

# SplICE

Winter 2013

## Filmpool

recipient of the  
Lieutenant Governor's  
Arts Award

## Leadership in the Arts (organization)





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Splice Magazine is a publication of The Saskatchewan Filmpool Cooperative.

The Saskatchewan Filmpool Cooperative is a non-profit artist-run centre that supports, encourages, and assists independent filmmaking in Saskatchewan.

The Filmpool is committed to developing an awareness and appreciation of independent film that reflects the individual and collective cultural expression of Saskatchewan people.

## A Message from the Filmpool Executive Director



Since the Filmpool's inception in 1977, the organization has been provided with ongoing support from two of Canada's outstanding arts institutions – the Canada Council for the Arts and the Saskatchewan Arts Board. I would like to take this opportunity to specifically acknowledge the Saskatchewan Arts Board and their contribution to the arts in our province.

Established in 1948, the Arts Board was the first agency of its kind in North America and only second in the world, after the Arts Council of Great Britain.

One of the keys to the Arts Board success is that it supports the autonomy and creative control of independent artists. This is an attribute the Filmpool believes has contributed to its longevity, and also resembles the Filmpool's own philosophy - of providing our membership with opportunities to create and produce art without external pressure or influence.

The Filmpool also appreciates the work of the Saskatchewan Arts Board in its presentation of the 2013 Lieutenant Governor's Arts Awards. The Filmpool was very proud to be the recipient of the award for "Leadership in the Arts - Organization". We would like to thank all our funders, as well as Filmpool members, volunteers, board and staff for their invaluable contribution towards this achievement.

Gord Pepper

Executive Director

## A Message from the Splice Editor



This issue of Splice is a celebration of the Saskatchewan Filmpool's accomplishments over the past year. The organization hosted the International Puppet Underground Film Festival and won the Lieutenant Governor's Arts Award for Leadership in the Arts for all its great programming events over the year, like "A Night of Poetry and Film." Member Lowell Dean won the Cinécoup million dollar prize to produce his indie film *WolfCop*. These successes go to show that the spirit of independent film is alive and well in Saskatchewan.

Kelly-Anne Riess

Splice Editor



Canada Council  
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## SASKATCHEWAN FILMPOOL COOPERATIVE



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# 10 Questions with Filmmaker Callen Diederichs

By Amber Christensen

**C**allen Diederichs is a filmmaker and musician living in Saskatoon. Raised in small town Saskatchewan, he returned home a few years ago after living in Montréal, and has no plans to leave.

After falling out of love with making music, Cal channeled his creative efforts into filmmaking. Influenced by the sounds and images from the 1970s, Cal's films explore the vast Saskatchewan landscape, blending American New Wave with science fiction and magical realism, forming a sort of revisionist take on the classical Western.

With a penchant for challenging characters and long takes, his films' deliberate pacing and meticulous composition are reminiscent of the work of minimalist filmmakers like Kelly Reichardt and early David Gordon Green (pre Green's crossover into mainstream Hollywood).

Cal and I sat down at the Underground Café in Saskatoon and

chatted about *Butch Cassidy and the Sundance Kid*, filmmaking and the future of Saskatchewan's film scene.

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## When did you start making films?

When I moved to Montréal in 2002 I began to feel frustrated with music and more and more interested in getting into filmmaking. I considered going to school and my friends who had gone dissuaded me. They thought for my purposes it would be better for me just to write and shoot stuff. The biggest thing that happened in Montréal is that I met two filmmakers one from France and one from Australia and we became a filmmaking team. Alain Astruc, who lives in France now, has shot all of my significant shorts, so if I hadn't met him, there is a good chance that I wouldn't have done anything for a long time. It's a really good relationship.

## Why did you move from music to film?

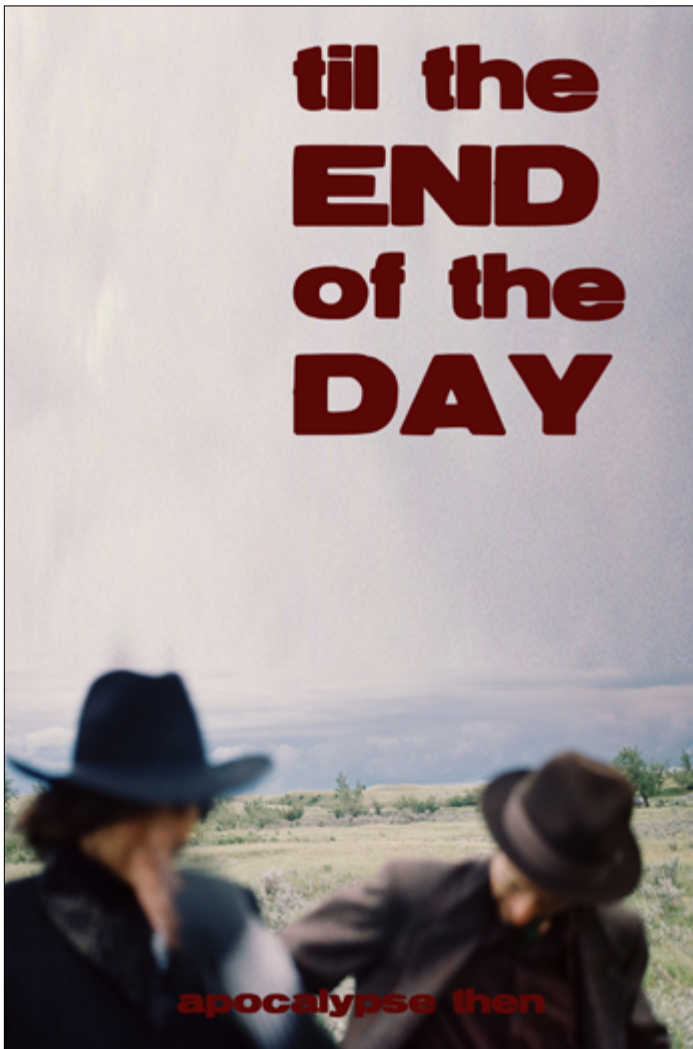
I played in bands continuously when I was living in Saskatoon, and then I moved to Montréal and wasn't getting anywhere with music and then I stopped being able to enjoy listening to music, because I would just feeling guilty about not playing. Even before Montréal, movies were taking the place of music for me. I would go to the library to take out VHS and then DVDs. It's where I discovered many of my favorite directors, and this continued in Montréal. Once, I tried to write a novel and I couldn't understand the process, whereas screenwriting made so much sense. The first time, I sat down and wrote 12 pages.

## What's your approach to filmmaking?

I get a scene or a visual in my mind, and then I'll write the characters and a scenario around it. My dialogue is things you would think of saying, but are not socially acceptable and there is quite a bit of confrontation. There are lots of people in my scripts that aren't very good at life.

