

JANUARY/FEBRUARY 2002

A Publication of The Foundation for Independent Video and Film

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the Independent

FILM & VIDEO MONTHLY



DIGITAL FILMMAKING 2002

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Publisher: Elizabeth Peters

Editor in Chief: Beth Pinsker
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Managing Editor: Farrin Jacobs
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Intern: Jason Guerrasio

Contributing Editors: Richard Baimbridge,
Robert Goodman, Borzu Mehrad, Cara Mertes,
Robert L. Seigel, Esq., Patricia Thomson

Design Director: Daniel Christmas
(startree@speedsite.com)

Special Section Designer: Patricia Fabrikant

Advertising Director: Laura D. Davis
(212) 807-1400 x. 225; (ldisplayads@aivf.org)

Classified Advertising: James Israel
(212) 807-1400 x. 241; (classifieds@aivf.org)

National Distribution:
Ingram Periodicals (800) 627-6247

POSTMASTER: Send address changes to:

The Independent Film & Video Monthly, 304 Hudson St., 6 fl., New York, NY 10013

The Independent Film & Video Monthly (ISSN 0731-5198) is published monthly (except combined issues January/February and July/August) by the Foundation for Independent Video and Film (FIVF), a 501(c)(3) dedicated to the advancement of media arts and artists. Subscription to the magazine is included in annual membership dues (\$55/yr individual; \$35/yr student; \$100/yr nonprofit/school; \$150/yr business/industry) paid to the Association of Independent Video and Filmmakers (AIVF), the national professional association of individuals involved in independent film and video. Library subscriptions are \$75/yr. Contact: AIVF, 304 Hudson St., 6 fl., New York, NY 10013, (212) 807-1400; fax: (212) 463-8519; info@aivf.org.

Periodical Postage paid at New York, NY and at additional mailing offices.
Printed in the USA by Cadmus Journal Services.



Publication of *The Independent* is made possible in part with public funds from the New York State Council on the Arts, a state agency, and the National Endowment for the Arts, a federal agency.

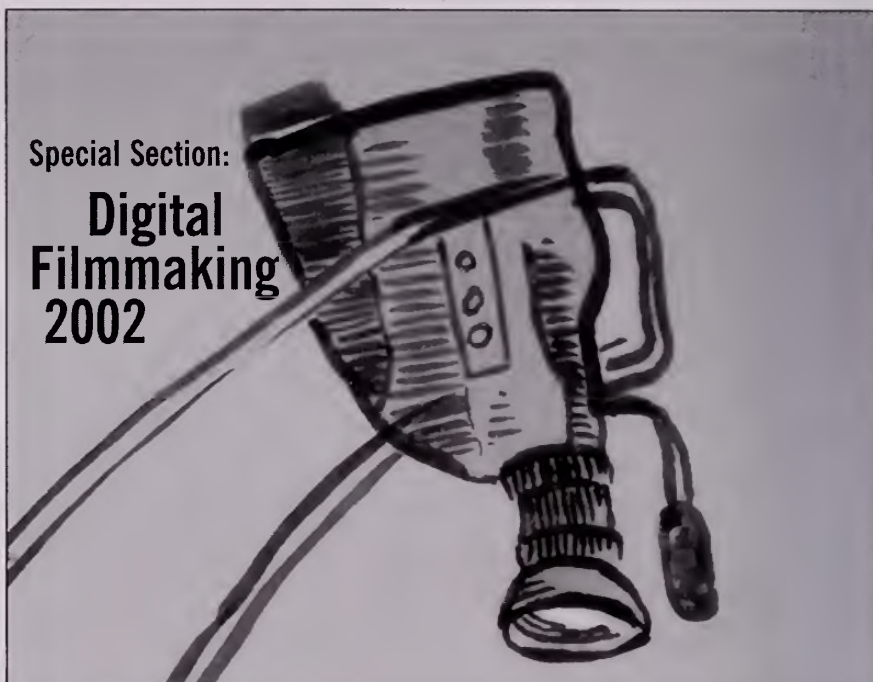
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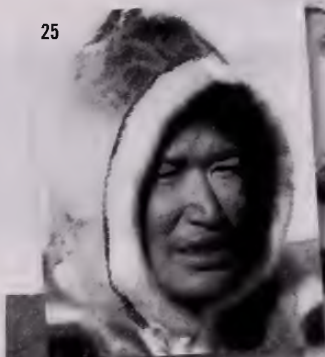
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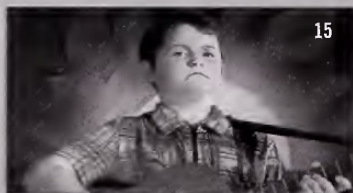


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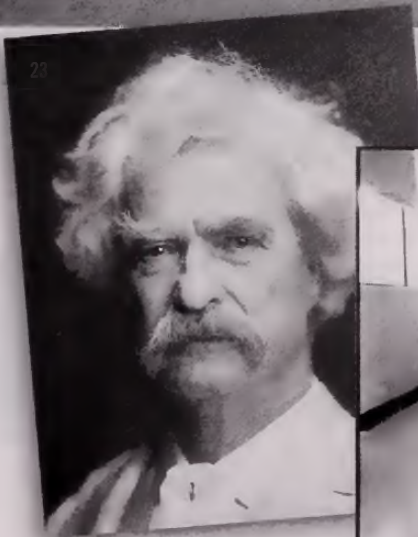
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MARCH 2002

A Publication of The Foundation for Independent Video and Film

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the Independent

FILM & VIDEO MONTHLY

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& Composers Team Up**

IFC Films

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PLUS:

Documenting Sundance
Flaherty does digital
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Actress Maribel Verdu in IFC Films' March release, *Y Tu Mama Tambien*

Publisher/Acting Editor: Elizabeth Peters
[editor@aivf.org]

Managing Editor: Cleo Cacoulidis
[cleo@aivf.org]

Intern: Jason Guerrasio
[intern@aivf.org]

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SAN DIEGO

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Mid S. America, airing on PBS in August

Publisher/Acting Editor: Elizabeth Peters
[editor@aivf.org]

Managing Editor: Cleo Cacoulidis
[cleo@aivf.org]

Associate Editor: Ken Miller
[ken@aivf.org]

Editorial Assistant: James Israel
[james@aivf.org]

Intern: Jason Guerrasio
[intern@aivf.org]

Contributing Editors: Richard Baimbridge,
Robert Goodman, Bo Mehrad, Cara Mertes,
Robert L. Seigel, Esq., Patricia Thomson

Designer: John Carr
[john@konscious.com]

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A spunky teenager finds long-held ideas about freedom, Vietnam, and herself challenged when an exchange program brings her from cosmopolitan Hanoi to rural Mississippi in Marlo Poras's ITVS production *A.P.O.V.* premiere, August 6 on PBS.

PHOTO: MARLO PORAS

JUNE 2002

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Hijos, screening at the Human Rights Watch International Film Festival

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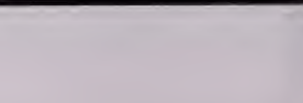
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BY JASON GUERRASIO

About the cover:

Julia Sarano and Carlos Echevarria in Italian-Argentinean director Marco Bechis latest feature. *Hijos*, screening June 15 as part of the Human Rights Watch International Film Festival, imagines a story of orphans of the disappeared of Argentina's Dirty War. The companion site expands on the issues raised by the drama, with links for additional information and action. See www.garageolimpio.it.

JULY/AUGUST 2002

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"Da you remember last time, when we talked af existing and existence?" Kerry Tribe's Here & Elsewhere

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[editor@aivf.org]

Supplement Editor: Miranda July
[mjuly@joanie4jackie.com]

Managing Editor: Ken Miller
[ken@aivf.org]

Intern: Jason Guerrasio
[intern@aivf.org]

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July/August 2002

VOLUME 25, NUMBER 6 www.aivf.org

May 22, 1985

When I grow up I'm going to
be a Artist & Scientist

SPECIAL SUPPLEMENT:

EXPERIMENTAL FILMMAKING

GUEST EDITOR: MIRANDA JULY

W.I.F.E.

BY MIKE KELLY

Partial truths; complete misconceptions; out & out lies

BY RICK PRELINGER AND ROBIN GROSSINGER

Kerry Tribe's history/detour

BY RITA GONZALEZ

A new romantic T.V. sound

BY ASTRIA SUPARAK

We could be happy now

BY EMMA HEDDITCH AND MIRANDA JULY

A missing movie report

BY JESS HILLIARD

The wolf movie

BY KAREN YASINSKY

Against creativity

BY HARRELL FLETCHER

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Alternative ways to pay your dues.

