



WIFV NEWS

May 2016



President's Message

My first summer in DC, I volunteered to work the AFI documentary film festival. My job was to click a counter for each theater attendee. and provide

the final count to management when the theater doors closed. Not a terribly hard gig, and the opportunity to grab a seat and watch the film for free after the last click made it worth the effort. This was an opportunity to meet other people in the local arts community, and contribute my time since money was tight.

It was that summer that I fell in love with documentary film -- to my own surprise. (My first love was live theater.) I left the movie theater with tears streaming down my face, amazed at how completely I'd been drawn into the lives of the people who had opened their hearts to an unflinching camera. I was struck by the devotion to social causes and ethical standards that permeated the Q&A sessions filled with non-fiction filmmakers. I wrote blogs about the films I saw, encouraged others to write blogs, and became an official fan of AFI. As I write this, I'm holding a pass for tomorrow's AFI screening of *THE RETURN*, which explores California's 2012 reform of the three strikes law, a politically popular law that punished shoplifters equally with violent felons.

In 2015, AFI DOCS and NBC/Universal announced Impact Grant awards to four documentary filmmakers who had both screened at the festival and participated in a two-day AFI DOCS Impact Lab. *TO THE CONTRARY*, a show dedicated to discussing issues from diverse perspectives, recently announced their first annual film festival. Winning documentaries will be broadcast on national public television; submissions close May 15, 2016.

In This Issue

[Roundtable Round-Up](#)

[Seed Fund Applications Available in April](#)

[Meditation & Mindfulness - May 4](#)

[Location! Master Class - May 10](#)

[#GalsNGear @NAB - April 19](#)

[#ThisIsBaltimore - Wide Angle Youth Media](#)

[WIFV Fiscal Sponsored Films](#)

[Liza Johnson Interview, Director *ELVIS & NIXON*](#)

[Spotlight on Screenwriters Deadlines](#)

[Graduation Gifts](#)

[New and Renewing Members](#)

Roundtable Round-Up

Talent Roundtable - *Monologue Slam*

April 28, 2016, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Narrative Directors Roundtable

May 2, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St, NW

[RSVP here](#)

Editors Roundtable - *Workflow II*

May 11, 6:30 to 8:30 pm

Post Op Media, 2000 14th St N, Arlington, VA

[RSVP here](#)

Makeup/Hair Roundtable - *Makeup Hacks with Yesli Velasquez*

May 16, 6:30 to 8:30 pm

Interface Media Group, 1233 20th St NW

[RSVP here](#)

Animation Roundtable - *Animating Under the Camera with Sand, Clay, Paint and Pixels*

May 18, 6:30 to 8:30 pm

Interface Media Group, 1233 20th Street NW

[RSVP here](#)

Women in Film & Video is also showing tangible commitment to documentary filmmakers with the inaugural **Seed Fund** grants this year. This strategic initiative began during WIFV's 35th Anniversary, and will only be available to WIFV members. The Board of Directors has authorized two grants of \$2500 each, to be distributed in two equal parts - 50% upon notice of the award, and 50% upon receipt of a progress report. The deadline for applications is May 20, 2016. Grants may be used in the research and development phase of any documentary project and must be spent within 12 months of notice of the award. Thanks to all of you who contributed to this initiative - you are making stories possible!

Help Grow a Film (including your own):

- **Donate** to the Seed Fund for Documentary Filmmakers.
- **Apply by May 20th** for the inaugural grants from the Seed Fund for Documentary Filmmakers.
- **Apply** for WIFV's Fiscal Sponsorship Program. It has two deadlines per year.

Changing media one story at a time,
Rebecca

Screenwriters Roundtable

May 23, 6:30 to 8:30 pm
Interface Media Group, 1233 20th Street NW
[RSVP here](#)

Editors Roundtable - AVID Demo of Remote Editing Capabilities

May 25, 6:30 to 8:30 pm
Henninger Media Services, 1320 N. Courthouse Rd, Suite 130, Arlington, VA 22201
[RSVP here](#)

Talent & Documentary Roundtable - Documentary Narration from the Producer and the Talent Point of View

May 26, 2016, 6:30 to 8:30 pm
Interface Media Group, 1233 20th St, NW
[RSVP here](#)

Apply for Seed Fund by May 20



It's time to give back!