## Who are your influences?

The French New Wave and two most obvious guys, Truffaut and Godard, their influence hasn't necessarily been sustained, but was formative, and Antonioni, who is still one of my favourites. The influence that comes across most in what I'm doing lately is the 1970s American reaction to the New Wave, like Scorsese and to some extent Peckinpah, the 70s nihilistic action movie. And music, all of my film titles so far have either been song or album titles. The first one was *One of These Things First*, which is a Nick Drake song. I didn't decide on the title. It just sort of happened. I was writing the script in a cafe when the song came on.



Callen Diederichs film *Til the End of the Day* poster.



## What are the films you have made?

I made my first film in Montréal, *One of These Things First*. It was initially inspired by the neighborhood I was living in; it was kind of a hipster haven. I wanted to deconstruct the romantic comedy by having the most uncharismatic people with zero chemistry to fall in love. It kind of fell flat. I don't think people realized what I was doing, that it was a commentary on the romantic comedy. I also threw in a science fiction element. In *One of These Things First*, the male lead developed latent psychic powers, which he used to get revenge.

In Montréal, I wrote my first feature script, a western - sci fi. I got the idea when I came back to visit Saskatchewan before I had moved back, and it struck me that it wouldn't be terribly hard to shoot a western here. There is so much open prairie. I knew people with horses, and there are all these old buildings. It seemed odd that people weren't making Westerns here. When I moved back, I began to think about it more, but the idea of shooting a feature was out of the question at that point. So I chose the first 20 minutes of the script and rewrote the ending so that it could be easily shot with a low budget and it could maybe be a teaser to get people interested in the feature. That's my film *Til the End of the Day*, which is a Kinks song.

Since then I made another episode of the western, a shorter one called, *Supper's Ready* (which is the name of a Genesis Song). That one was a reaction to *Til the End of the Day*, which, I thought, was too self-indulgent and rambling. That's part of its charm, but it didn't work as a pitch. So, I deliberately wrote something really minimalist, as a result it's probably shown more than anything I've done.

Most recently I made a single take film called *Double Nickels on the Dime*, which is an album by the Minute Men. The project came about because every film I had shot up until that point used long takes, and the next logical step was to do something that was only one take. I had my friends MiniDV recorder and a tape is 55 minutes, so I thought that it should be 55 minutes long, and in trucker slang 'double nickels on a dime' means driving 55 miles per hour. Making a film in one take is something I've wanted to do since I've started making films, probably coming from the influence of Antonioni, Scorsese, Tarkovsky and Bela Tarr. Every scene in Bela Tarr's films is one take. I understood how to do that. The typical editing structure of shot-reverse shot didn't interest me. I thought it was more interesting to use real time and to think about the composition of a shot, and how to use panning, and the idea of action taking place off screen.

## You have shot on both film and video, which do you prefer?

In a perfect world, I would rather use film. There have been a few films that have come out that have surprised me, but generally I can tell what they are shot on. I prefer 16mm or 35 mm as they have richness and more character that gets to the heart of the story. Shooting on film is more stressful and expensive. My favourite digital format is with a DSLR. I think



Callen Diederichs.

that *Supper's Ready* looks really good and it was shot on DSLR. But, I still would prefer to shoot on film. Shooting on 16mm is still cheaper than shooting on something like a RED or another professional grade camera.

## You have been working in the western genre. Are you planning on being the next John Ford?

My plan at this point is still to make the feature, but in the mean time the characters have come to life for me, so I am actually shooting another couple of episodes soon. I grew up watching westerns, *Butch Cassidy and the Sundance Kid* is one of the first films that I remember watching, and even now I watch it every few years. It has a mix of accessibility and difficulty. The characters are funny. The dialogue is engaging and then there is this empty core in the middle of the movie. There is a chase scene that is probably the longest, slowest and most boring chase scene ever in a movie. *Butch Cassidy & the Sundance Kid* came at the end of the popularity of the western genre, where the outlaw is becoming extinct, with a kind of struggle between the wild frontier and civilization. That's where I situate my films, with the irony being that that the outlaw is put in the position of being the hero in this clash between the old frontier and progress. The outlaw is a way of raising the question about if the progress is actually good.

## Why work here? Why stay? Do you feel left behind? What do you think the Saskatchewan

## film community will look like without the tax credit?

The end of the film tax credit hasn't affected me, because I have never had the funding to utilize film industry or trade professionals. As long as the Saskatchewan Arts Board is still functioning, short films will still happen, but I can't see too many features being made. I could see the lack of the tax credit opening up new creative possibilities.

## Where would you like to see the Saskatchewan film scene go? What would you like to see happen?

Definitely I would like to see more features being made, but it does keep coming back to funding. Cinecoup is one solution. Telefilm has also come up with \$120,000 each for 10 first features from across Canada. They work with affiliates like the Filmpool, and their members apply to the affiliates and then the affiliates represent their members to Telefilm. \$120,000 isn't a

lot of money, but its doable, especially if you are not shooting on film.

## Do we (Saskatchewan) promote our films enough?

My films get seen regularly in Saskatchewan. Everything I've done has showed at PAVED or the Filmpool at least once. I get lots of support in creating work and having it screened in Saskatchewan, but getting it out of Saskatchewan is harder. In Winnipeg, there is VideoPool, which more actively distributes Manitoba films and sends out packages to festivals.

Thanks Cal, I think that's all the questions I have, we've covered a lot (barely audible through the din of the espresso machine), now its time for an impromptu photo shoot.

\*I notice a slight grimace on Cal's face, but I think he enjoyed the photo shoot any way.

# A Disruptive Model: CineCoup in Saskatchewan

By Luke Black

When CineCoup launched during the Vancouver International Film Festival in 2012, the company unveiled a new concept for developing, financing and distributing low budget independent feature films – “a disruptive model for indie filmmakers.” This announcement came hot on the heels of another announcement that sent shock waves through the film industry in Saskatchewan: the termination of the Saskatchewan Film Employment Tax Credit. It isn't difficult to imagine that the CineCoup Film Accelerator came as a golden opportunity to

the independent filmmakers in Saskatchewan still reeling from the destruction of their industry.

Working with CinePlex Entertainment, CineCoup offered a gamified funnel process designed to choose the most marketable films, as well as develop and package each project for the competing filmmaking teams. The top ten highest ranked projects were then optioned for development with one project selected by a jury to receive up to \$1 million in production financing and a guaranteed release in Cineplex theatres. The teams competed for the top spot through a series of social media-based missions that were intended to build both an online fan base and a professional online pitch package.

Four filmmaking teams from Saskatchewan accepted the challenge and submitted their unique independent visions to CineCoup:

### *Til the End of the Day*

When a mad scientist threatens to bring about the Apocalypse in the Old West, two outlaws join forces with his daughter to stop him.

**Team:** Callen Diederichs, Jennifer Sparrowhawk, Marcel Petit

### *Rock Bottom*

A womanizing young executive gets demoted when he's caught having sex with the boss' daughter, forcing him on a journey to find his true calling.



Still from the film *West*, 2013.



Still from *Rock Bottom*, 2013.

**Team:** *Dawn Bird*, Rachel Cantin, Rick Anthony

### **WolfCop**

Some men become monsters. Some men become heroes. Some men become both.