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A play date for tech heads, gamers, and indie filmmakers; ITVS casts electric shadows; Good Machine goes Universal.

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BY BRIAN LIBBY;
NEIL KENDRICKS;
ED HALTER

17 Field Report: Vancouver

Blinking Light!!! cinema; Praxis and Cineworks feed local filmmakers; Vancouver Queer Film and Video Festival returns; local favorites.

BY JAMES ISRAEL

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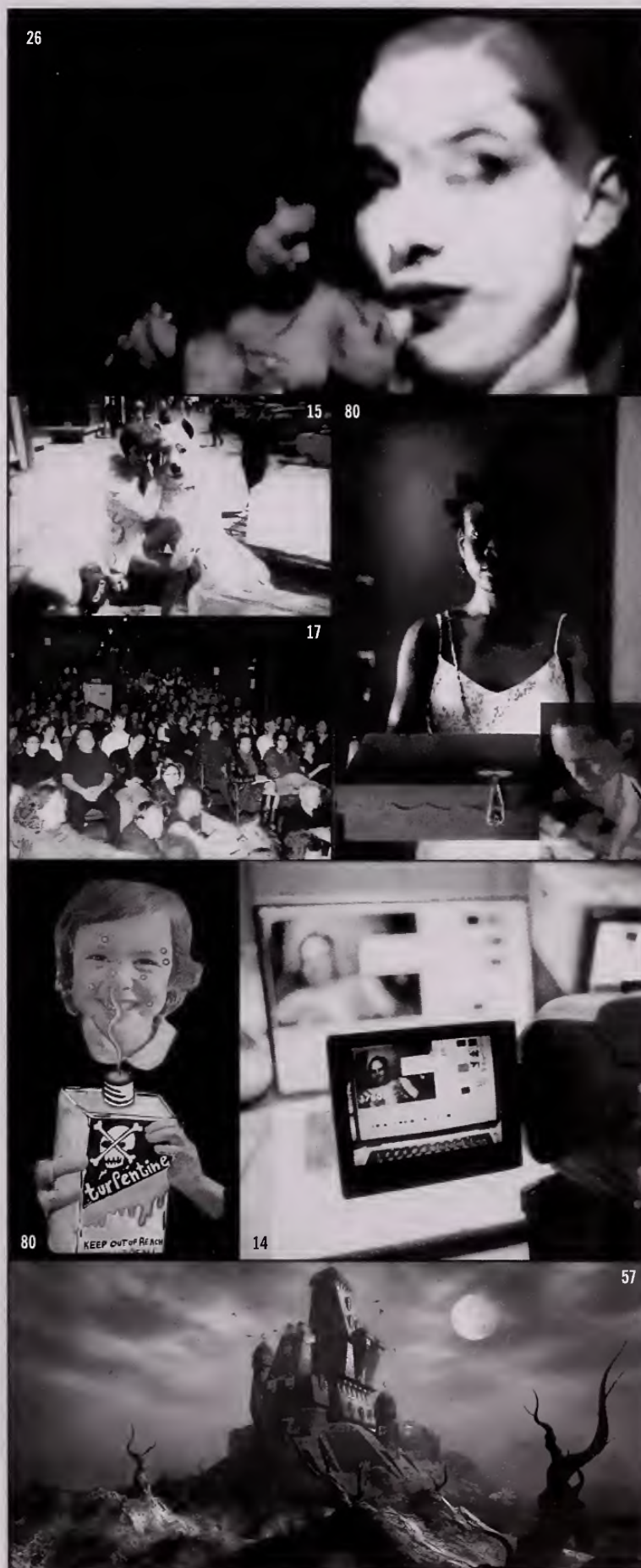
Women who Run the Show; *Women of Vision;* summer reading list.

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Aspen Shortsfest; The 9th New York Underground Film Festival; The Taos Talking Picture Festival; Philadelphia Film Festival 2002.

BY PATRICIA THOMSON;
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Experimental work to watch for.

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Photos, page 2:

A page from Astria Suparak's diary, Columbia University grads at work (Joshua Sanchez).

Photos, page 3, clockwise from top: James Fotopoulos's film/video abstraction *Christabel*; Taqiyya Haden as *Ophelia* in Abiola Abrams's modern opera; process shot from Wolfgang Hastert's *Click Me Darling*; rendered composite animation from Brian Taylor's *Rustboy*; collage from *The Strange Shorts of Martha Colburn*; a Blinking Light!!! crowd in action (Alex MacKenzie); *Joe P. Bear* is headed for heartbreak in Matt McCormick's found footage piece. Photos: courtesy filmmaker, unless otherwise specified.

About the cover:

Here & Elsewhere, Kerry Tribe's 2002 two-channel video document (and comfy cushion installation) deconstructs performance, participation, and Godard. See page 42.

September 2002

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FILM & VIDEO MONTHLY

**Microcinema
MAVERICKS**

Field report: Seattle
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Xpress DV grows up

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A Texas independent film icon dies; Groups organize to advocate for media democracy; WGA launches low-budget contract.

BY PATRICIA ZIMMERMANN;
JASON GUERRASIO;
ELIZABETH PETERS

11 Opinion

Distribution: The film is done, now get to work.

BY SANDI SIMCHA
DUBOWSKI

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Deborah Shaffer surveys artists in the aftermath; Sara Kernochan captures Thoth.

BY CAITLIN ROPER;
CARL DERRICK

17 Field Report: Seattle

Community Media Conference, Reel Grrls, Puget Sound Cinema Society, and more.

BY SARAH JANE LAPP

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Magnolia Pictures treads the less-traveled path.

BY JASON GUERRASIO

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East London artists make a portrait of place.

BY MAYA CHURI

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INPUT explores the role of public television; African Union Film Festival tackles critical social issues.

BY SHANTHA BLOEMEN;
CLAIRE ANDRADE-
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Universe, Lightwave & Maya: 3D software stacked up; the bells and whistles of Avid's XpressDV v3.5.

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Below-the-radar routes to film distribution.

BY JASON GUERRASIO

Photos, page 3: Followers and chapel of Houston's Aurora Picture Show (Scott Kohn, Andrea Grover); Joana Vicente and Jason Klot on the set of *The Guys* (Mark Stephen Kornbluth), home video covers by filmmaker Danny Plotnick

Photos, page 5: Thoth, focus of Sarah Kernochan's *Thoth* (Will Hart), off hours Magnolia Pictures' Eamonn Bowles; marquee of the African Union Film Festival in Durban, South Africa; Seattle Reel Grrl Nia Satterlee (Caroline Cumming); Eagle Pennell's *Last Night at the Alamo*

About the cover: Joana Vicente and Jason Klot of Open City Films share the secrets of selling a film. See page 32.

Cover photo: Mark Stephen Kornbluth

October 2002

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FILM & VIDEO MONTHLY

**Spotlight on
Documentary**

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Documentary Marketplace
Flaherty Seminar**

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VISIONS

OF NON-FICTION FILM

33-48 Documenting the 48th Flaherty Seminar

BY PATRICIA ZIMMERMANN,
ANN LEWINSON, MATT WOLF,
AND ED HALTER

Contributing Diarists:

ROBERT BANKS	SCOTT NYERGES
RUTH BRADLEY	NINA ROTA
MIKE BUDD	CINDY STILLWELL
JEM COHEN	SIMON TARR
SUKI HAWLEY	CAROLYN TENNANT
JEFF KRULIK	NAOMI UMAN
LUCIA MANDELBAUM	GHEN ZANDO-DENNIS



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Six perspectives on the documentary marketplace.

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Using test audiences to take your film from rough cut to acquisition.

BY TAMARA KRINSKY

59 Testing the Limits of Controversy

BY NICK BROOMFIELD
WITH ANN LEWINSON

Photos: top, Flaherty attendee Jem Cohen (Michael Galinsky); from left, Nick Broomfield ready to roll (courtesy Nick Broomfield); Arthur Dong interviews Sara Davis in *Coming Out Under Fire* (Zand Gee); Barbara Kopple early in her career (Cabin Creek Prod.), homeless pups, subject of Cynthia Wade's *Shelter Dogs* (Heidi Gutman)

About the cover: James Fotopoulos, whose work sparked debate at the 48th Flaherty Seminar. (Michael Galinsky, illustrated by Suzy Flood)

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Sundance readies doc channel; IFC pulls Next Wave Films; P.O.V. nets four Emmys.

