
SCREENPLAY OPTIONS
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www.aivf.org

DECEMBER 2000
Features

32 Why Make Activist Films?
A roundtable discussion featuring six documentarians from this year's Human Rights Watch Film Festival.

BY BERNARDO RUIZ

36 Jay Rosenblatt's Excavations of the Psyche
An interview with Jay Rosenblatt, whose startling imagery and lingering themes have deservedly spread his name far beyond his Bay Area base.

BY MICHAEL FOX
Upfront

5 News
Idaho Republicans vs. public TV; Getty's new royalty-free stock footage; Zoetrope's virtual studio; IFFILM gets Internet shorts their shot at an Oscar.
BY EARL YOUNG; TAMARA KRINSKY; BRENDAN PETERSON; SCOTT CASTLE

12 Profiles
Deann Borshay Liem's First Person Plural; David Shapiro & Laurie Gwen Shapiro's Keep the River on Your Right: A Modern Cannibal Tale.
BY BRENDAN PETERSON; AARON KRACH

14 Wired Blue Yonder
The Mighty Mississip' becomes a testing ground for new HDTV field cameras.
BY SCOTT CASTLE

16 Festival Circuit
The IFP Market debuts its new moniker; Toronto celebrates 25th year.
BY SCOTT CASTLE; PAUL POWER

Departments
24 Legal Briefs
Know what your options are before optioning your screenplay.
BY ROBERT L. SEIGEL

26 Field Reports
In eight short years Arte has changed not only European television, but television itself.
BY CLAUS MUELLER

31 On View
A selection of this month's releases and TV airdates.
BY SCOTT CASTLE

FAQ & Info
41 Distributor FAQ
Since 1962 Canyon Cinema has championed the underground and the avant-garde.
BY LISSA GIBBS

44 Funder FAQ
For 35 years the Playboy Foundation has provided funding for social issue documentaries.
BY MICHELLE COE

47 Festivals
50 Notices
56 Classifieds
@AIVF
60 Events
62 Salons
63 In & Out of Production
64 In Retrospect

COVER: Hollywood's images of Jesus Christ, like King of Kings (pictured), are part of Jay Rosenblatt's compelling meditation on Christ's Jewishness in the short film King of the Jews.

December 2000 THE INDEPENDENT
GOOD MACHINE'S 1ST DECADE
CONTENTS

January/February 2001
VOLUME 24, NUMBER 1 www.aivf.org

Features

32 Good Machine Turns 10
A look back at the first decade of Good Machine
by Beth Pinski

36 PBS's Pat Mitchell
After a year on the job, new PBS head Pat Mitchell
discusses her background as an independent producer
and her plans for PBS.
by Patric Hedlund

40 ITVS's Dramatic Possibilities
Checking up on ITVS's dramatic fiction strand,
American Stories.
by Gabrielle Idlet

32 THE INDEPENDENT January/February 2001
Upfront

7 News
IFFCON and EVEO's virtual pitch; Solaris' new finishing fund; The Shooting Gallery and cineBLAST! buyouts; ITVS's Jim Yee retires; American High back on the air; more funds at Jerome.

by Brendan Peterson; Tamara Krinsky; Paul Power

15 Opinion
Requiem for a Dream’s producer calls for a re-examination of the ratings process.

by Eric Watson

16 Wired Blue Yonder
Screenwriter 2000 allows two writers to work on the same script at the same time on-line.

by Paul Power

18 Festival Circuit
Views from the Avant Garde at the New York Film Festival

by Brian Frye

Departments

22 Books
Emile de Antonio in the first person.

by Brian Frye

24 Technology
A sampler of visual effects, animation, and compression software for your desktop editing system.

by Greg Gilpatrick

28 Legal
How WGA, DGA, and SAG are dealing with Internet and multimedia contracts.

by Robert Seigel

31 On View
A selection of this month’s releases and TV airdates.

by Jim Colvill

FAQ & Info

44 Distributor FAQ
Shooting Gallery Entertainment gives overlooked features a chance—and comes out a winner.

by Lissa Gibbs

46 Funder FAQ
Venice, CA-based Echo Lake Productions provides financing for narrative features.

by Michelle Coe

49 Festivals
54 Notices
60 Classifieds

@AIVF

64 Events
66 Salons
67 Member Benefits

COVER: Michelle Yeoh in Ang Lee’s Crouching Tiger, Hidden Dragon, Good Machine’s latest release.