**Team:** Lowell Dean, Bernie Hernando, Crystal Van Pelt

### **West**

The murder of two policemen forces three young outlaws to make a daring escape across the prairies in 1935.

**Team:** Eric Thiessen, Derek Hyland, Joel Salt

As the CineCoup competition came to a close, the top ten projects were selected by the voting public - and one of Saskatchewan's own, *WolfCop*, was not only optioned for development, but won the million dollar prize. But every team had the opportunity to develop packages for their films that they can now leverage to pursue their own production financing.

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**Q:** As Canadian independent filmmakers, what was it about the CineCoup model appealed to you?

Callen Diederichs, *Til the End of the Day* - Coming as it did just after the loss of the Film Tax Credit in Saskatchewan and in an era of general government disinvestment in the arts, it appeared to be an alternative model with some potential. And specifically for us, as a team with no delusions of actually winning, it seemed like a good way to build an audience and maybe open doors for other means of getting our project made.

*Dawn Bird*, *Rock Bottom* - We loved how it is a new way to shake up the way films are made. Trailer first? Find the audience, and then make the film? How different is that? But it works!

Lowell Dean, *WolfCop* - What appealed to me, frankly, was the guarantee to have your feature screened theatrically in Cineplex theatres all across Canada. That kind of exposure and distribution is almost unheard of for independent films, especially independent Canadian films.

Eric Thiessen, *West* - We really liked that CineCoup provided a new, innovative outlet for Canadian filmmakers, and a chance to gauge audience interest in our project at an early stage.

**Q:** How did the missions help you build a complete package for your project?

Callen Diederichs, *Til the End of the Day* - I conceived our whole approach in such a way that no one element told the whole story, not even our trailer (which was our first mistake), and even our random Twitter and Facebook posts were pieces





West. Promotional poster, 2013.

of the puzzle for anyone bothering to look. So theoretically this should have fit in well. But the audience preferred a less oblique approach, like say 'Wolf Cop', where those two words pretty much laid everything out on the table.

Dawn Bird, *Rock Bottom* - The missions were set up in such a way that they provided us with the tools required for any future pitch in case we didn't make it to the top. Now *Rock Bottom* can move forward completely prepared to apply for funding because of the complete package that was created through Cinecoup's sensible missions.

Lowell Dean, *WolfCop* - The missions were great to hone your voice, get feedback, and help you find your approach to marketing your film concept. All the materials we've created over the past few months will be used as a pitch package by CineCoup when seeking investors. Most films often just have a one-sheet when they are put out in the world for financial backing, so to have that - plus a concept trailer, plus several videos explaining the genesis and intent of the film - hopefully goes a long way to getting it produced.

Eric Thiessen, *West* - The missions were extremely challenging but very worthwhile, as they forced us to think strategically about our project and its marketing. They also challenged us creatively, because we had to pump out an original, and hopefully catchy, video every single week.

**Q:** What benefits did your development process get from opening it up to public feedback?

Callen Diederichs, *Til the End of the Day* - This was the most

difficult thing for us, as our feedback was largely negative. Most of it was along the lines of people not getting what we were doing, generally or in specific missions. The disappointing thing was that, instead of this breeding curiosity and dialogue, we were met with derision and dismissal. Had there been more of an exchange going on, we probably would've been more open to suggestions, but as it was we just dug our heels in until the bitter end.

Dawn Bird, *Rock Bottom* - It was ALL about public feedback. Catering to film audiences is what puts the films in the running. If they don't like it, you're done for. Learning to listen to our fans and knowing what was important to them taught us to look at things with a new pair of eyes. We quickly realized what we were missing and what needed to be added to keep the public interested.

Lowell Dean, *WolfCop* - For us, I learned very quickly then, even though our project was called *WolfCop*, I still needed to make it clear to audiences that comedy was going to be an intended part of the film. Since our premise walks a really fine line (comedy and horror) some people just thought I was making a really cheesy movie... without intention. Yes, we are aware that people may laugh at *WolfCop*. That's okay. We wouldn't call it *WolfCop* if we weren't open to laughter! We also plan to offer quite a few scares, horrifying moments, and a pretty fun story. Overall, I'd say the weekly missions were great to bridge the gap between your voice for the film in your head, and how the audience is responding to that voice. It is an ever evolving process.

Eric Thiessen, *West* - We were able to get honest, relatively unbiased feedback from the public, which was very helpful.

We were able to take comments made on our early missions, like our need to improve sound in the trailer, and implement them on later missions, which we did for our speechless video. I think the best benefit, in terms of audience feedback, was the rating scale. A national audience is never going to get behind any movie 100%, but we maintained a 7.3/10 rating, which was one of the highest in the competition. It was great to know that we had a lot of fans on our side.

**Q:** Which mission was your favourite?

Callen Diederichs, *Til the End of the Day* - In terms of process, "The Pitch" - sitting tied up on railroad tracks at 7 am on a -20°C day was something of an adventure. In terms of product, our "Cheap Tricks" clip is one of my favourite things I've ever done as a filmmaker, even if the CineCoup audience unanimously decided it didn't meet the criteria of the mission.

Dawn Bird, *Rock Bottom* - We really liked the special effects mission "Cheap Tricks." It was fun to be able to show the audience how easy it was to make what appeared to be a hard shot look great!

Lowell Dean, *WolfCop* - My favourite mission was probably "Spin Off." We had to talk about our plans for the project beyond the film, and since *WolfCop* is ripe for expansion (video games, action figures and graphic novels) we had to put our money where our mouth was and create some proof of concept materials. The action figure prototype designed by Emersen Ziffle blew my mind! I really want to have one now. Not to play with, just to stare at. And maybe play with.

Eric Thiessen, *West* - My favourite mission was "Trailer Redux." I think most, if not all, teams definitely had improvements they could have made to their original trailer, and this mission was a great opportunity to do just that. When that mission was announced, we had figured out two big draws to our movie: that it was a true but relatively unknown story, and that it contained two shocking murders. We put those two elements front and centre in our redux trailer and got overwhelmingly positive responses.

**Q:** Do you think you'll be able to translate the packaging skills you developed during CineCoup to future projects?

Callen Diederichs, *Til the End of the Day* - First of all, I would try to find venues more suitable to our style from the outset. Then I would try to find a better balance between presenting our vision faithfully while also being more accessible.

Dawn Bird, *Rock Bottom* - Absolutely! We learned soooo much! We will take everything we learned and apply it in just that way for a good many projects that will require something tangible upfront for those potential investors to see and feel.

Lowell Dean, *WolfCop* - I don't think I would take such an aggressive approach to pre-marketing a film outside the CineCoup model, not unless there was some promise of it getting made. That being said, the film industry is ever evolving and it seems like the norm to have to constantly "sing for your supper" and sell yourself and your voice.

There were certainly some great lessons learned during our CineCoup experience, primarily the value of building an audience and engaging people online. You have to be precious about guarding your ideas, that is true, but it's another thing to go to an investor and say "X amount of people all around the world are already fans of this project. We've got bloggers in Japan writing stories about our movie idea". That carries some weight.