BY CAITLIN ROPER;
MAUD KERSNOWSKI

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Karen Cooper puts on a show; Nicole Guillemet heads south.

BY ELIZABETH PETERS;
CARA MERTES

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But what I really want to do is produce....

BY JULIA PIMSLEUR

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Where hi-tech meets lo-fi.

BY PAUL MARCHANT

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Fanlight Productions brings quality films to the health care industry.

BY JASON GUERRASIO

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"But it really happened that way...." Questions on length and chronology.

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Pamela Yates follows public defenders in *Presumed Guilty*, and other work to watch for.

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A walk in their shoes: real-world visions of Boston.

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BY ANNE DEL CASTILLO;
PRISCILLA GRIM



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Laurent Tirard's *Moviemaker Master Class: Lessons from the World's Foremost Directors*; *Projections 12: Film-makers on Film Schools*

BY MARY SAMPSON;
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The legal side of film, TV, and music clips.

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65 Wired Blue Yonder

Creating clean title cards, from desktop design to programs; plus Premiere 6.5.

BY GREG GILPATRICK

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Films that inspired.

BY JASON GUERRASIO

Photos: Sonic Youth's Kim Gordon, as featured in Christoph Dreher's *Silver Rockets/Kool Things* (Sundance Channel); Nicole Guillemet with Miami Beach entertainment industry liaison Denny Leyva (Michael Upright); Digvijay Singh's *Maya* screened at the Asian American International Film Festival (courtesy of Singh); *Symphony of a City* subject Barbara Ward Armstrong (John Ewing); NYC's iconic Film Forum (Peter Aaron/Esto).

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32 The Great Money Hunt

Stories from the financing and fundraising trail.

BY JASON GUERRASIO

37 How to Raise Money

Hints on finding sources of funds and solutions for media projects.

BY MICHELLE COE

40 Seducing Foreign Investors

Finding international partners for US productions.

BY MICAH GREEN

Photos: The Funk Brothers perform at Baker's Keyboard Lounge in *Standing in the Shadows of Motown* (Karen Sas); Lee shows off his catch in the Bradley Beesley documentary *Okie Noodling* (Bradley Beesley); Steve Buscemi, Daniel Benzali, Kamelia Grigorova, and David Chandler in Tim Nelson's *The Grey Zone* (Deyan Doney); Todd Hayne's *Far From Heaven* features Dennis Quaid and Julianne Moore (David Lee).

On the cover: Franky G., as Junior in Eric Eason's *Manito*, struggles with his decisions to raise cash.

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Prelinger Archive finds new home; Massachusetts Film Office closes; and more.

BY JASON GUERRASIO;
JAMES ELLIS

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Collaborative strategies for indie filmmakers.

BY PAT AUFDERHEIDE

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Ela Troyano salutes Cuban legend La Lupe.

BY MARY SAMPSON

15 Field Report: Milwaukee

Indie spirit transcends cheese hats and cheap beer.

BY SARAH PRICE

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Trailer troubles: when to make one, what you shouldn't do.

BY FERNANDA ROSSI

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Kinya Hanada breathes life into Flash animation.

BY MAYA CHURI

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New York Latino International Film Festival; Urbanworld Film Festival; Cologne Medien Forum.

BY AARON KRACH;
AVRIL SPEAKS;
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29 Funder FAQ

Eclectic choices in music and film mark Palm Pictures.

BY JASON GUERRASIO

31 On View

Amy Kofman captures the private life of the father of deconstructionism, Jacques Derrida, and other work to watch for.

BY JASON GUERRASIO



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Film and Video Budgets (3rd Ed.); *43 Ways to Finance Your Feature Film*; *Filmmakers & Financing: Business Plans for Independents* (3rd Ed.)

BY BO MEHRAD

44 Legal

Things to know when crossing the finishing funds line.

BY ROBERT L. SEIGEL, ESQ.

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Keep production expenses in line with budgeting software.

BY AMANDA DOSS

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Filmmakers reveal creative tactics for getting film funds.

BY JASON GUERRASIO

Photos: Paz Vega on the set of *Sex and Lucia* (Palm Pictures), Jacques Derrida, subject of an Amy Ziering Kofman/Kirby Dick documentary (Jane Doe Films); Gabriel Salvador as Papo in Felix Olivier's *All Night Bodega* (New York International Latino Film Festival); Seattle's Stephanie Barber, German Prime Minister Wolfgang Clement delivers keynote address at the Cologne Medien Forum (Cologne Medien Forum); John Leguizamo stars in *Franc Reyes' Empire* (K.C. Bailey)

December 2002

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FILM & VIDEO MONTHLY

SPECIAL ISSUE
Screenwriting

THE WRITE STUFF

Should writers direct?
Scriptwriting tools
Screenplay contests

PLUS:
Newmarket Films
Flash animation
Holiday book list

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32 When Writers Direct . . . and When They Don't

Screenwriters who decide to direct their own scripts.

BY ANDREA MEYER

36 Step Right Up to the Screenwriting Competition

The perks and pitfalls of writing competitions.

BY JACQUE LYNN SCHILLER

39 Tools for Scriptsmiths

Can screenwriting aids help a writer who has a handle on the basics?

BY MARY SAMPSON

Photos, from top left: Liev Schreiber and Ned Beatty star as opposites who find friendship in Tom Gilroy's *Spring Forward* (Victor Sira/IFC Films); Brian Flemming (right) readies Bill Gates lookalike Steve Sires on the set of *Nothing So Strange* (Unsharp Mask LLC); Kyra Sedgwick stars as Delia in Rebecca Miller's *Personal Velocity* (Inge Morath/Magnum Photo); Robert McKee, author of *Story*, screenwriting guide and seminar (McKee Seminars); David S. Freeman's screenwriting seminar is the subject of a biting short, *Screenwriting: An Exact Science*, by Keythe Farley and Brian Flemming (Flemming)

On the cover: Fairuza Balk stars as Paula in writer-director Rebecca Miller's award-winning drama *Personal Velocity*, based on Miller's book of short stories (Inge Morath/Magnum Photo).

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The Short List turns ten; RAND reports on the media arts; US Supreme Court hears copyright extension case.

BY CHARLIE SWEITZER;
ERNESTO MARTINEZ

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Digvijay Singh, Dileep Rathore, and Emmanuel Pappas form Kundalini Pictures; Jim Taylor reveals the secrets of effective collaboration.

BY ANGEL SHAW;
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The independent film scene is beating strong in the heart of North Carolina.

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Kurt Voss does girl punk in *Down and Out With the Dolls*; and other work to watch for.

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Navigating new storytelling paths with *Born Magazine*.

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Newmarket Films takes off from *Memento*'s momentum.

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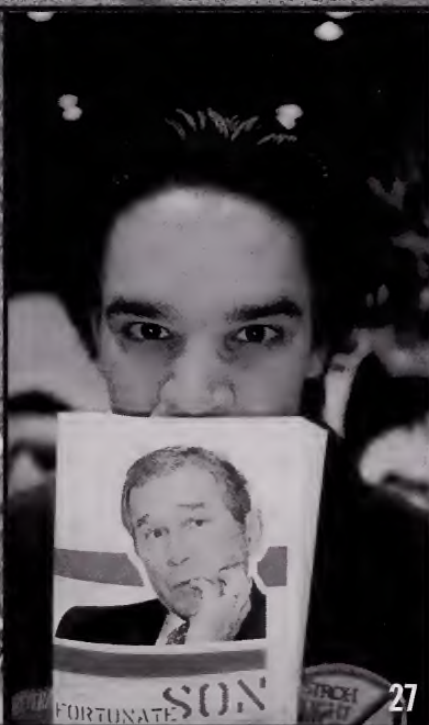
How do you script a doc, and should you?

BY FERNANDA ROSSI

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Toronto International Film Festival; IFP Market.