Thanks to the generosity of WIFV Members the Seed Fund is growing and ready to

blossom into grants! The applications and guidelines to apply for the WIFV Seed Fund for Documentary Filmmakers are available [here](#). These grants are only available to WIFV Members. **Deadline for applications is May 20.** There will be two \$2,500 grants made this year and the time to apply is now.

Weds One: Meditation and Mindfulness

Wednesday, May 4, 2016, 6:30-8:30 pm
Interface Media Group, 1233 20th Street NW (Dupont South Metro)
\$15 WIFV Members / \$30 Public
[Register here](#)



We're all making our way through complicated lives, sometimes on auto-pilot, sometimes stunned by our situations, sometimes experiencing transformative epiphanies and insights. Meditation and mindfulness can help us to cultivate the fierce and gentle qualities we need to survive and even thrive through the slings and arrows of outrageous fortune.

During our evening together we will take time for stretching, sitting, breathing, writing and talking. Please bring your journal and a pen. Valerie Tate who blogs about her work [here](#), will help us center for the work ahead. More info and registration info [here](#).

Location! Location! Location! Master Class

You have a great story. You have a crew. Where are you going to make the magic happen? Even if any location would work (and it won't), you may not be able to work in just any location. What should you be looking for in a location to maximize your day? What locations require the most paperwork and which are "easy"? Join Joseph Martin and Liz Lovern to learn what you need to know to have a good relationship with your location manager.

Tuesday, May 10, 2016 - 6:30 to 8:30 pm
Interface Media Group, 1233 20th Street, NW (Dupont Circle South Metro)
\$15 WIFV Members / \$30 Public [RSVP here](#)



For more than two decades, **Joseph Martin** has worked as a producer, location manager and location scout primarily in the Washington-Baltimore region. Martin worked as a producer on the road in Europe and throughout the U.S. on some 225 episodes of cooking and travel shows that screened on PBS and Discovery. From there, Martin moved into location scouting and location managing for Hollywood features, network television series, commercials, documentaries and photo shoots. Martin's most recent projects include 3 ½ MINUTES TEN BULLETS, an HBO documentary (November 2015) directed by Marc Silver, that examines racial implications of Florida's Stand Your Ground laws, and EERO SAARINEN, THE

ARCHITECT WHO SAW THE FUTURE, a PBS/WNET American Masters documentary produced by Peter Rosen.

Liz Lovern is the Marketing Specialist for Coldwell Banker Residential Brokerage's Mid-Atlantic region. Before joining Coldwell Banker, Liz spent the prior decade working as a producer & writer for TV, film, video, and the web. Living in the nation's capital, she worked on Michael Moore's CAPITALISM: A LOVE STORY, coordinating the first-ever musical performed in front of the White House; and managed locations for the first series production of HGTV's HOUSE HUNTERS RENOVATION in Baltimore. She learned the ins and outs of film permitting as a location scout and has served on panels with the DC Film Office. She now enjoys marketing real estate locations for people to live in.



This WIFV Master Class is supported by the Gem Star Foundation. A huge thank you to Interface Media Group for providing the venue for this event.

#GalsNGear Triumphs at NAB April 19

The inaugural #GalsNGear pop-up event by WIFV was livestreamed as part of "NAB Show LIVE" by *Broadcast Beat Magazine* for a worldwide audience at nabshow.com and broadcastbeat.com, #GalsNGear included a **one-hour live show on Tuesday, April 19**, plus

multiple interview and demonstration segments from the show floor during the world's largest multi-day conference and expo for professionals who create, manage and distribute entertainment





Amy DeLouise with Gals 'N Gear interns from University of Georgia at NAB

across all platforms. #GalsNGear showcased some of the media and film industry's leading female talent, including professionals on the leading edge of virtual reality, drones, sound engineering, cinematography and the latest in post-production software. **You can see some of the interviews here.**

"Women are front and center in our industry, and with #GalsNGear at NAB Show, we want to spotlight their achievements and encourage more gender balance across all fields of media-making," said #GalsNGear creator and co-host Amy DeLouise, who serves on the WIFV Advisory Board.

