

BADWest

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BADWest Newsletter

The Black Association of
Documentary Filmmakers West
<http://www.badwest.org/>

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St. Clair Bourne Free Documentary Series Returns

BADWest is pleased to bring back “St. Clair Bourne’s Fourth Monday,” a free film series held the fourth Monday of every month. Named in honor of our late founder, this program screens political and issue-oriented films having significance to the African diaspora. Just as St. Clair had envisioned it during his tenure as the head of **BADWest**, we see it as a gathering for artists actively working in media arts to stimulate discussion on culture, political principles, and creative techniques. Ultimately, it's the exchange of ideas that can help us make the most powerful work possible to help create a culture of resistance in these important times – something that St. Clair believed strongly. The St. Clair Bourne Fourth Monday Series will be presented at the new Mayme A. Clayton Library and Museum (MCLM) facility in Culver City with the first screening happening on **May 24, 2011**. This is the beginning of fruitful collaboration between MCLM and **BADWest**. Watch for next month's newsletter to reveal the exciting news around the film we've selected for screening!

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Announcements

The Mayme A. Clayton Library & Museum (MCLM) is very enthusiastic about its new collaboration with Black Association of Documentary Filmmakers West. **BADWest** has a rich and dynamic reputation for advancing the work of documentary filmmakers of African descent. Partnering with **BADWest** allows MCLM to advance its mission and expand its audience in a fresh and contemporary form. However, this new collaboration between and MCLM will provide more than merely a new and accessible venue for exhibiting documentary films. It will create a new space where films that engage audiences in critical conversations about the diverse experiences of Africans in the Americas will be shared, explored, and preserved for generations to come.

Larry Earl, Jr.
Executive Director
Mayme A. Clayton Library & Museum
<http://www.claytonmuseum.org/>

Coming Up

May 4th BADWest Meeting at 7 p.m.
“Show 10/Talk 10”

“Show 10/Talk 10” is meant to give filmmakers constructive comments and help with their works-in-progress. The rules are simple: filmmakers show 10 minutes of a piece, members offer written feedback in categories such as story, cinematography and production value; then the members discuss the work seen for 10 minutes. Feedback is clear, concise and constructive and you don’t have to be a member to show your work. If you are interested in screening your film, please call BADWest at (213) 534-6635 and leave a message. Films must be in DVD format.

April 6th Screening & Q & A

“Bridging the Divide: Tom Bradley & the Politics of Race”

At the April BADWest meeting **BADWest member, Donna Brown Guillaume**, led an informative and lively Q&A with Academy Award nominee, Lyn Goldfarb (Producer/Director/Writer), Emmy winner, Alison Sotomayor (Producer/Research Director/Writer), Michelle Crenshaw (Director of Photography) and **BADWest member, Lillian E. Benson (Editor)** about their film on the life and legacy of Mayor Tom Bradley. The discussion focused on the process of creating a film about a individual on whom there has been virtually no scholarly research and the true impact of Bradley on national politics. The filmmakers screened 20 minutes of “Bridging the Divide.” Also in attendance was Lydia Shane, who was a member of Bradley’s press corps during his last administration.

In the spirit of Bradley’s administrations, the filmmakers represent a diverse and dynamic group of individuals who share a vision of showing the world the true legacy of Tom Bradley. The filmmakers stated they were open and welcome to any and all feedback as well as ideas to increase the national appeal of their film. For more information about “Bridging the Divide,” please visit. <http://www.mayortombradley.com/>. Here are some highlights from the conversation.

Donna Brown Guillaume: *What was it about Tom Bradley that made you think he deserved to have film made about him?*

Lyn Goldfarb: I grew up in Los Angeles and felt I needed to understand my city better. And I could not have a complete understanding of the city until I looked at the life and legacy of Tom Bradley. I also felt that he wasn’t being remembered for what he did or who he really was.

Allison Sotomayor: Surprisingly there are no scholarly biographies about Bradley. So, there were big gaps of research that needed to be done before we even began filming. My life was also LA. I realized that Bradley’s legacy particularly during Obama’s run had been distorted and reduced to the “Bradley Effect.” Bradley was much more than that. I wanted to educate people about what he really did.

DBG: *Why do you think he’s been overlooked?*

LG: Racism. If he’d done what he did in New York, he’d been celebrated long ago.

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AS: Yes. I think that is part of the reason why it's been so difficult to convince fundraisers that this is a national story.

DBG: *"Bridging the Divide" is an interesting title. Where did it come from?*

LG: It came from conversations with chief scholar, Raphael J. Sonenshein who wrote *Politics in Black and White: Race and Power in Los Angeles*. His book was about Bradley's first and second run for mayor. The only way Bradley won the election was by building coalitions. No particular ethnic group was the majority in Los Angeles at the time.