BY BRIAN BROOKS,
JAMES ISRAEL



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Flash: animation-friendly software for the web.
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Holiday book suggestions for filmmaking aficionados.
BY JASON GUERRASIO

Photos (clockwise): Ready to Roll: Kirk Adam and Russell Walls sport Super 8's and Schwinn Stingrays (Glitter Films); Underground publisher Sander Hicks struggles to publish a controversial Bush bio in Suki Hawley and Mike Galinsky's *Horns and Halos* (RumR Inc.); Mena Suvari is Cookie in Jonas Akerlund's *Spun* (Spun Inc.); Kinnie Starr on the street in Kurt Voss's *Down and Out With the Dolls* (Whitehouse Productions)

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Spotlight on
DIGITAL VIDEO

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FILM & VIDEO MONTHLY

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Directing Duo

Mentoring
Art in the
Public Domain

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- 37 DYNAMIC DUO** Todd Louiso and Philip Seymour Hoffman discuss working together on and off the set. [by Andrea Meyer]
- 40 MEDIA MENTORS** Experienced makers offer emerging talent guidance and support. [by Dr. Kimberly Weiner]
- 44 COLLABORATING MEDIUMS** Filmmakers experiment with moving image and music. [by Katie Cokinos]
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- 50 HOW TO: BUILD AN AFFORDABLE EDITING SYSTEM** Apple offers rich packages at affordable prices. [by Greg Gilpatrick]

On the Cover: Philip Seymour Hoffman after the 2002 Sundance world premiere of Todd Louiso's *Love Liza*. Photo by Joshua Kessler.

Photos, this page: African American resort communities are the subject of Stanley Nelson's ITVS-funded doc *A Place of Our Own* (ITVS); Bryant Falk in the studio (Mark Stephen Kornbluth); Philip Seymour Hoffman as Wilson in *Love Liza* (Tobin Yelland); Apple's eMac (Apple); Mary Sampson checks out Panasonic's AG-DVX100 (Mark Stephen Kornbluth).

Photos, page 4: Iroquois singer/songwriter Joanne Shenandoah is the subject of Tula Goenka's *Dancing on Mother Earth* (NAPT); Cecilia Garza shops in Reynosa, Mexico (Bernardo Ruiz); Amy Hick's *Hatching Beauty* screened at MadCat (MadCat); Johnny Depp as Don Quixote in Keith Fulton and Louis Pepe's *Lost in La Mancha*, documenting the Terry Gilliam production of *The Man Who Killed Don Quixote* (IFC Films); Rell Sunn (top) rides the waves in *Heart of the Sea: Kapolioka'ehukai* (Jan Sunn Careia).



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11 OPINION Fight for your right to public domain art. [by GiGi Sohn]

15 PROFILE Shari Steele: Electronic Frontier Foundation [by Patricia R. Zimmermann]

17 FIELD REPORT Honolulu, Hawaii [by Susan Diane Freel]

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27 FUNDER FAQ Native American Public Telecommunications. [by Jason Guerrasio]

31 FESTIVAL CIRCUIT MadCat Women's International Film Festival. [by Kate Haug]

35 ON VIEW *Lost In La Mancha* tracks Terry Gilliam's Quixotic struggles; plus other work to watch for. [by Jason Guerrasio]

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80 THE LIST Learning from others. [by Jason Guerrasio]

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WOMEN
in Indie Film

The Women Behind the Camera

Feminists and
the Ivory Tower

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Women Make Movies visits every continent not covered in ice to celebrate its thirtieth anniversary. [by Debra Zimmerman]

45 THE WOMEN BEHIND THE CAMERA

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How many days a year does a female director work? How many women apply to film school? And other disquieting realities. [compiled by *The Independent* staff]

50 FEMINIST FILM AND THE IVORY TOWER: MOVING BEYOND THE MALE GAZE AND HOLLYWOOD

The real world and academia split as feminist film theory both expands and contracts under the weight of multi-discipline studies. [by Patricia R. Zimmermann]

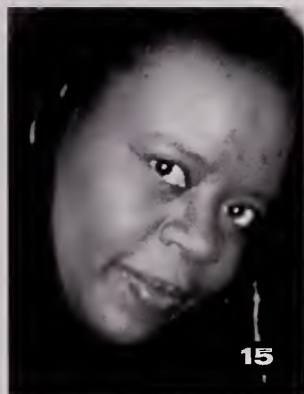
54 SELECTED READINGS

Essential texts of feminist media theory and criticism, from Laura Mulvey to Christine Vachon. [by Sharon Lin Tay]

On the Cover: Cinematographer Maryse Alberti, whose films include *Crumb*, *Happiness*, and *Velvet Goldmine*, setting up a shot on the set of *The Guys* (Mark Stephen Kornbluth).

Photos, this page: Women Make Movies Executive Director Debra Zimmerman (Mark Stephen Kornbluth); Nancy Schreiber (center) on location with director Richard Pearce and 1st AD Cas Donovan on *Stand Up Tragedy* (Myles Aronowitz); Schreiber matched her black-and-white moving images to stills such as *The Falling Soldier* in Robert Capa: *In Love and War* (Robert Capa).

Photos, page 5: Marina Zurkow's animated *Braingirl* (Marina Zurkow); Stephen Fielding is the subject of a new Steve James documentary (Magic Lantern); filmmaker Yvonne Welbon (Alison Duke); performer and filmmaker Annie Sprinkle (Annie Sprinkle); Larry Selman and dog Happy are subjects of Alice Elliot's documentary *The Collector of Bedford Street* (Amanda Treyz).



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13 FIRST PERSON Wisdom from early twentieth century feminist film icon on the critical role of women in cinema. [by Alice Guy-Blaché]

15 PROFILE Yvonne Welbon; Annie Sprinkle. [by Cara Mertes; Michaela Grey]

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25 DOC DOCTOR Is it possible to adopt a feminine storytelling structure? [by Fernanda Rossi]

27 SITE SEEING The hybrid art of Marina Zurkow. [by Maya Churi]

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The Academy's new documentary branch struggles to serve both the Oscars and filmmakers.

[by Maud Kersnowski]

44 UNLOCKING THE SECRETS OF THE SCREENING COMMITTEE

Know how to approach a festival and advance your film from the screening room to the festival screen.

[by Aaron Krach]

47 SPECIALTY OF THE ARTHOUSE

Distributors look at the changing arthouse landscape as indie film venues consolidate or else explore new niches.

[by Ray Pride]

Photos: Barnacle geese from Jacques Perrin's *Winged Migration* (Mathieu Simonet/Sony Pictures Classics); (from left) Gail Zappa, Charles Amirkhianian, Susan Rubio, and Bernard Francis Kyle enjoy San Francisco's Eyes & Ears: The Other Minds Film Festival (Lisa Petrie); Lea Kurka as Regina and Sidede Onyulo as Owuor in Caroline Link's *Nowhere Africa* (Zeitgeist Films).

Page 5 photos: John Lee (Sab Shimono) and his digitized wife Helen (Eisa Davis), from the "Clay" segment of the feature film *Robot Stories* (Wesley Law); mobile curator Astria Suparak at home in Brooklyn (Mark Stephen Kornbluth); Brenda Lee and Elvis Presley, from Beth Harrington's documentary *Welcome to the Club—The Women of Rockabilly* (Brenda Lee); the Chiefs star player Beaver C'Bearing (Mark Junge/ITVS); Angelika Theater marquee (J. Allen Hansley).

On the cover: Almost fifteen years after *Roger & Me* was passed over for an Oscar nomination, Michael Moore receives a nomination and membership in the Academy's new documentary branch as *Bowling for Columbine* breaks nonfiction film box office records (United Artists).



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13 FIRST PERSON Arthouse theaters mount noble fight against marauding multiplexes. [by Philip Hartman]

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[by Charlie Sweitzer]

46 GETTING UP TO SPEC FOR PBS

High technical standards can be daunting, but can be achieved with a little help and the right materials.
[by Greg Gilpatrick]

49 SURVIVAL OF THE FITTEST

Public access centers tighten belts and strategize to stay alive.
[by Claiborne Smith]

Photos: Denese Becker traces her Guatemalan roots in Patricia Flynn's *Discovering Domingo* (P.O.V.); local politics is the field of discussion on CAN TV's *The Jack Ryan Show* (CAN TV); Rep. John Dingell (D-MI) greets the Cookie Monster (Dingell).

Page 5 photos: Jean-Claude Brisseau's *Choses Secrètes* (IFFR); cancer rates among residents of Vieques, Puerto Rico, is the focus of filmmaker Frances Negrón-Muntaner (David Gonzalez); documentary filmmaker Jennifer Dworkin (Joshua Kessler); Charlie Carillo in Latino Public Broadcasting's *Visiones*; Hoskie Benally, of Jilann Spitzmiller and Hank Rogerson's *Circle of Stories*, in Shiprock, New Mexico (Jilann Spitzmiller).

On the Cover: Public television icon Bill Moyers is an active supporter of independents through his program, *NOW With Bill Moyers*. He is also a vocal advocate of independent filmmakers across the spectrum of public television (Jennifer Huegel/NOW with Bill Moyers).