Presenters included Co-Host: **Amy DeLouise**, Director/Author/Speaker; Co-Host: **Adryenn Ashley**, Speaker/Author and Producer, WakeUp!; **Megan Donnelly** - Camera Technology Specialist, Abel Cine; **Halyna Hutchins**, Director of Photography; **Luisa Winters**, Drone Operator/Adobe/Apple Certified Trainer; **Cheryl Ottenritter**, Senior Mixer/Founder, Ott House Audio; **Katie Hinson**, Senior Finishing Artist, Light Iron; **Lucy Seaborne**, Senior Application Specialist - Snell Advanced Media; **Christine Steele**, Director/Editor, Steele Pictures Studios Inc.; **Sue Lawson**, Senior Editor, ChicagoEdit; **Victoria Nece**, Adobe After Effects; **Laura Williams Argilla**, Adobe Creative Cloud; **Alissa Johnson**, Adobe Anywhere; **Jillian Arnold Ackerman**, TV Engineer, Board Member Local 695 ([interview here](#)).



Through the generosity of donors #GalsNGear was able to giveaway an Adobe Video World Pass, Vimeo PRO Account, Black Magic Cinema Camera and more. Participating companies included: Black Magic Design, Media Central, *Broadcast Beat Magazine*, Abel Cine, Adobe ([interview here](#)), Boom, iZotope, Future Media Concepts, Light Iron, Ott House Audio, Rampant Designs ([interview here](#)), Snell Advanced Media (SAM), Steele Pictures Studios, Vimeo, and Zacuto.

The program would not have been possible without the early support of



About NAB Show

NAB Show, held April 16-21, 2016 in Las Vegas, is the world's largest electronic media show covering the creation, management and delivery of content across all platforms. With 103,000 attendees from 166 countries and 1,700+ exhibitors, NAB Show is the ultimate marketplace for digital media and entertainment. From creation to consumption, across multiple platforms and countless nationalities, NAB Show is home to the solutions that transcend traditional broadcasting and embrace content delivery to new screens in new ways. For complete details, visit www.nabshow.com

#ThisIsBaltimore from Wide Angle Youth Media

On April 28, 2015 - a day after Baltimore made headlines around the world for its collective response to the death of Freddie Gray - Wide Angle Youth Media students and staff were compelled to use their documentary skills to project positive images of Baltimore youth. Over the past year, Wide Angle Youth Media collected photographs at spring protests and through workshops at schools, libraries and organizations in more than 15 neighborhoods. Special book release party on May 26 - [info here](#).

I challenged my students to think about what role they played in taking ownership of their narratives. Each student's perspective and outlook on their surrounding environment is a reflection of their individual experiences in Baltimore. Students discussed in what ways the media failed to share highlights across the city beyond Freddie Gray and protests. And while we continued to reflect on the significance of the events of April 2015, we also began sharing personal moments and achievements that added to Baltimore's history in 2015. From winning a sports tournament to identity conflicts during the protests to attending anime conventions - these small moments represent a larger image of how its youth are participating in and contributing to the city's lifeline.

Based on these discussions, Wide Angle producers from the Mentoring Video Project produced a collection of events that impacted them throughout the year. They reflect on the larger community values and records, that cannot be replaced with big media. - Mawish Raza, MVP Lead Instructor

The result is a compilation of youth produced photographs that show a city filled with hope, vitality and resilience. [This online publication is free for anyone to view](#), and more than 200 hardcover copies of this book have been delivered to participating workshop sites, students, donors, community members, and a selection of local universities and libraries.

In addition to the book release, students in Wide Angle Youth Media's advanced high school production program, the Mentoring Video Project, have created [9 audio stories](#) reflecting on a memory from the past year.