PHOTO: CHAN KAM CHUEN. COURTESY SONY PICTURES CLASSICS.
Christopher Nolan's

FORGET ME NOT
Features

32 Christopher Nolan’s Revenge Redux

Christopher Nolan’s refreshingly original and stylish second feature, Memento, is an object lesson in storytelling, editing, and how memory works.

by Annie Nocenti

36 Dream Makers

The Dream Catcher team undertook an ambitious outreach program directed at youth in juvenile detention centers. Here’s how the did it.

by Julia Reichert

40 Una Experiencia Sin Igual

After La Ciudad played in New York arthouses, its director set out to rerelease the film in Latino sections of the city—and offers his distribution blueprint here.

by David Riker
The latest convolutions in AMPAS's rules for qualifying shorts for the Oscars; Off the Press, a new story-idea service, Seattle's 911 takes the lead in streaming media; theme nights at ZDF.

by Scott Castle; Jim Colvill; Shannon Gee; Claus Mueller

Profiles
Kathy Leichter & Jonathan Skurnik's A Day's Work, A Day's Pay; Steven Fischler & Joel Sucher's From Swastika to Jim Crow; Hannah Weyer's La Boda.

by Richard Baimbridge, Aaron Krach; Jerry White

Festival Circuit
Gettin' funky with L.A. Freewaves; Dublin's new Doclands market and fest, indigenous films galore at IMAGINENative; an experimental fest debuts at Telluride.

by Jim Moran; M.M. Serra; Dónal Ó'Ceilleachair; Faye Ginsburg

Departments
Technology
What to look for in a radio mic, plus tips for properly attaching a lavaliere.

by Larry Loewinger

FAQ & Info
Distributor FAQ
MediaRights.org provides one-stop shopping for organizers looking for social-issue films and activist filmmakers looking for like-minded organizations.

by Lissa Gibbs

Funder FAQ
Film Arts Foundation, a vital source of funding for Bay Area mediamakers, has five different grant programs.

by Michelle Coe

Festivals

Notices

Classifieds

Events

In & Out of Production

by Jim Colvill

Salons

Cover: Guy Pearce in Christopher Nolan's Memento. Photo by Danny Rothenberg
BRAD ANDERSON'S HI-DEF HORROR FILM HERALDS 24P

ALSO
Micro-distributors BUFFALO Spotlight Waking Life

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31 Micro-distributors up close
Taking a lead from small record labels and DIY filmmakers, a new breed of micro-distributor is on the rise. Here’s a look at three.

by BRIAN FRYE

34 Testing the Limits: HD24p
Brad Anderson’s Session 9 was shot using Sony’s revolutionary High Definition 24p camera, the CineAlta. The director and his cinematographer, Uta Briesewitz, assess the experience.

by PATRICIA THOMSON
Upfront

7 News
Landmark Theatres in Texas finds a place for a local son’s shorts; reading the fine print for AFI’s Sony DVCam Fest.

by Cynthia Hand Neely, Scott Castle

11 Wired Blue Yonder
Proprietary software finds its soulmate in Richard Linklater’s animated Waking Life; three new media spaces open in New York City.

by Brian Poyser; Joy Dietrich

14 Festival Circuit
Open arms for digital video at IFFCON; a report from Sundance 2001: the vibe, the films, the online festival, and the Lab films.

by Michael Fox; Richard Baimbridge, Karen Voss & Patricia Thomson

Departments

22 Field Reports:
Buffalo, New York
Micro films and public access TV, plus a look at the numbers.

by Ghén Dennis, Stephanie Gray, Carl Mrozek

38 Technology
A review of the CineAlta, Sony’s High Definition 24p camera.

by Robert M. Goodman

40 Books
Movie Wars, by Jonathan Rosenbaum; The Bit, by Schuyler M. Moore.

by Robert Nelson; Innes Guminsky

FAQ & Info

42 Distributor FAQ
The Brothers Lipsky bring their considerable expertise in new media and traditional distribution to bear on their new venture, Lot 47 Films.

