

# WIFV NEWS

## October 2016 Members in the News

Edited by Flo Dwek

Featuring Jennifer Schwed, Lauren Unger, Sheila Brooks, Lauren Vance, Don Hagen, Virginia Quesada, Kathryn Raaker, Amy DeLouise, Grace Guggenheim, Frances A. Hardin, Great Nonprofits, Call for Members in the News Articles, Call for Awards Info!

### Schwed & Unger DREAM WITHIN A DREAM



Photo: John Nelson

WIFV Members **Jennifer Schwed** and **Lauren Unger** have been working on **Through the 4th Wall Productions'** A DREAM WITHIN A DREAM: MADNESS a highly interactive, immersive theatrical production; a surreal interpretation of the life, works and mad genius of Edgar Allan

Poe, as seen through the lens of the characters in his works and the people in his life. [Click here to read a review of the production in the Alexandria Times.](#)

### Vance Screening CARNIVAL OF DREAMS

Independent filmmaker **Lauren Vance** is on a screening roll for her short documentary film, THE CARNIVAL OF DREAMS, about the shared collaboration between actor, director and photographer, Gary Oldman and contemporary wet plate collodion artist, Ian Ruhter, as they photograph the communities of Slab City and Bombay Beach (near California's Salton Sea, about 156 miles Northeast of San Diego.) Lauren explains, "For more than 20 years, the Slab City community has brought together individuals, most of whom modern day society has rejected



### Brooks - A Top 100 MBE Award Winner



Sheila Brooks, Ph.D., and Chris Van Hollen (D), MD 8th

The Capital Region Minority Supplier

Development Council (CRMSDC) announced **Sheila Brooks, Ph.D.**, President and CEO of SRB Communications, as a 2016 Top 100 MBE winner. This award recognizes owners of minority business enterprises in Maryland, Virginia, and DC who have demonstrated exceptional entrepreneurial accomplishments, a high level of professionalism, and have made substantial contributions to their community.

This year, for the first time, CRMSDC combined the awards ceremony with the 35th Annual Leaders and Legends Awards Ceremony on Friday, September 30th. "We are so pleased to be

or considered bums; or those who would not conform to the norms of suburban living. These "outsiders" have formed their own community, their own laws, government, infrastructure, places of worship, and communal support for sharing a wide range of items, food, and even healthcare." Lauren says her short film was conceived out of the spontaneity of events generated from a 48-hour visit between Ruhter and Oldman that occurred during the filming of her feature documentary, THE PICTURE SHOW, a three-year project slated for completion in 2017 that focuses on the lives of the Slab City residents and their changed perception of themselves and the world they live in. She was inspired to document how these two artists, from two totally different backgrounds and disciplines, came together to collaborate in the unlikeliest of all environments. Lauren has more than 15 years' experience creating and developing films, broadcast news specials and stories, television series, and online content. THE CARNIVAL OF DREAMS, an accompaniment to THE PICTURE SHOW, has already screened in Los Angeles and in the United Arab Emirates; future dates for East Coast screenings will be announced soon. [For more information, visit her website here.](#)

### Quesada Nears Finish for THE HUMBLER



Quesada and Danny Gatton

Credit: Mark Daniels

As Virginia Quesada and Video Culture, Inc. wrap a crowdfunding campaign, she can return her attention to post-production and outreach for THE HUMBLER - DANNY GATTON. Soon everyone will be able to answer "Who is Danny Gatton?" Gatton's mastery of blues, jazz, rock, country, bluegrass and rockabilly so overwhelmed other guitarists, they called him "The Humbler." Virginia is proud to announce that "Our film is the first in-depth exploration of the life, music and legacy of a troubled genius." To learn more, [visit the film's website](#) or email Virginia at [vq@video-culture.org](mailto:vq@video-culture.org)

**Register NOW for ScriptDC and Meet ... lots of really interesting people!** We've moved to American University this year and fabulous speakers and attendees are headed for what will be another great conference. [You can read panelist bios here.](#) These producers, writers, distributors, and funders are at this conference to benefit your work. Don't miss out. **Registration closes November 2 - so register today**

recognized by the CRMSDC as one of the Top 100 minority businesses in the region," Sheila says. "With more than 26 years of service to the Baltimore and Washington, DC region, SRB Communications is committed to continue providing top-notch services to our clients through strategic and innovative practices." For more information about SRB and Sheila Brooks, visit [www.srbcommunications.com](http://www.srbcommunications.com).