WIFV Fiscal Sponsored Projects - Diverse Subjects

WIFV is honored to serve as a fiscal sponsor for many of the region's filmmakers. As we await the applications for the Spring 2016 round, we wanted to salute the films and filmmakers currently in the program. [You can read film descriptions or contribute to any of these projects here](#). The film descriptions are for all the films that have been fiscally-sponsored by WIFV!

Bamako Chic: Threads of Power, Color and Culture directed by Maureen Gosling and Maxine Downs;

Black Diplomacy (working title) directed by Leola Calzolari-Stewart;

Blue Ridge Barnum directed by Emma Mankey Hidem;

Breaking the Rules directed by Five Star Films;

Brigidy Bram: The Kendal Hanna Story directed by Laura Gamse;

Doble 9 directed by Karina Silva;

Doeville directed by Kathryn Pasternak;

Don't Talk About the Baby directed by Ann Zamudio;
Exotic directed by Amy Oden;
Guardians of the Everglades produced by Connie Bransilver;
In Our Own Words directed by Dante James;
The Last Battlefront directed by Anna Reid Jhirad;
Vey nou Lagon/Living the Ocean directed by Vanina Harel;
Moosehead's Wicked Good Plan directed by Sarah Katz;
Newsreel: Collective Filmmaking in Times of Revolution directed by Ivora Cusack and James Schneider;
More Art Upstairs directed by Jody Hassett Sanchez;
Painted City directed by Caitlin Carroll;
Pieced Together directed by Julianne Donofrio;
Pretty Ugly directed by Andrea Palombella;
Scouts Forever directed by Dianela Urdanata de Ratha;
The Teilhard de Chardin Project produced by Mary and Frank Frost;
There Ain't No Back to a Merry-Go-Round directed by Ilana Trachtman.

Interview with Liza Johnson, **ELVIS & NIXON**

By Flo Dwek



Director Liza Johnson
ELVIS & NIXON (2016)

"On a December morning in 1970, the King of Rock 'n' Roll showed up on the lawn of the White House to request a meeting with the most powerful man in the world, President Richard Nixon. Starring Academy Award-nominee Michael Shannon as Presley and two-time Academy Award-winner Kevin Spacey as Nixon, **ELVIS & NIXON** tells the untold story behind this revealing, yet humorous moment in the Oval Office, forever immortalized in the most requested photograph in the National Archives."
- Film Notes, **ELVIS & NIXON**

ELVIS & NIXON pulsates with a quirky blend of history-in-the making, wacky humor and insightful glimpses of two American icons and polar opposites. There are riveting on-the-spot performances by Kevin Spacey as Nixon and Michael Shannon as Elvis. Without resorting to blatant imitation or mockery, their on-screen characters emerge with a true-to-life presence. A captivating back story that delves into Elvis' simple, duty-bound desire to meet Nixon-colliding head on with the autocratic operations of the Nixon White House-works beautifully to underscore their differences. But as the climactic drama of their intimate Oval Office meeting unfolds-with deft portrayals of both men's quirks, insecurities and vulnerabilities -their stark differences seem to give way to their commonalities. Watching these two legends jest and play off each other, one is drawn deeper into a strange, serio-comic realm that is surprisingly satisfying. In the end, Liza Johnson's on-screen journey dazzles with mischief and fun, but amazes by its search for the truth. - Flo Dwek, WIFV

WIFV: My name is Flo Dwek, and I'm here at the Hotel Washington in Washington, DC, with Liza Johnson, the director of the delightful new film, **ELVIS & NIXON**. How did you first learn about the Elvis and Nixon meeting in December of 1970, and how did you get interested in making a film about the event?

JOHNSON: Oh, gosh. Well, I think I probably had seen that photograph sometime in my life, just because it's very ambient--you know, like you go to get your car fixed and it's up on the wall with the pin up calendar or something.

WIFV: Really famous!