by Lissa Gibbs

46 Funder FAQ
NewMarket Capital has a history of financing independent films, and this spring started distributing them as well, beginning with Memento.

by Michelle Coe

48 Festivals
54 Notices
58 Classifieds

@AIVF

60 Events
63 Salons

Matters of Race

Roundtable

Why Three-Act Docs?
Picking ITVS's Winners
DVD Home Brew

The producers of Roja Productions
May 2001
VOLUME 24, NUMBER 4  www.aivf.org

FEATURES

26 Roja Roundup: On Matters of Race
There's no topic more loaded than race. But Orlando Bagwell's Roja Productions is plunging right into the thick of it with its public television series Matters of Race. In this roundtable, the produce is talk about the shows' challenges and potential.

by Sam Pollard

31 CPB's Diversity Fund
A new funding pool for public TV projects by minority producers.

by Bob Connelly

32 Inside the ITVS Jury Room
One producer's experience on an ITVS panel, and her advice on how to make your application one of the 5% that receives funding.

by Frances Negrón-Muntaner

36 Stranger Than Fiction: Thoughts on Documentary Storytelling
With three-act story structure all the rage among documentary makers and buyers, one filmmaker (and his father) wonder whether there's still room for alternatives.

by Ralph Arlyck
5 News
Bush’s lead on arts funding and digital carriage; a new cable outlet for independents in New York City; Crossover dreams.
by Matt Spangler; Jim Colvill; Paul Power

11 Opinion
How to put the public into interactive public television.
by Jeff Chester

12 Wired Blue Yonder
DVD authoring in the comfort of your home computer.
by Greg Gilpatrick

14 Profiles
Working Films’ Judith Helfand & Robert West; Loni Ding’s Ancestors in the Americas; Laura Wilson and Cityscape Motion Picture Education
by Nicole Betancourt; Tomio Geron; Rob Sabal

18 Festival Circuit
A changing of the guard at the Berlinale; the global influence of Rotterdam’s Cinemart.
by Claus Mueller; Scott Castle

Departments
38 Books
Two new books about Black filmmaking pioneer Oscar Micheaux; Avid Editing: A Guide for Beginning and Intermediate Users
by Brian Frye; Greg Gilpatrick

41 On View
Independent projects opening or airing this month.
by Daniel Steinhart

FAQ & Info
42 Distributor FAQ
PBS Home Video puts Ken Burns & Co. in your VCR.
by Lissa Gibbs

45 Funder FAQ
by Michelle Coe

49 Festivals

53 Notices

57 Classifieds

@AIVF

60 Events

62 Salons


May 2001 THE INDEPENDENT
Cheryl Dunye Goes INSIDE THE SLAMMER

Yolanda Ross in Cheryl Dunye's Stranger Inside

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Features

32 Breaking Out

Cheryl Dunye nab big audiences on the small screen with her HBO prison feature, Stranger Inside.

by Holly Willis

Special Focus:
Youth Media

18 Growth Potential

Why form a new national distribution network for youth media?

by Mindy Faber & Dalida Maria Benfield

22 A Day in the Life

In Baltimore, a new youth media program brings Black and Jewish teens together.

by Ann Hornaday

25 Toxic Avengers

High school students become video activists on the trail of illegal waste dumping in New York's Orange county.

by Harriette Yahr

28 Media Lit Goes National

A new organization, the Alliance for a Media Literate America, holds its founding conference this month.