### Hagen Narrates New Hitler Biography



Kudos to Don Hagen for yet another major narration project: the just-released audiobook *Hitler: Ascent 1889-1939* by Volker Ullrich, translated from German by Jefferson Chase, and recently

reviewed in the *New York Times*. "This book takes a new slant on Hitler," Don says, "detailing how an otherwise insignificant, mediocre man tapped his innate abilities (public speaker, actor, political tactician) yet put aside much of his inner self to become the most powerful and unspeakably cruel man in Europe." As you might imagine, a story like this isn't a short one; the printed version of the book has 1,000 pages. And you'd need three days (without sleep) to listen to the entire audiobook version; playback runs 35 hours. Don tells us it took two months to record the book, working from his Dupont Circle home studio. "While most of this time is consumed by the narration process itself," he says, "listeners would be surprised to discover how much time is devoted to pronunciation research." For every narration project, Don develops a multi-page guide to make sure the way he pronounces each name and place is both correct and consistent throughout the book. Like the other audiobooks Don has narrated, this one is available at [www.audible.com](http://www.audible.com). To



learn more, email Don at [DonHagen@aol.com](mailto:DonHagen@aol.com) or visit his website at [www.donhagen.com](http://www.donhagen.com).

### **Raaker Announces Dash Media Alliance**

**Kathryn Raaker's** TV program viewing has expanded again, now including millions of households across the country. The new agreement with Dash Media, owner of several networks, will provide access to an additional 60 million households across the country. Contracting with four new networks - Holyfield TV, American Cooking Network, Movee4U and MyLife Media - Raaker's BORN B4 64, the CHEF, YOU and I, and LET'S JUST TALK TV will be seen on more platforms, more cable networks and more set-top boxes. Known for her bubbly personality, engaging conversations and educational information, Kathryn is delighted to be part of these networks. "This allows many more viewers to tune into our programming," Kathryn said. "I love being able to bring experts, authors, cooks, doctors and just ordinary people to TV. Everyone has a story to tell, and our shows give people the opportunity to tell their story."



Earlier this year Kathryn introduced a new app for smart phones and other devices, allowing the users to tune into her radio programming. For more information about Kathryn Raaker and her many programs, visit her at [www.kathrynraaker.com](http://www.kathrynraaker.com). To get the LET'S JUST TALK mobile app, visit the App Store, type in "Let's Just Talk with Kathryn Raaker," and install the free app.

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**Salute to our Foremothers - The WIFV Q&A**



For the next several months, we will be featuring interviews with the women who founded and nurtured Women in Film & Video from the beginning to today! It is quite astounding for a professional development nonprofit to celebrate a 40th Anniversary (ours will begin in 2019) and even more astounding to have so many of its founders and leaders remaining actively involved with the organization. We are honored by their support and nourished by their expertise and enthusiasm. Thanks to

Flo Dwek for this great idea!

## Amy DeLouise



**How long have you been a WIFV member, and why did you join WIFV, all those years ago?**

I attended the Women Make Movies festival at AFI, which at the time was at the Kennedy Center, and was blown away by the films, the leadership, the panelists, and everyone around me. I was about 23 years old and working on big features and commercials shooting in the area, and was always one of just a handful of women on any given job. It was a revelation to find so many other women in the business--I was hooked. A few years later, I was tapped for the board; and with Jennifer Cortner and Robin Smith and many others, we helped launch our professional development series and Executive Member programs. Then I served as WIFV President with an all-star board and launched our Women of Vision

awards. Now I serve on the Advisory Board, where I continue to be in awe of the women around me, and am spearheading our #GalsNGear initiative. Volunteering for WIFV is always a lot of work, but well worth it to be connected to such talented women and help move the needle for gender balance in our industry.