Nixon and Elvis (Dec 1970), courtesy NARA; production still ELVIS & NIXON, courtesy Bleeker Street

JOHNSON: Yes. But the script was brought to my attention by one of the producers, Holly Wiersma, who sent it to me. She had offered the role of Elvis to Michael Shannon and then she sent it to me. And honestly, I don't know why she thought of me exactly. I have to say that in my assessment, this project is quite different from my previous films and I have to think that either she felt like there's a through line because all of them are very performance dependent. And, perhaps, based on my other films, she thought I could handle the performance element. Or she knew that I have a nice relationship with Mike, who's also in my first film. Or both of those things. So I don't really know why she sent it to me. But that's how the story came into my life. I didn't write it and I think that it came into being because the writers--Joey Sagal, Hanala Sagal and Cary Elwes--were standing around looking at the picture [of Elvis and Nixon] and they couldn't stop talking about it, and out of that enthusiasm-voila!

WIFV: And, you must be very happy with how it turned out.

JOHNSON: Oh, I'm so proud of them.

WIFV: That's wonderful. So, Elvis and Nixon are clearly two iconic American opposites in this film, but by the time you finish watching you're so struck, aren't you, by the similarities between them and their vulnerabilities as well. So did you set out to actually depict that, or did it just evolve during the film?

JOHNSON: Oh, what's such a nice thing to say. I'm especially intrigued by what you say about their vulnerabilities; and other people have used the term "insecurities" as well, which is interesting and maybe related--I don't know. And I guess what I thought is that, to me, I think it's a very delightful comedy of situation because the men are from such unlike worlds and they have such completely different styles of how they occupy the world. And therefore, it is funny all the time when they encounter each other.

But I did think that, you know, in a classical sense (I don't mean this in any kind of mocking sense), nobody needs to see a big take down of Elvis Presley. Everyone's already seen a big take down of Richard Nixon because that happened in history, and I never had any intention to mock them. So that's certainly not what I mean, and I don't think I do mock them.

WIFV: I understand--the film certainly didn't come across that way.

JOHNSON: But, you know, in the tradition of a classical satire, it doesn't have to be about mocking the characters, but it should allow you to use humor to learn something about the operations of power--that you don't need to satirize people who have no power, right? And it's a way of looking at power. So I don't know if I knew what would emerge about their power or their fame or their celebrity or their force in the world. I don't know that I thought, 'oh, their vulnerability is what's going to come out,' but I did think that some kind of new information or knowledge or way of thinking about their power was likely to emerge from the story.

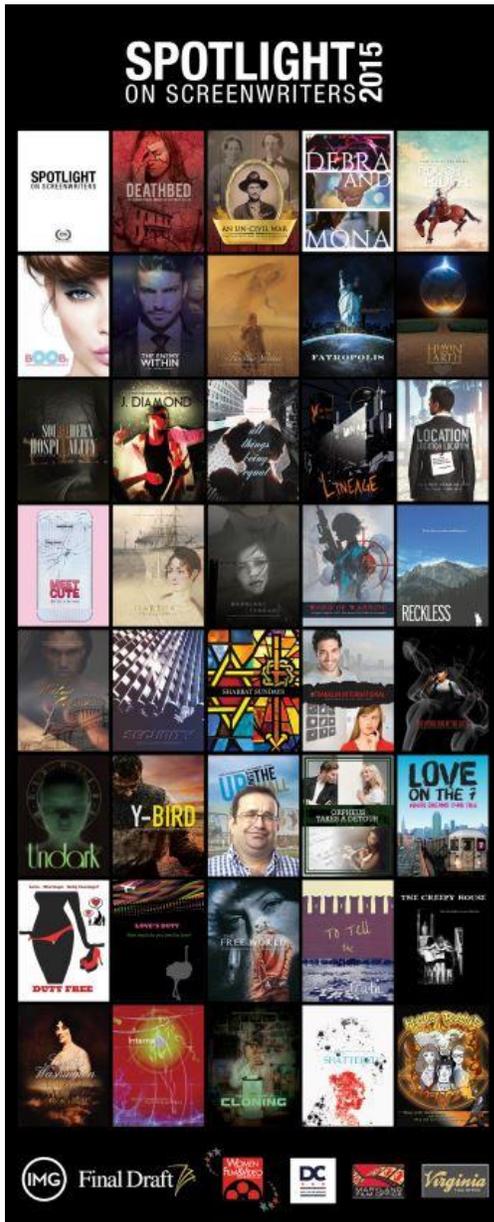
See the full interview here! See **ELVIS & NIXON** in local theaters now!