by Lucinda Furlong
Upfront

5 Editor's Note

6 News
Independent filmmakers partner with independent video stores; archival film clips offered for free.

by Paul Power; Brendan Peterson

10 Opinion
Youth media exists as a recognizable movement—all it needs is a little (more) support.

by Norman Cowie

13 Wired Blue Yonder
Miramax and Lions Gate go the online streaming route; a new online festival application service.

by Tamara Krinsky; Daniel Steinhart

16 Profiles
Madison Davis Lacy’s Free to Dance; Chris Roe’s Pop & Me.

by Deirdre Towers; Ed Eberle

Departments

29 Technology
Educators sound off on the benefits of iMovie for their students.

by Mike Hazard

64 On View
Independent projects opening or airing this month.

by Daniel Steinhart

FAQ & Info

36 Distributor FAQ
One of a kind, NoodleHead Network is dedicated to distributing works by kids.

by Lissa Gibbs

38 Funder FAQ
The OSI’s Youth Media Program has been one of the key funders behind initiatives of all shapes and sizes.

by Michelle Coe

40 Festivals
45 Notices
49 Classifieds

@AIVF

52 Salon Spotlight
Reports from Portland, Oregon; Atlanta, Georgia; South Florida; and Los Angeles; plus a word from AIVF’s executive director.

by Elizabeth Peters; LaTrice Dixon; Beth Harrington; Mark Wynns; Dominic Giannetti; Michael Masucci

59 AIVF Events
62 Member Benefits & Trade Discounts

Cover: Yolanda Ross as Treasure, in Cheryl Dunye’s prison drama, Stranger Inside. Photo: Nicola Goode, courtesy HBO.
Athina Rachel Tsangari’s
SPACE ODYSSEY

THE UNSEEN AVANT-GARDE
SAN FRANCISCO CINEMATHEQUE TURNS 40
DIY DVDS
EXPERIMENTAL FOCUS

28 Space Odyssey
Athina Rachel Tsangari's 'The Slow Business of Going Imagines the nomadic lifestyle of future world travelers.

by Spencer Parson

32 Seeing is Believing
The Whitney's Unseen Cinema exhibition throws a whole new light on the early avant-garde in America.

by Steve Anderson

36 Fade to Black
The Guggenheim grapples with the preservation of ephemeral media.

by Patrick Ciccone

37 Micro Manager
A 10-point list of helpful hints for setting up a microcinema.

by Brian Frye

38 San Francisco Giant
Since its beginnings 40 years ago in Bruce Baillie's backyard, the San Francisco Cinematheque has become part of the bedrock of the experimental media scene.

by Michael Fox
Upfront

4 Editor’s Note
6 Letters
7 News

Oberhaufen shorts air on German MTV; TLA launches DVD/video wing; developments in super 8 blow-up.

by MARGARET CHABOWSKI; SCOTT CASTLE; PAUL POWER

13 Opinion
Transferring old videos or DV? A case is made for film as the best preservation format.

by ALFRED GABRIEL NIGRIN

14 Wired Blue Yonder
Camille Utterback and Romy Achituv's interactive video installation Text Rain; a virtual buying club for independents; Panasonic becomes artists’ ally in Times Square; online sound effects.

by STEPHEN BROPHY; PAUL POWER; DANIEL STEINHART

18 Profiles
Monteith McCollum’s Hybrid; Lee Boot’s Making Euphoria; Liz Keim of the San Francisco Exploratorium.

by PATRICIA THOMSON; ANN HORNADAY; ADAM EISENBERG

21 Festival Circuit
The Los Angeles Film Festival reaches out; the Ann Arbor Film Festival gets animated.

by ROBERT ITO; SARAH JANE LAPP

Departments

42 Technology
Low-cost DVD production tools make creating your own DVDs affordable and do-able.

by GREG GILPATRICK

44 Books
A timely reissue of The Film Culture Reader, a touchstone for the New American Cinema of the sixties.

by BELINDA BALDWIN

FAQ & Info

46 Distributor FAQ
The Canadian Filmmakers' Distribution Centre is a prime disseminator of experimental, gay, and lesbian titles from around the world.

by LISSA GIBBS

49 Funder FAQ
The Flintridge Foundation has supported experimental and interdisciplinary mediamakers for over 15 years.

by MICHELLE COE

52 Festivals
55 Notices
58 Classifieds

@AIVF

60 Events
62 Salons
64 In & Out of Production

COVER: Lizzie Martinez in Athina Rachel Tsangari’s The Slow Business of Going. Courtesy filmmaker

July 2001 THE INDEPENDENT
What's Wrong With This Picture?