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9 NEWS Stan Brakhage remembered; CPB faces budget cuts; court mulls new cable internet laws. [by Charlie Sweitzer]

13 FIRST PERSON Public television's double bind: producer apathy and political attacks. [by Cara Mertes]

17 PROFILES Jennifer Dworkin; Steve Mendelsohn. [by Matt Wolf; Mark J. Huisman]

23 FIELD REPORT Puerto Rico. [by Elisha María Miranda]

27 SITE SEEING ITVS goes online with Electric Shadows. [by Maya Churi]

29 DOC DOCTOR When to factor the target audience into your film project. [by Fernanda Rossi]

31 FUNDER FAQ Latino Public Broadcasting. [by Jason Guerrasio]

34 FESTIVAL CIRCUIT International Film Festival Rotterdam and the Berlin Film Festival. [by Mark Rabinowitz]

38 ON VIEW A.J. Schnack tracks the rise of eclectic rock group They Might Be Giants in *Gigantic*; plus other work to watch for. [by Jason Guerrasio]

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56 TECHNOLOGY Audio editing tips for Final Cut Pro. [by Bryant Falk]

80 THE LIST PBS moments remembered. [by Jason Guerrasio]

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[by Andrea Meyer]

45 TIME MANAGEMENT FOR THE INDEPENDENT FILMMAKER

Tips on balancing work, life, and films.
[by Susan Sexton]

48 WRITING WITH BABY

Keeping a career on track while raising a baby takes patience and a strong resolve.
[by Katie Cokinos]

Photos: Filmmaker Charlene Gilbert's grandfather, Fred H. Mathis, Sr., displays farm goods at a county fair, part of Gilbert's documentary *Homecoming* (Gilbert family); busy indies can be dogged by time and dizzying responsibilities (anonymous); Katie Cokinos and daughter Lula collaborate on Katie's latest screenplay (Katie Cokinos).

Page 5 photos: Guy Maddin preparing the set for *Dracula: Pages From a Virgin's Diary* (Bruce Monk); Doug Houghton and Oscar Williams, subjects of Johnny Symmon's *Daddy & Papa* (Doug Houghton); Emmy Rossum as Vicky Amonte and Sofia Milos as Celia Amonte in Dan Ireland's *Passionada* (Samuel Goldwyn Films/Fireworks); Tara Neal takes on the system in Diane Zander's *Girl Wrestler* (Diane Zander); Julia Frey and Pete Bosniak from Maya Churi's *Letters From Homeroom* (Erika Latta).

On the Cover: Suki Hawley and Michael Galinski, creators of *Horns and Halos*, are serious about filmmaking and family life.



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9 NEWS EGG wins Peabody, moves to Trio; arts groups explore feasibility of media centers; new Kodak film stock. [by Charlie Sweitzer; Maud Kersnowski]

13 FIRST PERSON Duty to country: finding balance in unbalanced times. [by Robb Moss]

15 PROFILES Guy Maddin; Gail Silva. [by Charlie Sweitzer; Caitlin Roper]

19 DOC DOCTOR Battling too many decisions and life's other distractions. [by Fernanda Rossi]

21 SITE SEEING From high school to a gated Texas community. [by Maya Churi]

23 DISTRIBUTOR FAQ Samuel Goldwyn Films. [by Jason Guerrasio]

27 FIELD REPORT AIVF Salons Spotlight: Tucson, AZ; Edison, NJ; and Los Angeles, CA; plus steps to creating a vibrant AIVF Salon. [by Jana Segal; Lizbeth Finn-Arnold; Michael Masucci; Priscilla Grim]

33 FESTIVAL CIRCUIT South by Southwest; Urban Visionaries Youth Film Festival. [by Jacque Lynn Schiller; Jeremy Robins]

38 ON VIEW Johnny Symons examines the growing population of gay men becoming parents; plus other work to watch for. [by Jason Guerrasio]

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80 THE LIST Get-to-work getaways. [by Jason Guerrasio]

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40 COUNTER-CURRENTS AND THE JOY QUOTIENT

Filmmaker Cauleen Smith explores the definition of experimental media today, with makers, teachers, and commentators. [by Cauleen Smith]

45 THE LABYRINTH PROJECT

Interactive narrative takes wing through collaborations that span time and electrons. [by Holly Willis]

49 THE VIEW FROM THE WHITNEY

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Photos, this page: Matt McCormick's *Sincerely*, Joe P. Bear (Peripheral Produce); *Tracing the Decay of Fiction: Encounters with a Film*, a collaboration by Pat O'Neill (Labyrinth Project); Craigie Horsfield's *The El Hierro Conversation* (Documenta11).

Page 5 photos: Still from Shirin Neshat's *Tooba* (Larry Barns, courtesy of Barbara Gladstone); *Quattro Noza* DP Derek Cianfrance (left) and director Joey Curtis (Fountainhead); Jessica Irish's website, *Inflat-o-scape* (Jessica Irish); Jonathan Demme, documentary maker and panelist at Full Frame Documentary Film Festival (Full Frame); Mark "Gator" Rogowski, subject of Helen Stickler's *Stoked* (Palm Pictures).

On the Cover: Image from Carrol Parrot Blue's collaborative project *The Dawn at My Back: A Memoir of a Black Texas Upbringing, 1900-2000*, an interactive CD-ROM based on a book by Blue which creates a patchwork of stories and landscapes exploring the layers of personal and cultural history that mirror the author's experience while expanding the viewer's (Dan Rhone, illustrated by Suzy Flood).



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9 NEWS FCC rolls back media ownership laws; Linda Mabalot dies. [by Charlie Sweitzer; Leslie Ito, Eddie Wong, and Angel Velasco Shaw]

13 FIRST PERSON Experimental makers explore new meaning in multiple-screen projects. [by Melanie Crean]

15 PROFILES Joey Curtis; Shirin Neshat. [by Shari Frilot; Charlie Sweitzer]

21 DOC DOCTOR Solutions to approaching abstract concepts; handling gaps in storylines. [by Fernanda Rossi]

23 SITE SEEING Exploring the inflated imagery of Jessica Irish. [by Maya Churi]

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28 FIELD REPORT Indianapolis, Indiana. [by David Clay]

31 FESTIVAL CIRCUIT Full Frame Documentary Film Festival; National Association of Broadcasters convention. [by Cara Mertes; Carl Mrozek]

38 ON VIEW Helen Stickler tracks the rise and fall of skateboarding icon Mark "Gator" Rogowski; plus other work to watch for. [by Jason Guerrasio]

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[by Andrea Meyer]

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IDP's vice president of marketing reveals powerful publicity strategies.
[by R.J. Millard]

48 BUILDING A KILLER PRESS KIT

Create a professional press kit with this page-by-page guide.
[by Phil Hall]

50 GETTING COVERAGE

How to get the press to write about your film.
[by Maud Kersnowski]



Photos: Hope Davis and Paul Giamatti in *American Splendor* (John Clifford/HBO/Fine Line Features); the old-fashioned way to get the word out; previous covers of *The Independent*.

Page 5 photos: The cast and crew of Little Rock's Destructo Video Company (Melvin Clifford); Ditsi Carolino's *Life on the Tracks* (Human Rights Watch International Film Festival); Kent Lambert's *Security Anthem* (Thaw Film Festival); Chris Wilcha's *The Social History of the Mosh Pit* (Chris Wilcha); Arnold and Jesse Friedman in *Capturing the Friedmans* (George Argerolos/Magnolia Pictures).

On the Cover: Hope Davis as Joyce Brabner in *American Splendor* (John Clifford/HBO/Fine Line Features).



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9 NEWS P.O.V. gets seventh Emmy nomination; Filmmaker Anne Belle dies; Louisiana's new state and public funded production company. [by Claiborne Smith; Catherine Tambini; Melinda Rice]

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15 PROFILES Chris Wilcha; Catherine Hardwicke. [by Charlie Sweitzer; Jason Guerrasio]

23 FIELD REPORT Little Rock, Arkansas. [by Kay Frances Scott]

27 SITE SEEING The Friedmans are captured online. [by Maya Churi]

29 DOC DOCTOR Developing a marketing plan; stepping in as your own publicist. [by Fernanda Rossi]

31 FUNDER FAQ GreeneStreet Films. [by Jason Guerrasio]

34 FESTIVAL CIRCUIT Iowa City's Thaw Film Festival; Human Rights Watch International Film Festival. [by Kathryn Ramey; Sandy Spencer]

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57 BOOKS *The Emperor and the Wolf: The Lives and Films of Akira Kurosawa and Toshiro Mifune*, by Stuart Galbraith IV. [by Charlie Sweitzer]

80 THE LIST Marketing that works. [by Sean Fitzell]

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Documentaries and Activism

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Weather Underground

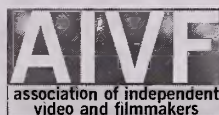
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Voices of women in maximum security prison.
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- 39 CREATING AWARENESS: THE DIFFICULT BUT REWARDING WORK BEHIND HUMAN RIGHTS DOCUMENTARIES**
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[by Ann Lewinson]
- 44 THIRD WORLD NEWSREEL'S SECOND ACT**
Carrying the torch after 35 years.
[by Claiborne Smith]



Photos: Cathy Boudin, Betty Harris, and Cynthia Berry at a writing workshop at Bedford Hills Correctional Facility in New York (courtesy of *What I Want My Words to Do to You*); two young boys in Baghdad displayed as part of the Baghdad Snapshot Action project (www.nationalphilistine.com/baghdad); staff of Third World Newsreel (Mark Stephen Kornbluth).