Favorite Graduate?

Want to make a difference in their post-school prospects? **Give them a WIFV membership** and you give them access to the resources, connections, and advocacy of this dynamic organization. It's easier to wrap than you might think! Any gift memberships ordered between now and June 30 will include a free ticket to an upcoming Weds One and special graduation wishes from the WIFV staff. Call 202-429-9438 or [order online](#).

Spotlight on Screenwriters - 2016 Schedule



WIFV is delighted to announce the deadlines for **Spotlight on Screenwriters, Volume 3!** In the last two years, 78 screenplays were introduced to highly-respected, award-winning producers, directors, and financiers. Full screenplays have been requested!

SUBMISSION REQUIREMENTS

(Screenwriters may submit up to 3 screenplays.)

- * Current WIFV Member;
- * Signed WIFV Spotlight Agreement;
- * Completed feature length screenplay (90-125 pages) OR completed television pilot screenplay with episode outline;
- * Proof of Copyright registration;
- * Proof of WGA registration;
- * Screenwriter's biography (300 words);
- * Logline (1 sentence);
- * Short Synopsis (300 words).

SUBMISSION & NOTIFICATION OF RESULTS

- June 15 - 1st Submission Deadline (\$40 fee)
- July 15 - Notification of results for 1st round
- July 15 - 2nd Submission Deadline (\$50 fee)
- August 15 - Notification of results for 2nd round
- October 1 - Catalogue goes to printer
- November 4-6 - ScriptDC and catalogue unveiled!

WORKSHOP SCHEDULE

(Attendance encouraged, but not required to submit.)

- May 12 - Loglines & Bios
 - June 2 - One-Sheet
 - July 7 - Marketing Scripts
 - August 4 - Continued Story Development
 - September 1 - Production Companies
 - October 6 - Lights * Camera * Action!
- All workshops will be held at Interface Media Group,
1233 20th St, NW (Dupont Circle South Metro)
\$20 WIFV Members / \$25 public
RSVP at www.wifv.org

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Melissa Houghton, WIFV Executive Director

director@wifv.org

New and Renewing Members

The following joined or renewed their WIFV membership (March 28 - April 24).

Angelica Anderson
Kim Anderson
Laura Anderson
Renee Anderson
Sujatha Bagal
Tracey Bell
Barbara Benitez-Curry
Kelsey Biggs
Randall Blair
Luis Blandon
Tatiana R. Breslin
Tai Burkholder
Michael Chirieleison
Renee Cousins
Alyson Curcio
Katherine Wilkins de Francis
Shirah Dedman
Robin Dorsey
Ahsley Ellis
Ann Emerson
Shuwei Feng
John Filson
Heather Godwin
Kelley Goodwin
Scott Gordon
Alyse Hamilton
Rachel Hawkins

Brittney Irby
Resarani Johnson
Michelle L. Kim
Mai-Mei Lee
Elissa Leonard
Dave Lilling
Nicole Livas
Shannon Livingston
Dominic Mann
Nancy E. Mantelli
Melissa Matchett
Pilar McKay
Judith Meschel
Roland Millman
Paul Mitchell
Betty Montgomery Williams
Alex Nerska
Jennifer Ola Emerson
Susan Perla
Jacqui Porth
Julia Quinn
Kathryn Raaker
Rachel Rasby
Robin Reck
Amy Richards
Christina Ruppert

Jorge Santoscoy
Makare Saunders
Sandrine Silverman
Mia Simms
Sheila Smith
Dan Steinmetz
Susan Stolov
Allison Tim
Julia Vickers
Monda Webb
Sean Wheeler
Karen Whitehead
Eric Wilcox
Diane Williams
Keri Williams
Kevin Williams
Gillian Willman
Amel Ziad

Corporate Members:
American University, School
of Communications

Word Wizards, Inc.

About WIFV

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



Send Stories to:

Women in Film & Video
4000 Albemarle Street, NW
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Washington, DC 20016
202-429-9438
director@wifv.org
www.wifv.org



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