AS: Bradley obviously was very close to the black community. However, he also bridged over into the white world, the Asian world, Chicano, everything. He was a non-threatening type of man and people really liked and respected him.

DBG: *When I watched the film, I'd almost forgotten about Chief Parker, Chief Daryl Gates and Mayor Yorty. In a way these men were Bradley's racist nemesis throughout his mayoral term. How did that effect his tenure and his political strategy?*

LG: Bradley had tremendous enemies. And you have to think about what was happening at the time he ran for mayor the first time. Martin Luther King, Jr. and Robert F. Kennedy had just been assassinated. There were student protests, the Black Panthers. There were the East Los Angeles walkouts and anti-war demonstrations. Even though he'd been in the LAPD twenty-one years, his efforts to reform them were thwarted at every turn. It wasn't until the Rodney King beating towards the end of his term as mayor when he was finally able to push through some significant changes.

AS: Bradley had tremendous endurance and patience. That's why he stayed with the LAPD all those years. He stayed because he wanted to be a mentor for all those up and coming black officers even though he only rose to the post of lieutenant.

Lydia Shane: The Mayor was fearless. He always had a vision of building a transportation system in LA. The World Cup was here because of Tom Bradley. He never wanted to hear how things couldn't be done. He always wanted to hear how things could be done.

DBG: *Do you have an idea of how long the finished film will be and do you plan on interviewing people who were critical of Bradley?*

LG: We plan on the film being about ninety minutes. And yes, we will interview people who were critical of him. Any good documentary always has oppositional stories. Our initial focus was to speak to the elderly and of course members of his family, including his daughter. During this next round of interviews we plan on speaking to fifteen to twenty new people. Sometimes getting criticism can be difficult. You begin to interview people and you can see them beginning to censor themselves. Sometimes people are uncomfortable with being recorded.

DBG: *What are some of the challenges of being the DP and the editor?*

Michelle Crenshaw: Well the most challenging thing has been getting all the archival footage before some of the older people passed away. Then there were a lot of cancellations because of illness, you

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BADWest
Member's Corner



Meet the New Editor of the newsletter

Hi. My name is Kimberlie Robinson. The last class I took while working on my thesis for my MFA in Creative Writing was in screenwriting. I've always had a great love for films and documentaries but taking that class really cemented the idea that I could make a career of it. It's been great to see how productive BADWest members are and in my short time as a member, I've learned so much. I am currently writing a treatment for my first documentary entitled "Falling Out." Throughout the African Diaspora descendants of slaves from the Trans-Atlantic and Arab slave trade have held on the tradition of using music and drumming to invite spirits, the Holy Spirit, Orishas and the ancestors into their beings. Through religious scholars, historians, priests and priestesses, lay people and cultural artists, "Falling Out" will explore how and why these traditions have been maintained and how they've changed in the United States, Iraq, Morocco, Haiti and Trinidad.

Learn Final Cut Pro for \$ Free \$

Isreal (Izzy) Hyman has decided to offer free courses in Final Cut Pro. His "Learn Final Cut Pro" offers nearly 7 hours of training videos on how to use Final Cut Pro, including practice media that can be downloaded and freely used. In the videos, Izzy uses Final Cut Pro 6, but nearly everything he demonstrates applies to Final Cut Pro 7. Every day, new people around the world download Final Cut Pro, and get frustrated by the interface because it's hard to navigate the program initially. Final Cut Pro simply requires a little training. Spread the word by linking the offer to your Facebook and Twitter pages. If you did purchase Izzy's "Learn Final Cut Pro" course after Feb. 5, 2011 (check your receipt), please contact him via his website for a possible refund of your purchase price. Izzy is a photographer and videographer who lives in Scottsdale, Arizona.

<http://www.izzyvideo.com/final-cut-pro/>

Festivals of Another Flavor

At the March meeting **BADWest chairperson, Denise Hamilton**, stressed the value of creating a diverse creative team. The great thing about living in LA is the variety of film festivals that create the space to make these connections. This new section will highlight a few of these film festivals.

April 12-17, **Indian Film Festival of Los Angeles (IFFLA)** www.indianfilmfestival.org

April 28 - May 2, **Southeast European Film Festival Los Angeles** www.seeflmla.com

April 28 - May 7, **Los Angeles Asian Pacific Film Festival**

www.vconline.org

ANNOUNCEMENTS

* The next meeting of the **Black Association of Documentary Filmmakers - West** will be held on Wednesday, May 4, 7:00 pm at the Writers Guild of America, 7000 W. 3rd Street, 2nd Floor, Los Angeles, CA 90048. Screenings: "Show 10/Talk 10."