**What were you doing then, and what are you doing today?**

I was always developing multiple career tracks at any given time. While working as a Location PA and Assistant Location Manager on features, TV movies and spots, I was developing myself as a writer/director on non-fiction projects, which is my passion. Today I'm a director-producer in the live events non-fiction space for nonprofits--basically, I make people cry and write big checks while watching big screens at places like the Verizon Center and Convention Center, as well as watching those handy mobile web screens in your pocket. And I've developed another part of my career speaking and conducting workshops (3 classes on Lynda.com, two live seminars coming up at NAB-NY in November and one in Shanghai in December!), with a new book out from Focal Press, *The Producer's Playbook: Real People on Camera*.

**What are some of the most beneficial things about your membership with WIFV?**

WIFV is truly the gift that keeps on giving because I've met so many friends and mentors who have supported different phases of my career.

**What advice do you have for emerging filmmakers?**

Build your network--not just of people to hire you, but people to help you, advise you, mentor you. And then turn around and mentor others. You always learn a lot when you try to teach someone else.

**Anything else you would like to share?**

When I was president, the WIFV "office" consisting of about 50 boxes of tapes and files showed up at my door. I watched hours of Women Make Movies promos and clips and remember the wonderful animations done by past president Michal Carr. It was great to be surrounded--literally--by so much talent.

## Grace Guggenheim



**How long have you been a WIFV member, and why did you join WIFV, all those years ago?**

I became a WIFV member around 2001 and had to leave within a year due to my father's (Charles Guggenheim) illness with pancreatic cancer. In 2010, I was so honored to be selected as a Woman of Vision. Currently, I serve on the WIFV Advisory Board, something I've done for the last several years. I can't say enough about WIFV and all the great minds our members bring to our industry. But our cherished keystone is our executive director, Melissa Houghton, and her staff, who have created an incredible future our organization. Without their tireless work, we would have no platform to communicate, bond and share.

**What were you doing then, and what are you doing today?**

Due to my father's career, my specialty has remained with historical feature documentaries. I have diversified my focus on preservation and distribution, combined with producing fewer features and shorts. The feature documentary that I produced since my father's passing was called THE MAN NOBODY KNEW: IN SEARCH OF MY FATHER, SPYMASTER CIA WILLIAM COLBY. This was completed 5 years ago and was chosen as a New York Times "critic pick." The film shorts that I have done are 15 to 30 minutes in length. I have been able to migrate from film, with raised funding for 12 titles of my father's work, so they can be accessible for sale and study. Since we still have six active museum sites using our signature stories, I have now guided our clients and line produced three 2K restoration projects, all for DCP projection. Many of the films within the depository of Guggenheim Productions have become orphaned or abandoned, so copyright acquisitions and relicensing have been on the forefront. I am trying to create a comprehensive record for Guggenheim Productions Inc.-- basically stewarding my father's depository of over 100 titles. During the last 13 years, I have moved over 50 pallets of film materials from four sites, which now live at the Academy Film Archive and their Library; and at the Missouri History Museum in St. Louis, MO. The Academy Library has just completed a grant to catalog our production papers, which will reveal the strength of the documentary film in relationship to political filmmaking, features and social action stories.

**What are some of the most beneficial things about your membership with WIFV?**

Having the support of an amazing community like WIFV is invaluable, especially for many of us working in isolation.

**What advice do you have for emerging filmmakers?**

Build your network and so you can stay connected to an ever-changing climate and bring joy to your life with the working professionals who will become your friends and invaluable colleagues.

## Frances Anne Hardin



**How long have you been a WIFV member, and why did you join WIFV, all those years ago?**

I joined WIFV in 1992 or 1993 when Amy De Louise was president. I recall that the organization operated more or less out of shoe boxes (I exaggerate, but not much) containing files and records. The Listserv was born in those early days. When Robin Smith became president, she presented the board (of which I was then a member) with a bold plan to rent an office and a financial strategy to make it possible.

