

INTRODUCING...

"Fascinated with working with form" she has been relatively lucky as an independent experimental filmmaker. Her films have had lots of international exposure, she gets invited to festivals and symposiums, and her fifth film, **Painting with Light**, was commissioned especially for the Fifth International Experimental Film Competition in Belgium, 1974. Some of her other films include **Faces**, **Boredom**, **Recipe to Cook a Clown**, and **Solitude** — a film designed to make "people contemplate their own solitude," and judging by audience responses it succeeds admirably. "I learn a lot from people's reactions. Not that I make my films with an audience in mind..."

If you can believe her she swears she's "a slow learner — especially at technical things. It took me three films to learn how to use a light meter. I used to invite friends to come and take the light readings." But like a true adventurer she'll try things "just to try them."

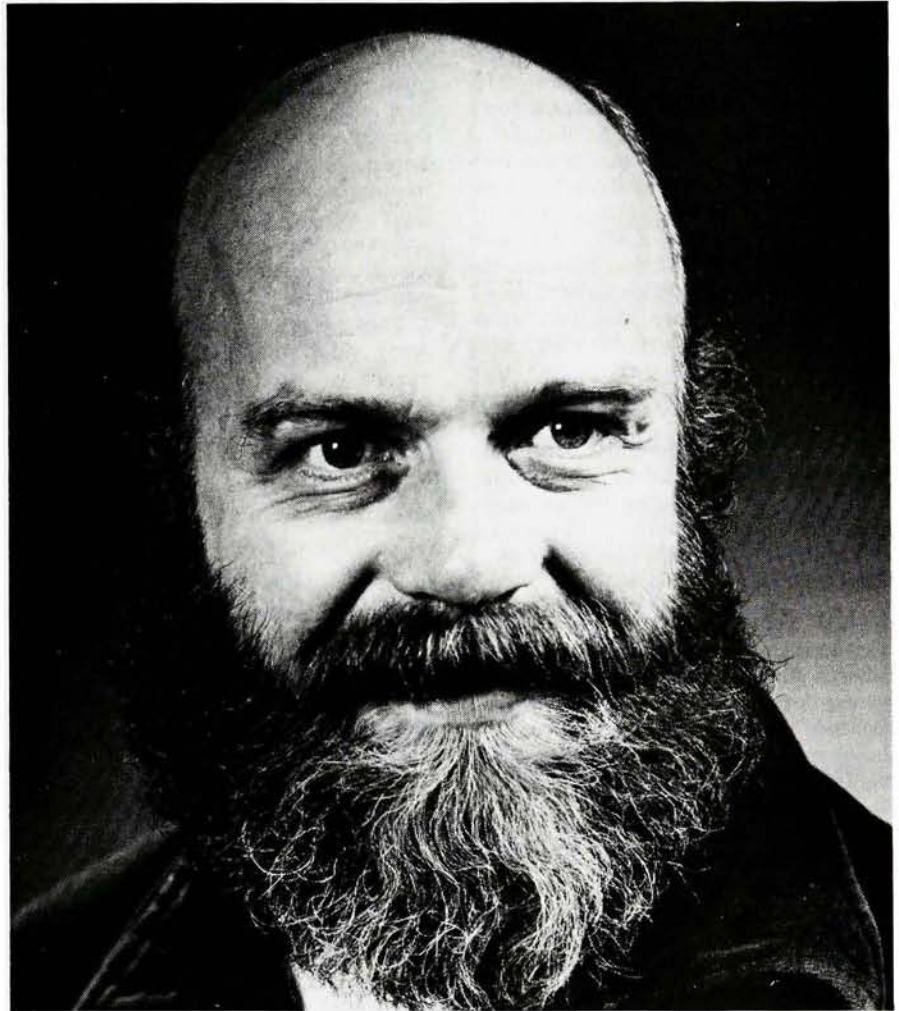
In addition to a million other current involvements, in December Lois will be shooting a 35mm theatrical short for Productions de la Chouette, with the aid of the Institute du Cinéma de Québec. In her spare (!) time she's working on a "no-budget feature," **A 20th Century Chocolate Cake**. It will be a docu-drama and an experiment with structure. It is being made with the collaboration of Greg Van Riel, star of **Recipe to Cook a Clown**.

She has just published a book of photographs, **Faces**, accompanied by a bilingual poetic text, and representing ten years of her work.

Lois Siegel does things. As she says, "You have to be completely self-dependent because nothing is guaranteed in this world. Absolutely nothing... you're thrown back on yourself." But she gratefully acknowledges the enormous support she has received from others. Her friends, students, and some of her audience members frequently volunteer to help with her films. Other independent filmmakers in the city are generous with their talent, equipment, and whatever else they have that may be needed. And a big influence in her life has been "people having concern about what you're doing and giving you a chance to try what you have to... People have put up with a lot of my mistakes and boy, do I appreciate that."