* The **BADWest Newsletter** is seeking submissions and writers. While anyone can submit an item, only members can write for the newsletter. Contributions are due by the **19th** of every month. Please email kyrwriter@gmail.com to have your item considered.

* **Langston Hughes African American Film Festival** (Seattle, WA, April 30-May 8, 2011) This annual event provides provocative films from independent Black filmmakers and works about the African American experience. The festival features panel discussions, screenplay readings, matinee screenings for middle and high school youth and in-depth chats with filmmakers, industry professionals and local community leaders. Films are selected from entries screened by panels, and curated from current and vintage offerings worldwide. <http://www.langstonarts.org/>

* **American Black Film Festival** (Miami, July 6-11, 2011) This festival features black filmmakers in all genres including narrative, documentary, new media and a HBO short competition. The festival is currently open to submissions in their documentary category. <http://abff.com/festival/films.php#> =====> **DEADLINE APRIL 15**

* **BronzeLens Film Festival** (Atlanta, November 2011) The BronzeLens Film Festival is a non-profit organization, founded in 2009,

that is dedicated to bringing national and worldwide attention to Atlanta as a center for film and film production for people of color. In fact, the mission of the BronzeLens Film Festival is two fold: to promote Atlanta as the new film mecca for people of color; and to showcase films and provide networking opportunities that will develop the next generation of filmmakers <http://www.bronzelensfilmfestival.com/festivalsubmissions.html> =====> **DEADLINES April 15 (early), June 30 (regular) July 31 (late)**

* **Africa World Documentary Film Festival** (Cameroon, April 20-23, St. Louis, MO, May 12-15) The E. Desmond Lee Africa World Documentary Film Festival, (Saint Louis, Missouri, USA; Hamilton, Bermuda; Bridgetown, Barbados & Yaounde, Cameroon.) is sponsored by the E. Desmond Lee Professorship in African/African-American Studies, Centre for International Studies at the University of Missouri, Saint Louis. Through the art of documentary filmmaking, the AWDF is committed to the promotion of knowledge, life and culture, of the people of Africa worldwide. Annually, they receive submissions totaling over 300 documentary films, of which their selection committee recommends a maximum of 68 films submitted by filmmakers from all over the Africa world. <http://www.africaworldfilmfestival.com/>

* **"Healing Passage/ Voices from the Water."** The Documentary Channel will rebroadcast **BADWest Member S.Pearl Sharp's** award-winning film on **April 24th**. The documentary is also available for purchase at www.TheHealingPassage-Voices.com. Cultural artists, with historians and healers, look at

present day behavior connected to the Trans-Atlantic slave trade, and use music, dolls, dance, altars, spoken word, visual art, ritual and memory to create paths to healing. View the Documentary Channel's promo at <http://www.documentarychannel.com/movie.php?currID=9345hk>

* The new **Pare Lorentz Documentary Fund** provides grants for the production of original documentary films that illuminate pressing issues in the U.S. Inspired by the legacy of documentary pioneer, Pare Lorentz, the Fund supports projects that reflect the spirit and nature of his films and embody Lorentz's central concerns – the appropriate use of the natural environment, social justice, and the illumination of pressing social problems presented as a compelling story through skillful filmmaking. The fund is made possible by The New York Community Trust. For guidelines and application visit www.documentary.org/parelorentz. =====> **DEADLINE: APRIL 25, 2011.**

* **San Francisco Black Film Festival** (June 17-19, 2011) The San Francisco Black Film Festival was founded with the artistic vision to provide a platform for Black filmmakers, screenwriters, and actors to present their work. As a competitive film festival, SFBFF identifies filmmakers, screenwriters, and actors that are emerging as talents and established artists who are contributing to the cinematic legacy of African Americans. SFBFF conscientiously expands the notions of "Black film-making" to a global perspective. Hence, film submissions are accepted worldwide from filmmakers and screenwriters who are of African descent or feature actors representing the African

ANNOUNCEMENTS, cont.

Diaspora. <http://www.sfbff.org/>
====> **DEADLINE: MAY 1, 2011.**

***A Night of Works in Progress** (May 4, 2011) at the Harlem Stage in NYC. For the first time, Harlem Stage is hosting a night of works-in progress in conjunction with the Black Documentary Collective. Features include **"MR. SOUL!: Ellis Halzlip and the Birth of Black Power TV,"** produced and directed by **BADWest Member Melissa Halzlip** <http://www.harlemstage.org/calendar/details/110-a-night-of-work-in-progress-films>.