Eric Thiessen, *West* - Absolutely. CineCoup's relationship with industry professionals, and the advice they shared really helped us to understand many of the important elements that are needed to hype and promote your film. It's not enough just to make a movie - you need to convince the public that your movie is something they want to see.

**Q:** What are your plans for your CineCoup project now that the competition is coming to an end?

Callen Diederichs, *Til the End of the Day* - The characters, themes and aesthetic have proven adaptable to different stories so we're carrying on with shooting stuff. We're currently editing an episode we shot this spring and are in pre-production for another one for the summer. Since the feature script itself is episodic, we may do a 20 minute piece per year over six years, continuity be damned!

Dawn Bird, *Rock Bottom* - Upon learning that we did not quite make it into the top 15 (we placed 16th), the writer took us by surprise and said that he would like to see Rock Bottom get made into a web series! I imagine it is because it is quite funny and definitely has the potential to be a series!



Still from *WolfCop*, 2013.





Crew off the set of *West*.



Crew member hard at work on the set of *Til the End of the Day*, 2013.



*WolfCop* creative team, 2013.

Lowell Dean, *WolfCop* - Take a vacation. The CineCoup experience has taken up all my free time, every waking moment. I say that without exaggeration. I look forward to having a free night or two...and maybe sleeping a bit more, but we got financing for *WolfCop* ... so back to work!

Eric Thiessen, *West* - Cinecoup has been very supportive of our project, and we've talked with the company's founders about shopping our story around in different mediums. Specifically, they've encouraged us to investigate a television mini-series approach, which is very common for historical content, so we've been re-writing and fleshing out our story and characters for this new format. It's a great opportunity to continue to use the fan base and support we've created in this journey.

**Q:** What tips would you have for filmmaking teams who might participate in CineCoup in the future?

Callen Diederichs, *Til the End of the Day* - I think it definitely would help to already have the ball rolling in terms of pre-production and in having the support of your community and any wider networks. Be prepared to commit at least 10 hours/week to conceiving, shooting and editing missions. Having a thick skin for criticism is also very useful.

Dawn Bird, *Rock Bottom* - First and foremost, make sure you have LOTS of time to commit to the missions! Make sure you have some money set aside for unexpected (yet very much needed) expenses. Make sure you all get along because you are going to be spending A LOT of time with each other. Hire a social media expert (if you can't afford one, offer them guaranteed work if you win). Make sure everyone who has agreed to help outside of the power trio is committed and ready. Lastly, do your BEST!

Lowell Dean, *WolfCop* - Be prepared, cancel all your other commitments, and make sure your team is going to be there for the duration. This is going to take up all your time - so you better love your idea and be prepared to obsess over it for months. Which you'd need to anyway if you plan to make it into a feature film! It's almost like a pre-production boot camp that never ends.

Eric Thiessen, *West* - My biggest tip would be to have a final, road-tested script before starting out. We entered CineCoup with a concept and developed the script along the way - it's a lot of work when you're also juggling weekly missions and your day jobs (I was also doing my masters and raising my four-month-old daughter!) But I would encourage anyone who is seriously interested in making a feature film to take part. There's no better way to push yourself, get honest feedback about your project, and make valuable connections in the filmmaking world.



# WolfCop Wins Million Dollar CineCoup Prize

By Kelly-Anne Riess



Practical Effects Artist Emersen Ziffle works on *WolfCop*.

Lowell Dean and his creative team won the \$1-million prize in the national indie film competition, CineCoup. The prize will be used to produce the feature film *WolfCop*, likened to *Dirty Harry* - "only hairier."

"It's just so rewarding to pour yourself into something for three months and really think you know what could be successful, and then to be given that shot to prove it," Dean told the *Regina Leader-Post* just hours after he delivered his final pitch live at the Banff World Media Festival.

*WolfCop*, a horror-comedy about a werewolf police officer, was one of five films - the only one remaining from Saskatchewan, to make the finals, which involved giving a final pitch to one CineCoup super fan and two industry professionals before a live audience in Banff, a la *Dragon's Den* style.

"It was not short on drama," said Dean.

Now with financing and a guaranteed movie release, *WolfCop* began production this fall and should be out on movie screens as early as spring, 2014.

CineCoup was a 16-week competition, which began with 90 teams submitting a trailer for their proposed feature-length movies. Entrants had weekly challenges, such as creating a

movie poster and formulating a marketing pitch.

Fans could vote for their favourites online and those votes combined with performance marks allowed competitors to advance until the 90 were pared down to five.

Dean said all of the top five films were "solid," but what made *WolfCop* standout was the film concept was highly marketable.

"Even though we haven't made the film, they're talking about it in 10 languages. They're talking about it around the world," he said, referencing the buzz created online by the trailer and competition. "We're getting exposure from major film companies and magazines.

"It's very clear there is an audience for *WolfCop*."

It also helped that Dean already made a directorial debut with the zombie flick *13 Eerie* and has for years paid his dues working various jobs in the film industry.

Having had the pleasure of watching Dean's pitch live in Banff, it was clear that Dean's experience went a long way when judges had to decide who would make the most of a big cash prize.

Experience, and a great concept, won Dean the prize.

# A Night of Poetry and Film

By Nathan Mader

An all-ages audience of about twenty gathered inside the Neutral Ground arts centre for A Night of Poetry and Film 8, on July 18, 2013. The event was originally scheduled in June at the Saskatchewan Filmpool, its usual location a couple of doors down, but an unexpected rainstorm and the water damage it left in its wake caused ANPF 8 to be rescheduled and temporarily relocated. This was my fourth time attending the event and I was looking forward to the eclectic mix of short film screenings and poetry readings I had come to expect, perhaps even more so because a special feature of ANPF 8 was that all of the films would involve puppets. Puppets! I was also a little nervous because, for the first time, I was going to be one of the poets reading at the front of the room. I would be in good company, though. A Night of Poetry and Film 8 featured poet Matt Hall, as well as filmmakers Angela Edmunds, Jessica Riess, Gerald Saul, Chrystene Ells, Red Smarteez and Kelly-Anne Riess, who, as creator and host of the event, casually greeted people at the door and checked the time as she waited for any latecomers to arrive.

In many ways, the birth of A Night of Poetry and Film reflects Kelly-Anne's diversity of interests. She has three published books (including *To End The Conversation*, a collection of poems) while simultaneously being an active member of Saskatchewan's film community. While Kelly-Anne is generally drawn to making documentaries, at ANPF 8 she was screening her puppet film, *Scotty*, a dinosaur love story she initially produced for the Eastend T-Rex Discovery Centre.



A full house at Poetry and Film.

ANPF started in the spring of 2009 when Warren Dean Fulton, a writer from Vancouver, was on a cross-Canada book tour and contacted Kelly-Anne wondering if she could set up a reading in Regina. Having been a Filmpool member since 2008, Kelly asked the collective whether they would be willing to host Fulton. To her surprise, the Filmpool was very responsive to the idea—something she says isn't always the case when an organization is approached about hosting a literary reading.