**What were you doing then, and what are you doing today?**

I had been a broadcast news reporter for CNN, covering the White House during the administrations of Ronald Reagan and George H.W. Bush. By 1992, I was a vice-president of the Widmeyer Group, a boutique PR firm in Washington. After just a few months on the job, I was sent in early January to Russia for several months to be director of outreach to the broadcast news media for a project on economic privatization. That assignment gave me the chance to travel all

over Russia - from Moscow to the Far East of Russia, Siberia, Krasnodar, Samara - a beautiful city that sits on a bluff overlooking the Volga in southern Russia.

When I returned to Washington in the spring, I was offered - out-of-the-blue - a position by the International Monetary Fund to head a two-year project to produce a video series - for broadcast - that would explain to citizens of the former Soviet Union how a market economy functioned. The IMF was looking for someone who (1) spoke Russian (I could order lunch in Russian.), (2) was knowledgeable about the then-current political situation in the former Soviet Union (It was chaotic and almost no one would have claimed to have a clear understanding of what was happening.) and (3) who knew television (the one thing I did know). I was a bit stunned. I had only a vague idea of the IMF's mandate. Somehow I got the job, even though at CNN, I'd never done a story that was more than 3 minutes long. I asked advice from several friends who had experience in long-format. The most helpful guidance I received was to join WIFV!

Today - having retired from the International Monetary Fund - I am working on assorted projects that have taken me to Afghanistan and Tajikistan in Central Asia; Brazzaville, Congo and Abuja, Nigeria in Africa; Tbilisi, Georgia in Eastern Europe and The Bahamas (it was tough, but I "wo-manned up" for the assignment). Each of these projects involved developing communications strategies and, on occasion, video production as well.

#### **What are some of the most beneficial things about your membership with WIFV?**

The comradeship and helpful, professional guidance when one asks for it, the various professional workshops, and an awful lot of really nice people.

#### **What advice do you have for emerging filmmakers?**

Study your craft; never stop learning. Watch the films and videos of people you admire and even of those whose style you do not like.

#### **Anything else you would like to share?**

It has been a privilege to be a part of WIFV for some 25 years, to know and to learn from such talented women (and to have welcomed talented men to WIFV), and to watch our organization grow out of shoeboxes (so to speak) into a fully professional organization serving the film and video community.



## **Tell YOUR WIFV Story by October 31!**

WIFV is honored to be recognized again as a Top-Rated organization by Great Nonprofits. Less than 1% of eligible nonprofits received this distinction. Because of the reviews WIFV has received, we've been a Top-Rated nonprofit since 2012. Your review makes a difference!

Please tell Great Nonprofits about an experience you've had at a WIFV program, an interaction you've had with a speaker or fellow member, or just what WIFV means to you. [Click here to go straight to the WIFV page on their site.](#)

## **Call for WIFV Members in the News Articles**

What's the best way to brag about your accomplishments? With a Members in the News article, of course. Not only can you include a photo and your website, it is archived at [wifv.org](http://wifv.org) and adds to your SEO. Submit your paragraph, jpg photo, and any links to [director@wifv.org](mailto:director@wifv.org) by the 5th of the month.

## **Call for Award Info**

If you have won an award, screened at a film festival, or received a major grant, please let me know so we can share your success. Send the info to [director@wifv.org](mailto:director@wifv.org)



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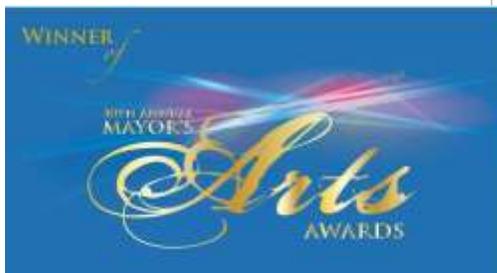


WIFV is grateful for the annual support of these [companies](#) and our [corporate members](#).

Just a reminder that you're receiving this email because you have expressed an interest in Women in Film & Video. Don't forget to add [director@wifv.org](mailto:director@wifv.org) to your address book so we'll be sure to land in your inbox!

### About WIFV

WIFV supports women in the industry by promoting equal opportunities, encouraging professional development, serving as an information network, and educating the public about women's creative and technical achievements.



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