Page 5 photos: Lazaro Ramos and Marcelia Cartaxo in Karim Ainouz's *Madam Sata* (Wellspring Media); Sohail Dahdal filming young refugee for the web project "Long Journey Young Lives" (Goldie Dahdal New Media); Leon Singer as Clemente (left) and Jeremy Ray Valdez as Lalo (right) in *Foto Novelas 2* (Joanna Zamarron/ITVS); Shelly Silver's *Suicide* at the New York Video Festival (Cord Dueppe).

On the cover: Activist, playwright and performer Eve Ensler (Jeff Vespa of Wire Image.)



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13 PROFILE Sam Green and Bill Siegel.
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17 DOC DOCTOR Choosing genre before drama; deciding who gets the credits?
[by Fernanda Rossi]

19 FIELD REPORT Washington, DC.
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23 FUNDER FAQ Wellspring Media.
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27 SITE SEEING "Long Journey Young Lives" and the art of web-documentary.
[by Carmin Karasic]

29 FESTIVAL CIRCUIT The Animation Show; The New York Video Festival.
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34 ON VIEW José Padilha's *Bus 174* captures Brazil's famous hijacking; plus other work to watch for.
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Funding makers of color

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The blood, sweat, and deals behind producing films—from single picture to major studio.
[by John Schmidt]

40 COURTING CASH

Independent filmmakers divulge the crafty methods they use to pay the bills.
[by Charlie Sweitzer]

45 PLAYING NICHE

A guide to film funders that cater to specific interest and minority groups.
[by Sean Fitzell]



Photos: DMX and director Ernest Dickerson on the set of *Never Die Alone* (Dale Robinette/ContentFilm); the furry lead of *A Dog's Life: A Dogumentary* (Gayle Kirschenbaum); (left) Shaolin monk, Ulysses, and (right) Shaolin monk, Shi Xing Hong, perform kung fu at NASA in Houston, Texas (Martha Burr/ITVS).

Page 5 photos: Joshua Long Gone (left) and Horizontal John from the documentary *Long Gone* (David Eberhardt); *Flaubert Dreams of Travel but the Illness of his Mother Prevents It*, 1986, The Wooster Group & Ken Kobland (Electronic Arts Intermix, New York); court room in family court, Providence RI, from Picture Projects' 360degrees.org (Pictures Projects 2001); Megan in Liz Garbus' *girlhood* (Tony Hardman/Moxie Firecracker Films).

On the Cover: *The Hebrew Hammer* stars Adam Goldberg and Judy Greer strike a pose (Rick Giles).



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[by Alyssa Worsham]

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[by Sean Fitzell; David Alm]

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Film editor Sam Pollard



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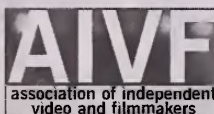
Three established film editors (Melody London, Sam Pollard, and Kate Evans) discuss the process of shaping a story after the wrap.
[by Charles Sweitzer]

40 WAXING IMPROVISATIONAL

How directors use improvisation to craft a story.
[by Jason Guerrasio]

44 FROM IDEA TO STORY

One award-winning filmmaker explains how to "discover" an original story—an excerpt from her book, *Documentary Storytelling for Film and Videomakers*.
[by Sheila Curran Bernard]



Photos: Ellen Barkin and Tom Waits in Jim Jarmusch's *Down By Law*, edited by Melody London (Black Snake, Inc.). First-time actor Alex Frost in Gus Van Sant's *Elephant* (Scott Green/HBO Films/Fine Line Features). Heidi Bub with her Vietnamese family in *Daughter from Danang* (Heidi Bub/ITVS).

Page 5 photos: Peter Dinklage (right), Michelle Williams (left) in Tom McCarthy's *The Station Agent* (Miramax Films). Canadian director Peter Raymont making *The World Stopped Watching*, produced by The Sundance Institute Documentary Fund (Bill Gentile). Pedro Carvajal's *POPaganda: The Art & Subversion of Ron English* screened at the IFP Market 2003 (Pedro Carvajal). Nancy du Plessis is the producer/director of *Get The Fire!* (Irmgard Schmid/ITVS).

On the Cover: Filmmaker Sam Pollard in his New York office (Michael Galinsky).



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[by Alyssa Worsham; James Israel]

17 FIRST PERSON One screenwriter's journey to Hollywood and back.
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19 PROFILE *The Station Agent's* director, Tom McCarthy.
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23 FIELD REPORT: Miami, Florida: hot pink minis meet cool docs and indies.
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27 FUNDER FAQ: The Sundance Institute Documentary Program.
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31 FESTIVAL CIRCUIT The IFF Market's silver anniversary.
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- 17 PROFILE** Marc Johnson's *Colorvision* series showcases multicultural films and directors.
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- 21 PROFILE** Sam Chen's *Eternal Gaze* animates sculptor Alberto Giacometti.
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Women in Film

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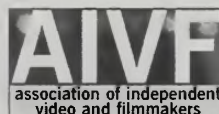
Female filmmakers discuss how gender has impacted their careers—or not.
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40 THE GIRL TEAM

All-women production teams are changing the industry—one little film at a time.
[by Elizabeth Angell]

44 MY DOC MY LIFE

Four docmakers explain the struggle to remain loyal to their subjects, and themselves.
[by Nancy Schwartzman]



Photos: The three day pitching session in Amsterdam known as the IDFA (courtesy of Fleur Knopperts at IDFA); behind the lens: filmmaker Tanya Steele (Seith Mann); Farah Jasmine Griffin in Aishah Shahidah Simmons' *NO!*.

Page 5 photos: Meg and Jack White in Jim Jarmusch's *Coffee and Cigarettes*, produced by Deutsch/Open City Films; protestors in the documentary *Farmingville* which premiered at Sundance this year (Catherine Tambini & Carlos Sandoval); Macon Blair in *Crabwalk*, which won the Grand Jury Sparky Award for Best Short Narrative at Slamdance 2004 (Lab of Madness); Ingrid Betancourt's mother, Yolanda Pulecio, and husband, Juan Carlos Lecompte, hold a cardboard image of the kidnapped presidential candidate in *The Kidnapping of Ingrid Betancourt* (courtesy of HBO).

On the Cover: Filmmaker Julie Talen on the set of *Pretend* (Cynthia Stewart).



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9 NEWS Screenwriter Mylo Carbia starts her own company; Tribeca Film Institute launches minority program and reopens the Screening Room; New DVD/VHS labels.
[by Alyssa Worsham and Sonya Fatah]