Based on the Filmpool's positive response, Kelly-Anne saw an opportunity to bridge two burgeoning artistic communities while creating a platform for those artists to engage with the public. She hoped that people who might "be intimidated by a poetry reading would be drawn into the more familiar atmosphere of a film screening," while poetry fans could be exposed to independent films and filmmakers. The formula has been a success. While Poetry and Film started out small, it has now grown into a biannual event so well attended that Kelly-Anne has occasionally had to turn people away at the door. Despite the event's growing popularity, however, she has even more ambitious ideas for A Night of Poetry and Film and hopes it may one day expand to other cities in the province.

A few days before A Night of Poetry and Film 8, I was asked to be part of a radio interview on CJTR radio's *SOHL Connections*. I was joined by Regina filmmaker Gerald Saul, whose short puppet film *It's About Time* was going to be screened at ANPF 8. We soon found that we had a lot to talk about. During our on-air conversation, Gerald noted how he felt that the creative process behind short films and poems was similar, and we went on to discuss how they even rely on some of the same formal techniques, like compression and metaphor. When asked about ANPF 8, Gerald emphasized how "we are both working in arts that aren't entirely mainstream" and suggested that ANPF is an important way of "expanding the community" through bringing together a diversity of artists. Gerald's comments led me to think of the last ANPF I was at in which we heard Regina poets Cassidy McFadzean and Courtney Bates reading poems, some of which were inspired by Old English riddles and fairy tales, followed by Steve Suderman's *Over Land*, a near-feature length documentary on the increasing challenges faced by a family of potato farmers. The evening was a wide-ranging exchange of ideas and aesthetic concerns, and it was hard to imagine that I would have gotten a chance to see Suderman's film otherwise.

At A Night of Poetry and Film, the readings usually take place before the screenings and at the eighth edition I was the first one up. One of the poems I read, "*Daniel Day Lewis On Why He Left the Stage*," was inspired by the story that Day Lewis abruptly left part way through a performance of *Hamlet* after





*First Seizure* by Red Smarteez.

seeing the ghost of his own, and not Hamlet's, father on the battlements. He has restricted himself to acting for the screen since. The poem made its way into an anthology of cinema-inspired poems called *I Found It At the Movies* (Guernica 2014), and the concept behind the anthology seems to underscore the potential for dialogue between the two mediums that A Night of Poetry and Film provides a live outlet for.

Following my reading was poet Matt Hall's. During her introduction of Matt, Kelly-Anne emphasized her enthusiasm for Matt's reading voice and as he began to read you could see why—the rising and falling inflections of his voice sounded like a bowstring being gently drawn over a saw blade of language. Some of the poems Matt read contained a kind of roaming consciousness coming into contact with evocative inner and outer landscapes, and his voice suited the subject matter. Matt has published three fairly recent collections of poems: *Royal Jelly* (Black Rider Press 2011), *Distant Songs* (Sea Pressed Meta, 2012), and *Hyaline* (BRP, 2013) and, as is customary for poets with published books, they were all available for purchase at the event.

You can find a more detailed account of the puppet films featured at ANPF 8 elsewhere in this magazine. What I will say, however, is that we encountered a variety of stories, styles, and puppetry techniques. We saw Gerald Saul's Beckettian meditation on existence in the prairies in *It's About Time*, the whimsical encounter between Aunty Fox and Ms. Chicken in Angela Edmonds' *A Place For You*, the pathos and humor of a man coming to terms with his wife's illness in Red Smarteez's *First Seizure*, Christene Ells' haunting portrait of a prairie woman in *tougher*, or maybe just simpler, times based on the

fragments of a found diary in *Kathleen's Diary*, Jessica Riess's folkloric, love beyond death tale *Love in Any Colour*, and Kelly Anne's dino-romance, *Scotty*.

After the readings and screenings, there is a brief question period in which Kelly-Anne gives the audience the opportunity to ask the artists any questions they might have. Then the crowd mingles, samples refreshments, checks out any books or DVDs on display, and talks about the films and poems they've seen and experienced. It may be the way in which A Night of Poetry and Film gets these conversations started that proves to be the true measure of its success.



Kelly-Anne Riess poses with her shadow puppet Scotty the T-Rex.



# Leading the Way in the Arts

By Kelly-Anne Riess



Executive Director Gordon Pepper with Noelle Duddridge (Program Coordinator), Kristine Dowler (Members Service Coordinator), and Berny Hi (Production Coordinator) celebrate their win of the Leadership in the Arts Awards for an organization.

The Saskatchewan Filmpool Cooperative won the 2013 Lieutenant Governor's Arts Award for Leadership in the Arts. The award goes to an organization that demonstrates outstanding leadership and commitment to the advancement, presentation and promotion of the arts and artists in the province through exemplary programming, governance, operations, administration and innovation.

"The Filmpool is extremely honoured to be the recipient of this prestigious award, and we accept the award on behalf of the Filmpool staff, directors, members and volunteers, both past and present, who have contributed to the enormous success of the Filmpool over the past 36 years," said Gordon Pepper, the executive director of the Filmpool. "We would like to express our sincere thanks to the Saskatchewan Arts Board for organizing such a fantastic event, and for their incredible ongoing support of the arts in our province."

For more than 35 years, the Filmpool has offered programming, equipment, education, guidance, and financial support promoting projects that reflect the individual and collective cultural expression of Saskatchewan people.

The Filmpool also publishes the well-known biannual *Splice*

magazine, one of the few Canadian magazines devoted to independent Canadian filmmaking.

The organization hosts some 50 annual events, including local and international exhibitions, technical workshops, and many other artistic and culture-based activities.

Eclectic offerings like the International Puppet Underground Film Festival (IPUFF) and A Night of Poetry and Film draw crowds.

Filmpool-specific programs like the week-long Summer Film Camp and One Take Super 8 provide novice and experienced filmmakers hands-on experience creating and screening films.

The Filmpool regularly partners with other arts organizations to support unique projects, such as the Prairie Puppet Underground (Regina Fringe Festival), Screening Under the Steeple (Cathedral Village Arts Festival), and Saskatchewan Culture Days (Creative City Centre).

It also encourages and supports film study at the University of Regina by hosting fourth-year student film screenings.

New members are welcome at the Saskatchewan Filmpool

Cooperative regardless of experience, age, ethnicity, gender, or sexual identity.

This open-door philosophy of acceptance and respect has contributed to the lifespan of the organization, and is reflected by the Filmpool's support of events like Queer City Cinema and mispon: A Celebration of Indigenous Filmmaking.

Also, winning a Lieutenant Governor's Arts Award for Leadership in the Arts for individual contribution was Filmpool member Chrystene Ells.

The award goes to an artist who demonstrates outstanding leadership and commitment to the advancement of the arts and artists in Saskatchewan through exemplary management, presentation, production, distribution, marketing, research, collection or curatorial practice.