*** Hollywood Black Film Festival** (October 2011) is an annual 6-day celebration of Black Cinema drawing together established filmmakers, popular film and TV stars, writers, directors,

industry executives, emerging artists, and diverse audiences from Hollywood and around the world. **====> DEADLINE check back for details**

*** "PBS NewsHour" & The Economist** are seeking completed documentary film submissions on a rolling basis beginning January 10, 2011 and continuing monthly through January 2012. Both documentary shorts and feature-length films may be submitted. *The Economist* will provide filmmakers whose films are chosen with a grant of \$4,000 to produce six to eight minutes of footage from the film (or footage captured during the making of the film) for airing on "PBS NewsHour" as part of the segment. After airing, the film-oriented news segments will be packaged independently and given additional exposure through various outlets. Go to <http://film.economist.com> for

submission deadlines. **====> ROLLING DEADLINES: monthly through JANUARY 2012**

- * Join BADWest now!**
- 🌟 Attend monthly informative presentations on making and distributing your documentary
- 🌟 Have access to sample copies of documentary proposals, budget templates and treatments
- 🌟 Showcase your work or work-in-progress with "Show 10, Talk 10"
- 🌟 Receive special invitations to industry events
- 🌟 Receive our BADWest newsletter that connects members and gives a heads-up on what's happening in the documentary realm
- 🌟 Annual membership is \$40.
- 🌟 Contact BADWest at (213) 534-6635 for more information

The African American Film Releasing Movement Launches

In March of this year, veteran industry executive Ava DuVernay announced the formation of the African-American Film Festival Releasing Movement (AFFRM), <http://www.affrm.com/> a new theatrical distribution entity powered by the nation's finest black film festival organizations. The collective will theatrically release quality independent African-American films through simultaneous limited engagements in select cities.

The inaugural presenting black film organizations were Urbanworld Film Festival with Imagination in New York, Pan-African Film Festival in Los Angeles, ReelBlack in Philadelphia, BronzeLens Film Festival in Atlanta and Langston Hughes African-American Film Festival in Seattle. AFFRM's first release was DuVernay's "I Will Follow."

"In essence, what we're doing is empowering ourselves by distributing our own images. There are robust black film organizations all over the country. Our goal was to organize ourselves into a releasing entity, and our mission is to support black cinema in a very specific way - by offering a handful of black indies a theatrical release," explained DuVernay. "We simply want to offer African-Americans quality black films, while at the same time create a safe haven for filmmakers of color to share their stories, their way."

BADWest Meeting News, cont.

know, having to work around that. You have to work with the illness and give the elderly their integrity. Also, initially a variety of cameras were used.

Lillian Benson: As an editor, it has always been important to me to tell the truth and make it interesting. Also, when you're working with three different people you have to know how to negotiate. If two people like it, it's in.

DBG: *What kind of equipment did you use?*

LB: The film was shot in many different formats. Once you switch it over to digital it doesn't make a difference when it comes to editing. Then there is the issue of archiving the interviews. Really tape is still the best medium for preservation since digital is so new. So what we've been doing is shooting digital but then figuring out how to archive it back to tape.

DBG: *In what other ways do you see the project developing?*

LG: Oh, there is going to be an interactive component including an educational film geared towards middle and high school students. We also want to create a "Tell Your Tom Bradley Stories" piece something in the vein of NPR's *Storycorps*. We want all these interviews to be put into an oral history archive that other groups and individuals will be able access. Another thing we'd love to do is create an interactive exhibit in the Tom Bradley International Terminal at LAX."

calendar

april	may
15 Deadline American Black Film Festival & Early deadline Bronzelens Film Festival	1 Deadline San Francisco Black Film Festival
19 Deadline for submissions for BADWest May 2011 Newsletter	4 BADWest Monthly Meeting "Show 10/Talk 10" & Screening of BADWest Member Melissa Haizlip's "Mr. SOUL!" in NYC
20-23 Africa World Documentary Film Festival, Cameroon	12-15 Africa World Documentary Film Festival, St. Louis, MO
23 BADWest 4th Mondays resume @ Mayme A. Clayton Library & Museum	16 PBS premier of Stanley Nelson's "Freedom Riders"
24 Rebroadcast of BADWest Member S. Pearl Sharpe's "Healing Passages/Voices from the Water" on The Documentary Channel	19 Deadline for submissions for BADWest June 2011 Newsletter
25 Deadline IDA Pare Lorentz Documentary Fund Grant	24 BADWest 4th Mondays @ Mayme A. Clayton Library & Museum
30 - May 8 Langston Hughes African American Film Festival, Seattle, WA	june
rolling/monthly "PBS NewsHour" & The Economist Deadline	1 BADWest Monthly Meeting