The Believer won Sundance, but isn't coming soon to a theater near you.
36 The Contrary Son

While critics and audiences complain about a dearth of quality films, the provocative Sundance award-winning film The Believer has proven too controversial to secure theatrical distribution.

by Beth Pinsker

28 Director TV

With Homicide off the air, shows like The Sopranos and The West Wing have continued the practice of offering helming gigs to independent directors.

by Tamara Krinsky

29 Docu-Drama Queen

Syndicated daytime talk show host Jenny Jones has been inviting independent documentary filmmakers to be her guests.

by Martha Keavney

31 The Cable Channel That Ate My Shorts!

The Sci-Fi Channel is not only funding a series of shorts by unknown filmmakers, but is airing them as well.

by Ed Eberle

32 Sheila’s Gotta Have It

With Sheila Nevins and her eye for provocative programming, HBO has turned independent documentaries into destination television.

by Patricia Thomson
Upfront

5 Editor’s Note

7 News
Bill Ivey resigns as NEA chairman; Sally Jo Fifer is the new head of ITVS; the guild strikes that never were; briefs.
by Michael Fox; Bob Connelly; Beth Pinsker

13 Opinion
What do film festivals spend your hard-earned entry fee dollars on anyway?
by Katie Cokinos

15 Festival Circuit
The American presence at Cannes; the Miami Gay and Lesbian Film Festival.
by Barbara Scharres; Harriette Yahrl

25 On View
Independent projects opening in theaters or airing on television this month.
by Daniel Steinhart

26 Profiles
Todd Downing's Jeffrey's Hollywood Screen Trick; Alex MacKenzie and The Blinding Light!! Cinema.
by Aaron Krach; Will Leitch

Departments

40 Wired Blue Yonder
Storyview offers screenwriters a new way to structure their scripts; TealPaint offers high-tech storyboarding tools at bargain prices.
by Robert Goodman; Beth Pinsker

FAQ & Info

42 Distributor FAQ
PorchLight Entertainment produces and distributes films that promote positive values and family-friendly entertainment.
by Lissa Gibbs

44 Funder FAQ
Film/Video Arts offers mentorships and fiscal administration opportunities to its 1,200 members.
by Michelle Coe

47 Festivals
51 Notices
57 Classifieds

Cover: Ryan Gosling in Henry Bean's The Believer.
Photo: Liz Hedges, Fireworks Pictures

@AIVF
60 Events
63 Salons

August/September 2001 THE INDEPENDENT 3
October 2001

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VOLUME 24, NUMBER 8

Features

28 The Inside Story
A discussion on verité filmmaking with Joe Berlinger, R.J. Cutler, Gillian Grisman, Chris Hegedus, Errol Morris, Jehane Noujaim, and Frederick Wiseman.

by Beth Pinsker

32 Live at 11 from Charlotte
David Van Taylor spent 10 months following news crews trying to find out what makes the hearts of reporters beat.

by Patricia Thomson

36 Murder in Black and White
Two filmmakers—one black and one white—see what difference race makes in Two Towns of Jasper.

by Paul Power
Upfront

5 News
MacArthur cuts off MAC funding; PBS changes its schedule; briefs.
by Pat Aufderheide; Peter Debruge

13 Opinion
Why does anyone agree to be a documentary subject?
by Jonathan Stack

14 Festival Circuit
Pitching at the Toronto Documentary Forum; DoubleTake gets bigger; a filmmaker's tale of Finland.
by Paul Power; Claire Cusick; Dempsey Rice

21 On View
Projects opening or airing on television this month.
by Macauley C.S. Peterson

22 Profiles
Stephen Frears longs for the old-time BBC; Jeff Probst the indie director, not 'Survivor guy.'
by Beth Pinsker; Farrin Jacobs