Ells spent 20 years in California working in the traditional special effects industry for George Lucas's effects shop, and on films like *Nightmare Before Christmas*.

The industry shift to digital media led her to earn a BA in Digital Animation from California's Expression College of Design, where she then served as Director of Fine Arts, teaching a range of classes. A co-founder of San Francisco's Bindlestiff Studio live theatre venue, Chrystene developed significant skills as a performer, director, and playwright.

Fascinated with the Saskatchewan story of the Depression-era shipbuilder Tom Sukanen, Chrystene moved to Regina to make the feature film *Sisu* about his life as her University of Regina MFA thesis project.

Since graduation, she has completed several short local films and presented the acclaimed play *KaleidoCycle* at the Globe Theatre.

As artist-in-residence (2012) at the Saskatchewan Filmpool, she guided local artists making their own puppet films, which she presented at Calgary's International Festival of Animated Objects, as well as at Regina's inaugural IPUFF (International Puppet Underground Film Festival), which Chrystene conceived and curated, and which was co-sponsored by Dunlop Art Gallery and the Filmpool.

A multi-talented artist, Chrystene's broad experience includes puppetry, scriptwriting, mime, directing, prop fabrication, mask making, sculpture, and painting.

She has given numerous papers and lectures, and is a University of Regina Fine Arts sessional lecturer.

At this spring's Regina Mayor's Arts and Business awards, Chrystene received the award for Innovation in the Arts.

Her current project, *Hello in There*, guides Saskatchewan seniors in expressing poignant memories through visual art.

The Saskatchewan Arts Board announced the recipients of the 2013 Lieutenant Governor's Arts Awards at a sold-out awards



The Filmpool's Lieutenant Governor's Arts Award: Leadership in the Arts (organization). Photograph by Berny Hi.



Chrystene Ells, recipient of the Leadership in the Arts Awards for an individual, poses with the Lieutenant Governor Vaughn Solomon Schofield.



The Saskatchewan Filmpool Cooperative Presents

# Video Editing with Adobe Premiere



**Class 1**



**Class 2**

December 14th & 15th, 2013 1pm - 5pm

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Upcoming Filmpool Events in 2014

**Filmpool Members' Screening**

**Jason Britski Retrospective**

**Expanded Cinema**  
Year-long creative adventure  
Artist-in-Residence program with Berny Hi

**New Media Suite Workshop Series**  
Photoshop, After Effects, & Toon Boom Animate Pro

**Screening Under the Steeple**

306-757-8818 [Filmpool.ca](http://Filmpool.ca)  
301 - 1822 Scarth St., Regina, SK

gala on Sept. 25 at the Conexus Arts Centre in Regina. Presented by the Arts Board, the awards celebrate the contributions and achievements of individuals, groups, and organizations in all arts disciplines.

"The recipients of these awards join the ranks of Saskatchewan artists and arts organizations that have earned national recognition but choose to stay home where this land inspires them to expressions of greatness," said Byrna Barclay, chair of the Arts Board.

Recipients were awarded a limited-edition bronze sculpture by Saskatchewan artist Joe Fafard and a cash prize.

This year the Arts Board celebrates its 65th anniversary year.

The agency was established in 1948 as the first of its kind in North America and second in the world, after the Arts Council of Great Britain. In the decades since then, The Saskatchewan Arts Board has continued as a leader in Canada and builds on this strong tradition to meet ongoing opportunities for public investment in the arts community.

The Arts Board's mission is to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan.

mispon



# Scissors and Tape:

## DIY Filmmaking and the Value of Unprofessional Learning

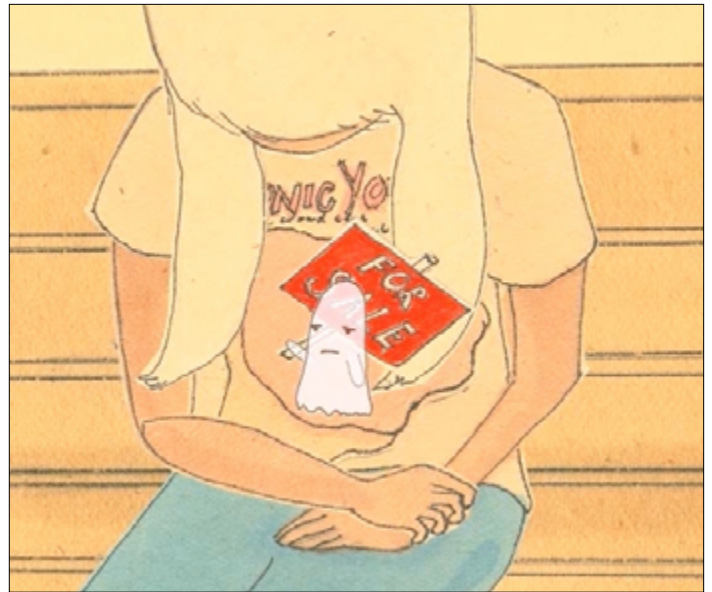
By Melanie Wilmink

The work of an experimental filmmaker is often personal and intimate. It is a small glimpse into the mind of the artist. These films often focus on the process of telling a story, revealing it as a small fragment of conversation, often without broader context. Like hearing drifting voices on the wind, experimental films suggest that they are a part of a larger story, often hiding obvious meanings and narratives within symbolism, referencing a larger body of the artist's work or sometimes forgoing meaning completely in favour of a visceral experience.

The Saskatchewan Filmpool Cooperative showcased a selection of such experimental fragments in a screening event called "Scissors and Tape" on April 19, 2013. Curated by Amber Christensen, the program highlighted a selection of North American female animators that work within an aesthetic that could be described as Do It Yourself (DIY). In an introduction to the program, Christensen drew comparisons between the DIY aesthetic and the practice of making "zines," where artists publish small-run (usually handmade) texts to the local community. Often these texts are provided for distribution and contain political or other activist ideologies. Like a limited edition handmade book, the works in this program all use handmade aesthetics of drawing, collage and other mixed media to put forward their personal ideologies to a small audience.

The experimental film circuit has never drawn a large crowd, but the way that these films are distributed as film prints, VHS, and DVD objects to small festivals and collectives like the Filmpool suggest an attempt to form and connect with a community that shares this ideology. These works link viewers, artists and filmmakers to small format films for personal pleasure, as opposed to large format, commercially driven works that seek as broad an audience (and income) as possible. One could suggest that any work created by an independent filmmaker, without industry level support and professional resources, can be classified as DIY no matter how high the production value. As Christensen noted during her introduction to the program, the event itself was also an example of a DIY collaboration between many individuals within the Regina arts community, including Christensen herself, the Filmpool, the visual artists who designed the poster, acted as bartenders and other technical support, and a group of local artist DJs who performed after the screening.

For me, this collaboration exemplified the drive of the DIY movement to make something happen, no matter what resources are at hand, and to create something for sharing with others. It can be low key, hi-fi or a messy combination of all sorts of aesthetics, as long as it's created from a personal



Still from animation *Fair Trade*.

perspective to share ideas in a grassroots way. This is what makes it subversive. It doesn't need permission. It doesn't need a lot of technical tools or expertise; it just takes anything that is on hand and uses it to communicate to whoever happens to be around and interested.