13 PROFILE Top casting director Avy Kaufman; Haitian political activist Michelle Montas.
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19 FIELD REPORT: New Orleans, Louisiana: A whole lot more than Mardi Gras and jazz.
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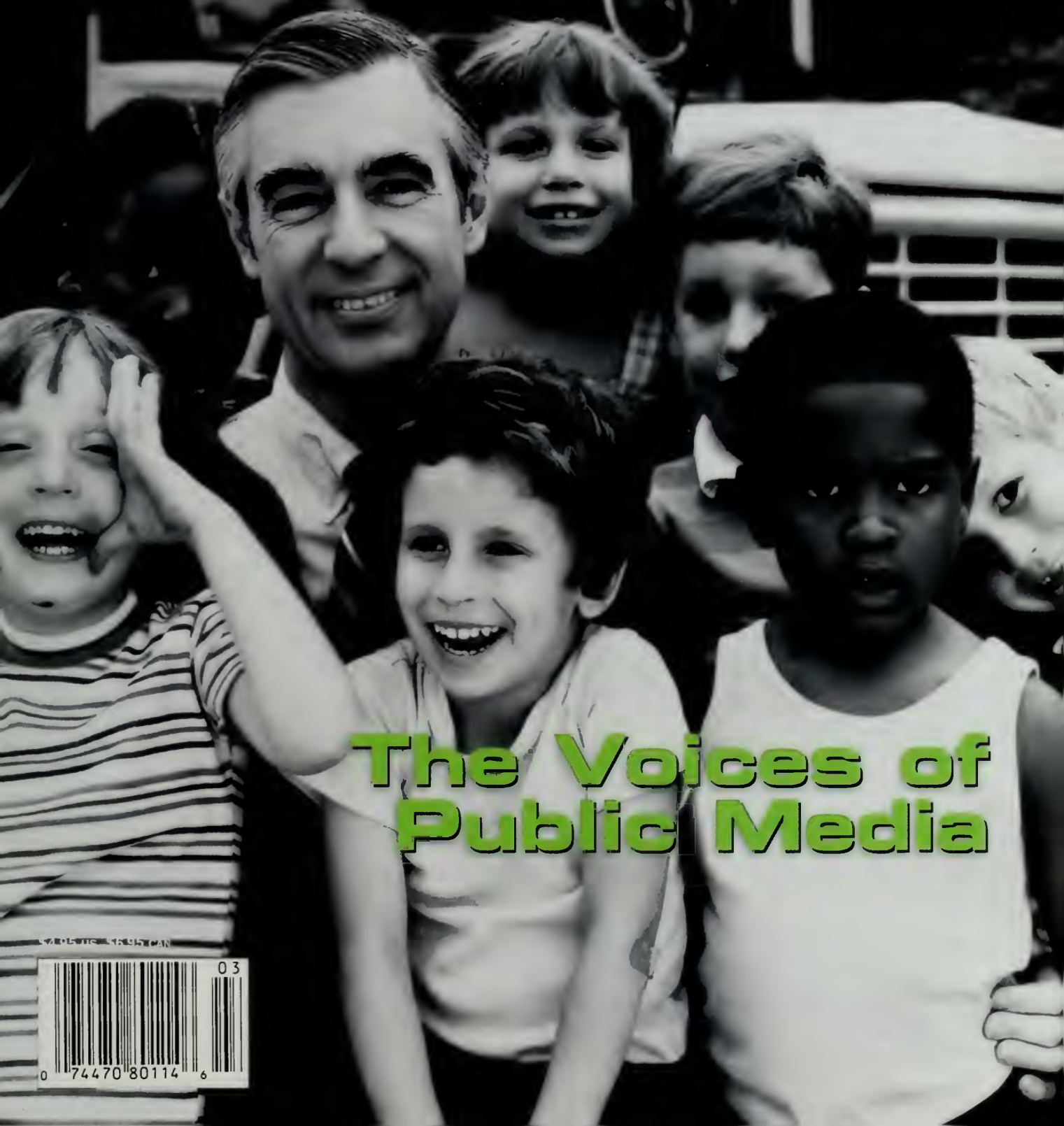
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The Voices of
Public Media





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The University of Texas's film program adds film institute to its slate.
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Are recent efforts to make the indie world more diverse really making a difference?
[by Angela Tucker]

46 CLEARING THE FOG

Errol Morris discusses Robert S. McNamara and the politics behind *The Fog of War*.
[by Livia Bloom]



Photos: PBS President and CEO Pat Mitchell, playwright/activist Eve Ensler, POV Executive Director Cara Mertes (courtesy of PBS); filmmakers Jim McKay & Effie T. Brown (Jeff Vespa/WireImage.com); *Fog of War* director Errol Morris (Sumaya Agha, courtesy of Sony Pictures Entertainment, Inc.).

Page 5 photos: Orlando Bagwell's *Citizen King* premieres on PBS on the 75th anniversary of Martin Luther King's birth (Flip Schulke/Corbis); "Having a Ball" by Carrie Mae Weems, whose videos are showing at MoMA this month; the Meatrix's anti-factory webtoon parodies *The Matrix* (Free Range Graphics); *The Spirit of Gravity* screened at the 2004 Black Maria Film and Video Festival (Victor Bellamo and David Pace).

On the Cover: *Mister Rogers Goes to School* was an Emmy award-winning week of programs from *Mister Rogers' Neighborhood* which aired on PBS in 2002 (Walt Seng).



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9 NEWS ITVS' LinCS 2004 initiative; Scenarios USA's student contest; PBS and the FCC's simulcast requirements; Bill Moyers to leave PBS. [by Alyssa Worsham, Sonya Fatah, Cynthia Kane]

13 FIRST PERSON One newsman's view from the trenches. [by John DeNatale]

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17 PROFILE Seminal photographer Carrie Mae Weems transports her still life to video. [by Theresa Everline]

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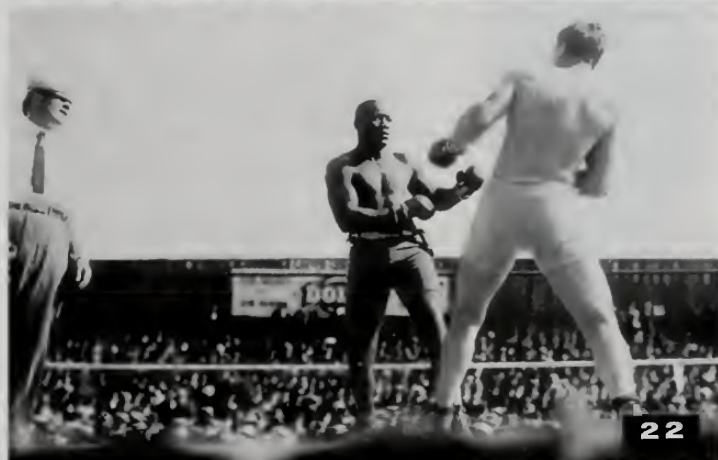
A new movement called "Spiritual Cinema" is quickly gaining converts.
[by Muriel Stockdale]



Photos: The *Big City Dick* crew after their sold-out screening, hosted by Jeff Bridges, at Santa Barbara's Victoria Hall: (left to right) Todd Pottinger, Scott Milam, Richard Peterson, Jeff Bridges, Ross Shafer, Ken Harder (courtesy of New Zev Pictures); Adam Nelson (CEO, Workhouse Publicity) networking with actor Seth Green at Sundance 2004; "Spiritual" filmmaker Nick Day (in black) poses with Maurizio, a member of his crew, and a friendly sadhu adorned with yellow paint in honor of Vishnu (Carole Harbard).

Page 5 photos: Aunjanue Ellis (Zora), Daniel Sunjaga (Langston), and Ray Ford (Wally) in Rodney Evans's *Brother to Brother* (Constanza Mirre); Ken Burns's new documentary chronicles world heavyweight champion Jack Johnson, here battling Al Kaufmann in 1909 (Gary Phillips Collection); the Mondo Video a GoGo store in LA specializes in the obscure (Gadi Harel); Bing and Cher in *Mayor of the Sunset Strip*, which premiered at the SXSW Film Festival 2004 (George Hickenlooper).

On the Cover: Rodney Evans at the Sundance 2004 premiere of his film *Brother to Brother*, which won the festival's Special Jury Prize (Fred Hayes/WireImage.com).



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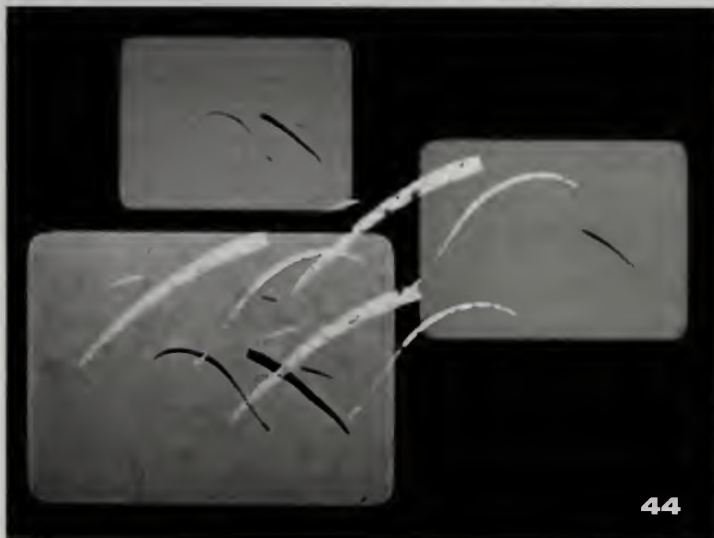
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EXPERIMENTAL?