So do the rest of us, Lois.

jim long



Communication Is The Theme

No one was more surprised than Jim Long when the Alberta Motion Picture Industries Association (AMPPIA) voted him in as President at that group's last annual general meeting in October — he wasn't even there. Jim was tied up with other business when the membership voted him in an absentia, replacing former President, Ron Brown.

The film industry in Alberta is still relatively new, undergoing what Jim

describes as "growing pains," and he himself is not untypical of the cross-section of up and coming Alberta producers — people who have left the sheltering wings of large corporations such as CBC or ACCESS to venture out on their own. Jim began his media involvement in 1961 as a telecine operator at CHCA-TV in Red Deer, Alberta, where he ended up as Director of Client Services. After moving to CBC TV in Edmonton, he became a writer in the promotion department for five years, then went on to the position of Production Assistant for another five years, a role which brought

him into closer contact with the actual functions of directing a variety of programs, including film documentaries.

After a year of freelance work, which included directing, camera, sound, and film editing, Jim ventured into the world of the independent production company, as Secretary-Treasurer of Interquack Productions Ltd. He is now President and driving force of the one-man operation. But he is not alone: he shares office space with Tinsel and Sham Productions, another Edmonton company. It's a friendly office, spacious and sunlit, lush with hanging plants. Interaction between the two companies is evident, from quick consultations between the two presidents, to shared secretarial staff, right down to the communal coffee urn. "We're small, and we can't do everything at once," Jim explains. "So if one of us is out filming, the other can be doing the deskwork; or we may help each other round up the necessary craftspeople for a project. But we are independent — we still compete on the same bids."

It is this type of cooperative camaraderie which emerges from many Alberta film companies and is an ambiance into which Jim fits well. The bearded, gentle-mannered, 36-year-old shows none of the self-importance one might expect from a busy producer. He is low-key, casual in a T-shirt, and completely unpretentious. There is no hype, no pressure, no pushiness: "Maybe you could just watch me work instead of interviewing me," was his initial reaction to talking about himself. He is an outdoors man, who loves fishing, hiking, cross-country skiing and so on, but finds little time for them with Interquack to tend to. Now, with the added duties of AMPIA, he is philosophically resigned to having even less. "AMPIA work can take up to three days a week; and this year we are going to be very busy. During its first five years, AMPIA was more or less a vehicle of communication, or a lobby, to make the government aware of what is going on and what is needed by the film community here. Now, it is becoming an effective industrial organization. We have to establish an ongoing system of communication," he explains; and there is going to be a lot of groundwork involved.

Communication is a theme that comes up a lot in Jim's conversation. Previously, as a member of the AMPIA board of directors, his main effort

was to work on a by-law revision which would allow independent craftsmen (that is, not employed either by TV or by government) to have a direct voice in the affairs of the organization; a voice which they did not previously have.

And, communication has been the most satisfying aspect of Jim's past film work. "Any film that really gets through to the audience is satisfying. Entertainment shows are always fun to do, because you can see the effect right away. And motivational films are rewarding; you communicate to a specific audience with emotion; if you can affect them positively, it is a good feeling." Jim has worked in many different functions on virtually dozens of production films for TV, government, and the private sector.

Jim Long is already busy with plans for two upcoming AMPIA projects; tentatively in February, there will be a series of sessions for filmmakers on the business aspects of the industry — marketing, legalities, and so on, probably to be held in Edmonton; and later, early in May, AMPIA plans a basic film workshop dealing with such facets as camera, sound, continuity, lighting, and so on. Participants in the seminar will be broken up into several film crews, each one producing a film based on one script.

As far as Jim's goal for his coming year as President of AMPIA, he sums it up by saying he hopes to be able to promote a positive climate for growth of the film industry in Alberta.

Martha Jones

lisa langlois

eating her cake

Lisa Langlois is 19 and looks the role of ingénue. She's young, fresh-faced, smiles easily, and is generally bright-eyed and bushy-tailed. She is also a determined and serious actress who knows what she wants, and will probably get it.

She has been working professionally for two years now, ever since a dance teacher suggested that she find an agent. Probably best known by the general public for her work in commercials — Quench, Get Cracking, pushing burgers and fries under the ubiquitous golden arches of McDonaldland — and for roles in several television dramas and documentaries, she has also in the past year and a half, had supporting roles in three feature films, *Blood Relatives* and *Violette Nozière* by Claude Chabrol and most recently finished shooting on Nicolas Gessner's *It Rained All Night the Day I Left*, shot in Montreal and Israel, and in which her role is pivotal.