Many of the works in this program depicted tools that are common to the DIY look, using collage and other mixed media, taking found materials and manipulating them into something else, shooting on home movie formats like Super 8 and Handycam video, as well as hand-illustrating images. Across the board, none of the works were sleek, perfect or CGI.

They mixed puppetry, collage, Super 8, paint and subtractive mark making like bleaching out images and scratching at emulsion. Often the works incorporated all of the above in a single film. Within the program, two films by Helen Hill probably utilize this mixed media format the best.

*Mouseholes* (1999), the first film of the program, narrates a personal account of the passing of Hill's grandfather, depicted in animated paper cut outs, drawing and painting, and Super 8 footage. It tells the story of a memory, rather than documenting the events perfectly, and Hill's voice-over narrative emphasizes this further. The flat paper puppets underscore the thin, waif-like body of her grandfather, even as Hill describes him wasting away, shrinking like a little mouse. She uses these surfaces as metaphors for the illness narrative that occurs in the work, and takes advantage of low-fi techniques to tell a personal story that would be impossible to tell with a large crew and a production

value that would require a lot of financial input with little chance for return.

Similarly, Hill's other film in the program, *Madame Winger Makes a Film: A Survival Guide for the 21st Century* (2001), also uses a variety of mediums including puppets, drawing, painting and film, in order to describe the art of camera-less filmmaking. Hill uses the character of Madame Winger to run through a variety of handmade film techniques, including drawing on film, as well as scratching and bleaching emulsion, in order to emphasize the medium and texture of film as an object. She draws attention to it as surface like canvas or paper,



Still from Amy Lockhart's *Walk for Walk* (2005).



Scissors and Tape event held at the Filmpool.

which can be manipulated by hand and can serve the needs of a low-key, independent filmmaker without requiring the cost and complications of shooting it in the normal traditions of filmmaking. The film serves as a companion to Hill's zine publication: *Recipes for Disaster*, which has served as a bible for filmmakers interested in making handmade films for the last 12 years.

Although Hill herself passed away in 2007, one can see her inspiration in many of the other films in the "Scissors & Tape" package. Providing illustrations for the *Recipes for Disaster* book, Amy Lockhart was a direct colleague of Hill and a definite proponent of the handmade process. Lockhart's film *Walk for Walk* (2005) embodies joyfulness and freedom, and her simultaneously grotesque and playful film embraces the endless possibilities that become available with DIY creation. Her film is both silly and serious, using mutated versions of animated childhood icons, like the *Smurfs*, to deal with adult issues like cruelty, sexuality, death, injury and horror. The walk sequence—one of the first things a beginner animated learns—is repeated incessantly, with small variations that become increasingly complex. Like a child, the characters learn, evolve and grow by repeating actions until they can include their own modifications.

The other artists in this program, Jessica MacCormack, Alexis Young, Martha Colburn, Leslie Supnet and Jodie Mack, are all at varying stages in their careers, but the DIY drive is a common thread in all of their works. They explore their own personal ideologies by making marks on celluloid, through photography, puppetry, painting, or other manipulations. Their stories are unique and personal, but all reside within the broader context of their development out of the handmade traditions of Hill and the work of other feminist artists in the 1980s to the present. With their cinematic zines, they were able to learn from one another in a grassroots way, by viewing works at festivals and sharing their own works publicly. They took small creative steps, repeating things they saw other filmmakers do until they discovered ways to make it unique. With this small selection of films we can see a chronological development of several generations of artists that learned to subvert the traditions of mainstream filmmaking, and developed their own voices. Their whispers, laughter and tears echo and merge together as they drift on the breeze, into the future, to influence and inspire new generations of young animators to express themselves through the medium of independent film.

To these filmmakers, the words of the indomitable Hill still ring clearly: "Filmmaking is fun. So get going."



# Puppets Take Regina

by Milena Džordeski



Still from Chrystene Ells puppet film *Kathleen's Diary*, 2013.

The First International Puppet Underground Film Festival (IPUFF) occurred over the weekend of April 6 -7, 2013 in Regina. The festival consisted of screenings and workshops that took place at the Regina Public Library's film theatre and the accompanying exhibition and artist talk at Dunlop Art Gallery, upstairs from the theatre. Together with the Regina Public Library and Dunlop Art Gallery, the Saskatchewan Filmpool Cooperative put the festival on, while the creative team consisting of Chrystene Ells (IPUFF Artistic Director), Amber Christensen (IPUFF Festival Curator), Berny Hi (IPUFF Technical Director), and Wendy Peart (Dunlop Curator of Education and Community Outreach), aided by the rest of the Filmpool staff, put the festival together for the enjoyment of its Regina audience.

The festival kicked-off early on Saturday afternoon with an enjoyable film retrospective of a legendary NFB animator Co Hoedeman. The retrospective consisted of five films from various stages of Hoedeman's fruitful career: award-winning *Sand Castle* (1977), featuring interplay of different sand creatures; two depictions of Inuit legends—*The Owl and the Raven* (1973) and *The Owl and Lemming* (1971); *Tchou-tchou* (1972) a tale of children's play told with wooden blocks; and *The Snow Gift* (1998), one of the four children's puppet tales featuring Ludovic the teddy bear.

The highlight of the first festival day was "Prairie Puppet Underground," the suitably-titled premiere of nineteen Saskatchewan-made puppet films. This long-awaited premiere took place in the packed RPL film theatre in front of an enthusiastic crowd made of filmmakers' families and friends, local art lovers and filmgoers. The majority of films shown at this premiere were the result of "This Big World"—a Filmpool-designed puppet-making workshop that lasted from October 2011 to October 2012 as the implementation of its first-ever Artist-in-Residence program, made possible with a Saskatchewan Arts Board's Creative Partnerships Grant. The residency was taken by Chrystene Ells, a successful interdisciplinary artist hailing from San Francisco, who now makes Regina her home. Chrystene's residency consisted of mentoring participants of the "This Big World" workshop in the creation of their puppet films. In addition, she completed three films of her own.

"This Big World" workshop was conducted in the Underground Puppet Works, a fabrication and miniature shoot stage, conveniently located one floor down from the Filmpool office. There, participants from Regina got to make their puppets and shoot their films, which some of them would then edit at the Filmpool. An equally important part of the workshop was the blog ([puppetfilm.blogspot.ca](http://puppetfilm.blogspot.ca)) that accompanied studio works



IPUFF Puppet Exhibition at the Dunlop Art Gallery.

with relevant course material and resources, such as ideas and tips for films. The blog also chronicled participants' works in progress, as well as those of the Artist-in-Residence.

There were three different segments to the This Big World workshop, each lasting for three months and teaching a different puppet-making technique that resulted in three different kinds of puppet films seen at IPUFF. In the first workshop segment called "Paper & Shadow," Chrystene taught participants how to create two-dimensional puppet forms such as paper puppets and shadow puppets, and then put them in motion. The segment consisted of four different seminars that addressed four stages of production: preproduction, fabrication, production, and post-production.