25 Distributor FAQ
Meet the National Asian American Telecommunications Association.
by Lissa Gibbs

27 Field Report:
The Bay Area
Community arts organizations band together; a look at the financial inequalities of Silicon Valley. Plus: Filmmakers' favorite Bay Area resources.
by Daniel Steinhart

Departments

38 Legal
Figuring out the rules of public domain is not as easy as most filmmakers think.
by Robert L. Seigel

40 Wired Blue Yonder
Do-it-yourself closed captioning with CCaption.
by Robert Goodman

45 Festivals
50 Notices
54 Classifieds

@AIVF
58 Events
63 Salons
63 In Production

64 Rushes
In this first installment of a new series following a filmmaker through the completion of a work, Rodney Evans works on his script and thinks about casting his first feature.
by Beth Pinsker

Cover: Jerry Garcia (right) and David Grisman giving an impromptu outdoor concert in Grateful Dawg.
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A FINE MESS
WHAT HAPPENS WHEN A FILM CREW TAKES OVER YOUR HOME

ALSO:
FESTIVAL STRATEGIES
A NEW MEKAS OPUS MOVIES AFTER SEPT. 11
Features

26 Diaries of a Serial Filmer
At 78, Jonas Mekas might just have made his breakthrough film—a five-hour exploration of his life.
BY MARLA LEHNER

28 Appeasing the Festival Gods
Ten filmmakers share their strategies for getting their films into festivals. Plus: What to expect when you’re accepted, a guide to avoiding festival traps.
BY BETH PINSKER; KYLE HENRY

32 Winter of My House’s Discontent
Banished to the attic while his wife filmed a low-budget feature in their house, a man shares his tale of woe.
BY GEORGE FIFIELD
THE DO-IT-YOURSELF BLOCKBUSTER
A TEXAS 3-D SHOP TAKES ON DISNEY

ALSO:
PBS MERGERS
TORONTO’S WAVELENGTHS
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28 The Next New Thing
...the Year After
Plucked out of obscurity to star on the festival circuit, Blaine Thurier reflects a year later.
by Sarah Keenlysides

28 Texas Toon Time
An independent animation company aims for the big time with a holiday cartoon from Nickelodeon.
by Denise Getson

32 13 + 21 = ?
Mergers like the one taking place between New York PBS stations WNET and WLIW might signal the way of the future.
by Shelley Gabert

35 Getting a Share of the Air
An independent's guide to how to keep the telecommunications pipeline open to all.
by Jeff Chester and Gary O. Larson

CONTENTS
December 2001
VOLUME 24, NUMBER 10 www.aivf.org
Upfront

5 Editor’s Note

6 News
The search for international documentaries revs up; Eidia House’s NEA Tapes; briefs.
by Beth Pinsker; Richard baimbridge

13 Opinion
Why is intergenerational romance in gay films such a big deal?
by James Bolton

15 Festival Circuit
Toronto’s new avant-garde program; the IFP Market gets with the times.
by Beth Pinsker

21 On View
Projects opening in theaters or airing on television this month.
by Jason Guerrasio

22 Profiles
Do-it-yourself media entrepreneur David Wilson tours the U.S.; Sherman Alexie tries to make a film like poetry.
by Robert L. Cagle; Salem

25 Field Report: Chicago HD
Students take on HD video to spark Chicago’s digital scene, while Fletcher of Chicago plays HD missionary. Plus: Hoop Dreams director Peter Gilbert on the joys of 24p.
by Nadine Ekrek

Departments

38 Legal
Protecting your copyright in the evolving digital world.
by Robert L. Seigel

41 Wired Blue Yonder
The AFI’s summit to help artists make use of streaming media.
by Robin Oppenheimer

43 Books
by Elizabeth Peters; Belinda Baldwin; Farrin Jacobs

FAQ & Info

45 Festivals
52 Notices
57 Classifieds

@AIVF
61 Events
63 Salons

64 Rushes
In the third installment of The Independent’s series, Rodney Evans hustles into preproduction on Brother to Brother.
by Beth Pinsker

COVER
Jimmy Neutron could make DNA Productions as big as Pixar.
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