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Photos: Wynne Greenwood aka Tracy of Tracy and the Plastics (Biz 3 Publicity; *Variations* (Nathaniel Dorsky); *Chasses Des Touches* (1959) by Hy Hirsch, preserved by the iotaCenter which screened the film as part of the KINETICA series (iotaCenter).

Page 5 photos: Saul Rubinek and Mario Van Peebles in Melvin Van Peebles *Baadasssss!* (Michael O'Connor/Sony Pictures Classics); *The Revolution Will Not Be Televised* (Kim Bartley and Donnacha O'Brien); Bruce "Sarge" Fleskes filming a commercial in Portland, Oregon (Lisa McQuade); Rudy Burckhardt's "Curb, New York, 1973" (© Estate of Rudy Burckhardt).

On the Cover: The wigs and hat salesman (Fritz Donnelly).



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Photos: *Kla Ah Men* screened at the 2003 Native American Film & Video Festival (Evan Adams and Jan Padgett); director Ang Lee and actress Joan Chen are members of Asian Cinevison's Honors Circle (Corky Lee); Dania Ramirez and Kerry Washington in Spike Lee's *She Hate Me* (David Lee); Nelson George and Jim McKay at Sundance 2004 (Randall Michelson/WireImage.com).

Page 5 photos: Abbey Lincoln and Ivan Dixon in *Nothing But a Man* (New Video Group); James Caviezel as Jesus in Mel Gibson's *The Passion of the Christ* (© 2002 Icon Entertainment); Jim White in *Searching For the Wrong-Eyed Jesus*, which screened at the Tribeca Film Festival (©Andrew Douglas 2003); director of photography Carolyn Macartney and assistant camera Arthur Ellis for Yasuaki Nakajima's *After the Apocalypse* (Francis Kuzler).

On the Cover: Spike Lee (Nancy Schwartzman).



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WOMEN ON THE VERGE

Sundance's Feminine Mystique

Kimberly Elise in *Woman, Thou Art Loosed*

Aimee Mann's indie sounds

Dreamer-turned-filmmaker Rebecca Miller

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Cover: America Ferrera who stars in *How The Garcia Girls Spent Their Summer* signs the Volkswagen Jetta at 2005 Sundance Film Festival (Soren McCarty/WireImage.com)

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Making *This Revolution*

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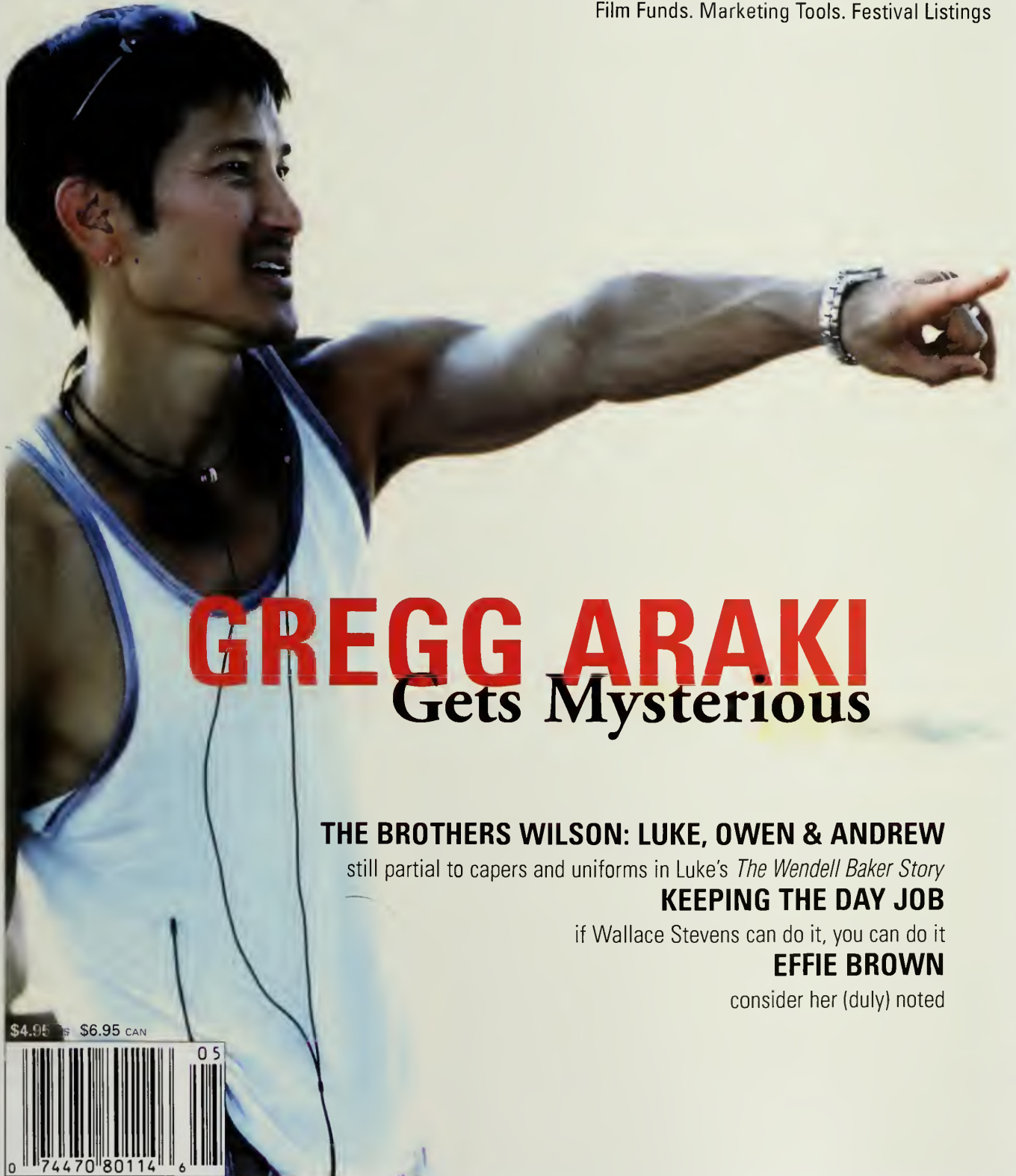
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still partial to capers and uniforms in Luke's *The Wendell Baker Story*

KEEPING THE DAY JOB

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the movies that make the LA Film Fest go around

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Ryan Gosling
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**The new IFC Center
meets New York's not-so-little arthouses**

**Storytelling gets digital
with Webminima and interactive TV**

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conscience of our culture

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True Stories... between a doc and a hard place

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documentary as the new memoir
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MacDowell for Filmmakers

Sundance's Shorts Programmers

The Mind of the Modern Filmmaker

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Girls Play Nice

Rosario Dawson and Talia Lugacy
talk about partnering up
and getting their Trybe
past the big boys



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The skinny on vlogging
Is "women-only" still necessary?
Deepa Mehta wreaks havoc—again

Cover: Rosario Dawson and Talia Lugacy launch Trybe Films (photograph by Dan Hallman)

Below: Deepa Mehta, whose films challenge the way society views women (photograph by Devyani Saltzman)



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Post-Katrina: Filmmakers cope with the aftermath
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Cover: *The World According to Sesame Street* explores the world's most-watched children's show. (Photo courtesy *The World According to Sesame Street*.)

This Page: *Occupation: Dreamland* has transcended the theater and ended up in the public sphere. (Courtesy of Occupationdreamland.com)

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May/June 2006



LEE DANIELS

COVERS NEW GROUND

Larry Clark rocks again

James Schamus, after *Brokeback*

Indie film: Online in '06

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Cover: Lee Daniels' film, *Shadowboxer*, comes out in June. (Peter Svarzbein)

Below: The protagonists of Larry Clark's new film, *Wassup Rockers*, are free-spirited—to say the least. Here Kiko flees a bubble bath and Janice Dickinson. (still by Larry Clark)



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A photograph of a director's chair with a black backrest and seat, and a light-colored wooden frame. The chair is positioned in the center, flanked by heavy red curtains with gold tassels. The word "AIVF" is printed in white on the black backrest. The background is a plain, light-colored wall.

CURTAINS?

AIVF

What happened—
and where are we now?

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A LION IN THE HOUSE
COMING TO PBS
JUNE 21 & 22, 2006

Little Art Theatre

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Cover: Photograph by Peter G. Svarzbein
Above: Steven Bognar and Julia Reichert at a screening of their documentary, *A Lion in the House*. (Photograph courtesy of Steve Bognar and Julia Reichert)