The second workshop segment entitled "Sculpture & Objects" was the one in which participants were taught to fabricate three-dimensional sculptural puppets such as hand puppets and marionettes. The third segment named "Smoke & Mirrors" taught participants use of special effects such as smoke and green screen, and how to achieve image distortion.

All thirty workshop participants tried their hand at a different kind of puppet-making and got to find out what technique suited them best. As a result—and a reward—everyone who successfully completed their film at the workshop had it screened at IPUFF.

Diverse professional background of local puppeteers-filmmakers meant that they brought a different set of skills to the film set, which then, in turn, affected the look of their films. For example, visual artists spent a lot of time on the fabrication of puppets and sets, while filmmakers did elaborate storyboarding in order to ease the shoot. The IPUFF audience had a chance to see these elaborate works at the exhibition at

Dunlop Art Gallery, where sets and puppets for all the films were on display.

Equally diverse was the inspiration for these Saskatchewan puppet films. Several personal and family stories found their way to IPUFF screen: Tyler Banadyga's *We Remain Long After We're Gone* talks about the shocking discovery of petrified human remains in the process of building a new home in rural Saskatchewan; Kristen Smith's *My Great Grandmother's Flowers* is a lyrical story of her Ukrainian family's inception; Janine Windolph's *Joshua* depicts the story of a haunted residential school; *First Seizure* by Red Smarteez (partners Brenda Whiteman and Peter Stinson) is a poetic retelling of the couple's first coping with an epileptic seizure; Rowan Pantel's *Mike and the Goose* is a dramatic exploration of an interaction between a child and an animal gone wrong on a 1940s Saskatchewan farm.

Two filmmakers chose fables for their stories: Angela Edmunds' *A Place for You* is a warm-hearted story of an unexpected bond that occurs between a fox and a chicken on a cold winter night, while Sylvia Ziemann's *Saskatchewan Is Boring* reflects on Saskatchewan curiosities through the discussion of a crow and a prairie dog. Another film with an animal protagonist was Kelly-Anne Riess' *Scotty*, which imagines the life of the famous T-Rex from Eastend.

Two IPUFF films used popular film forms to portray their stories: Eric Kanius used conventions of the Western to depict the arrival of a new school principal in a 1960s small town in his *MacNutt: A Tale of Revenge*; similarly, Noelle Duddridge used the form of silent film with subtitles to depict a music-related quarrel that results in a duel in early 20th century Regina in *A Gentlemen's Quarrel*.



The festival featured a couple of films inspired by Aboriginal legends, such as Jessica Riess' *Love in Any Colour*, which depicts an Inuit legend about a quintessential story of love that transcends death and Jessica Generoux's *Qu'Appelle*—a retelling of local Cree legend about tragic love.

A group of filmmakers were inspired by stories they found at RPL's Prairie History Room: Chrystene Ells' *It Was a Circus* depicts a hilarious chance encounter of three men with a pig under the open night sky in Hanley; Amber Christensen's *Musophobia* is an eerie story of a young teacher's overcoming of fear of mice she encountered at her new job post at a Flaxcombe school; George Bessler's *Perpetual Motion Machine* is Berny Hi's exploration of a prairie man's attempt at an invention; Gerald Saul's *It's About Time* addresses the sometimes distorted perception of time on the prairies; Chrystene Ells' second film, *Kathleen's Diary* represents an ode to all the stories from the prairies that have fallen into oblivion.

There were also two workshops as part of IPUFF. "Bumps in the Night" was a shadow-puppet workshop geared towards families with small children were taught participants the creation of shadow puppets using cutouts from inexpensive materials such as paper and cardboard. Aided by two overhead projectors, young workshop participants got to bring their shadow creatures into life on the RPL's film screen; the result was a room filled with excitement and awe. Seventeen participants of different ages took part in the "Hands on Hands" workshop, in which Chrystene taught them how to make hands for mechanical puppets with simple materials, such as cardboard, straws, strings, and hot glue.

The IPUFF program concluded on Sunday night with a double-feature of Handmade Puppet Dreams, courtesy of its curator Heather Henson, daughter of the late Jim and Jane Henson, creators of the legendary Muppet Show. Handmade Puppet Dreams is a showcase of technically and stylistically diverse international puppet films, sometimes bizarre and often provocative in their storytelling.

Overall success of IPUFF was immense. In the words of the FilmPool's Gordon Pepper, "[IPUFF] has raised the profile of the FilmPool across the province by going beyond its traditional programming" while "providing local audiences with opportunities to experience the international appeal of live action puppetry emanating from their own people, history and culture." Furthermore, IPUFF managed to put Regina and Saskatchewan on the map with other related Canadian festivals such as the International Festival of Animated Objects in Calgary and Les Trois Jours de Casteliers from Montréal.

Puppets did rule Regina and they will do the same in 2015 during the next installment of IPUFF. Stay tuned for IPUFF, Take Two!



Sold out showing of Saskatchewan Puppet Films at IPUFF 2013.



"Hands on Hands" workshop with Berny Hi and Chrystene Ells.



Amber Christensen's *Musophobia*.



# Puppets Around Town: IPUFF 2013



1

1. Story boards from Sylvia Ziemann's *Saskatchewan is Boring*.
2. Gerald Saul's *It's About Time*.
3. Rowan Pantel's *Mike and the Goose*.
4. Angela Edmunds' *A Place for You*.
5. Video Club's *Spitly: A Boy and his Puppet*.
6. Tyler Banadyga's *We Remain Long After We're Gone*.



2



4



3



5



6



# **mispon's First Annual Saskatchewan Media Storytelling Festival 2013**

## **"Day of the Delta" (World Premiere)**

Featuring Pierrette Settee Artist Talk/Screening

November 9th, 2013 at 8:00 PM

Nisto Awasisak Memorial School, Cumberland House, SK

## **Sasktel Saskatchewan Community Screening**

Special Guests - the Media Arts Students from NAMS School

November 16th, 2013 at 4:00 PM

Neutral Ground Contemporary Art Symposium

1856 Scarth Street Regina, SK

## **mispon will be launching our "Online Video Gallery"**

November 23, 2013

[www.misponfestival.com](http://www.misponfestival.com)

## **Walking with Our Sisters**

Curated selection Festival Director Trudy Stewart

November 29th, 2013 at 7:00 PM

Vetern's Memorial Tipi at First Nation's University of Canada

1 First Nation's Way, Regina, SK

## **"Bread Thieves" World Premiere**

Featuring Dawn Bird

November 30th, 2013 at 6:00 PM

Artful Dodger Cafe & Music Emporium

1631 11th Avenue



**Pierrette  
Settee**



**Dawn  
Bird**

**Festival Director:  
Trudy Stewart**

[mispon.festival@gmail.com](mailto:mispon.festival@gmail.com)



**Special Thanks: Nisto Awasisak Memorial School**



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