

Press Kit for Waters of March



Categories: Short Animation, Music Video, Children's Film, Environmental

Producer/Director/Animator: Elizabeth Lewis

Time: 3 minutes 34 seconds

Format: DCP colour

Language: English

Aspect Ratio: 1:78:1

Song by: Antonio Carlos Jobim

Singer: Stacey Kent

Editor: Bryce Hallett

Country: Canada

Completed: August 2019

Synopsis of film

Waters of March is the classic song written by Antonio Carlos Jobim in 1972 and performed by internationally celebrated jazz singer Stacey Kent from Dreamer in Concert a live album recorded in Paris, 2011. The hand drawn animation is a personal interpretation expressing the everchanging spirit of loss and hope. The images transition at a rollicking pace and alternate between real and abstract.

Bio of Elizabeth Lewis:



Born and raised in Montreal, Elizabeth studied fine arts and obtained a BA in English Literature from McGill University. She also studied fine art in Paris, France at the American School for Students and Artists. Her first animated film was based on the poem A Kite is a Victim by Leonard Cohen and was produced by the National Film Board of Canada. She later moved to Toronto where she raised her family and worked in commercial animation studios including Walt Disney Animation Canada and the NFB. In addition, she produced independent films based on poetry. Later, she taught First Nations and the Inuit in remote northern Canadian communities and the Arctic. Currently retired from teaching, Elizabeth lives with her husband in cottage country north of Toronto and has returned to painting and animating full time.

Other Animation and Producing Credits

Self Portraits: contributing animator, producer, Pix Productions

The Term: a poem by William Carlos Williams. animator and producer, E. Lewis

Goldtooth: animator. producer, Street Kids International and NFB

Karate Kids: animator, producer, Street Kids International and NFB

Northern Lights: documentary, contributed animated fable, producer, NFB

Villanelle: a poem by Earle Birney, animator and producer, E. Lewis

A Kite is a Victim: a poem by Leonard Cohen, animator and designer, producer, National Film Board of Canada

Waters of March Premiere Status

Waters of March was completed in August 2019 and premiered at the Rhode Island International Film Festival in Providence, RI, USA in August 2019.

Festivals in Competition:

Rhode Island International Film Festival, Providence, Rhode Island, USA, 2019

ARPA Film Festival, Los Angeles, California, USA, 2019 **Finalist**

Los Angeles Animation Festival, Los Angeles, California, USA, 2019 **Award Winner**

Cannes Short Film Festival, Nice, France, 2019

Lift Off Film Festival, Toronto, Ontario, Canada, 2019

North Bay Film Festival, North Bay, Ontario, Canada, 2019

Love Your Shorts, Orlando, Florida, USA, 2020

Through Women's Eyes, Sarasota, Florida, USA, 2020

Oregon Film Festival, Oregon, USA, 2020

NatureTrack Film Festival, Santa Barbara, California, USA, 2020

American Doc and Animation Festival, Palm Springs, California, USA, 2020

Providence Children's Film Festival, Providence, Rhode Island, USA, 2020

International Music Video Underground Festival, Paris, France, 2020

Sarasota International Film Festival, Florida, USA, 2020

California Independent Animation Film Festival , Orinda, California,USA,2020

Director's Statement

My films are based on poetry and my interpretations are intensely personal. I am inspired by nature. The film is a tribute to my late brother and the journey he took in his last year. Although the images move quickly the references to illness, life, medicine, hope and ultimately the continuation of life is there, every word and phrase of this song has meaning in this context. I had heard this music before. It is a classic dating back many decades. It is only when I heard Stacey Kent sing it that it really moved me. Her version is so pure and hopeful. Some of the words in the song are dark and sometimes violent. Mixed in with this is beauty and hope all sung and interpreted with a sense of wonder and truth.

Reviews:

WATERS OF MARCH is invited to show at the 11th annual Providence Children's Film Festival. The youth jury and I found **WATERS OF MARCH** to be a great fit for our festival this February 14th thru February 23rd of 2020. Here are some of the juror comments about your film....

"I loved this! Gorgeous and moving!"

"The drawings are amazing."

"I liked the animation and how the drawings morphed into each other."

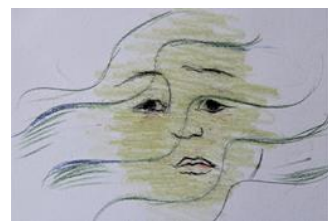
"Wow! Would love the song alone. Would buy the drawings."

"I was intrigued by the song (which I have never heard) as I was by the incredible drawings."

"I love how one picture transitions into another."

Eric Bilodeau

"Excellent job with these drawings. You really made the song come to life". Mikel Fair,
Austin Micro Film Festival



FAQ's

Q: How long did the production take?

A: This film took eight months from start to finish to complete.

Q: How many drawings?

A: There are approximately 1,000 hand drawn and coloured images on paper.

Q: What kind of pencils do you use and what size were the drawings?

A: Prismacolor and Derwent Studio. It's about a four to five field (4 by 6 inches).

Q: How did you find out about the song?

A: I heard Stacey Kent sing it on Jazz Radio in Toronto. I pulled the car over, wrote the name of the song and started as soon as I got home.

Q: What was the inspiration for making this film?

A: The inspiration was my brother. His journey in the last year of his life while he battled pancreatic cancer. Hence the multiple references to medicine in the film.

Analysis of Waters of March:

Waters of March was shown at the Providence Children's Festival, which I attended for all three screenings and I had previously tested it with young children. It can be appreciated and enjoyed at that level. The children were intrigued with the transformations, and the many animals and birds. Children love the fast pace and have no problem picking up rapid imagery. But it was made for an adult audience. Every image and transformation chosen for a reason and for meaning; fleetingly, but there to be perceived even on an unconscious level sometimes.

Waters of March is a song originating in Argentina written by Antonio Carlos Jobim in Portuguese and translated into French and other languages.

The interpretation is Canadian using Canadian imagery and sensibility. The effort is not to reflect the composer's vision but to use it as a springboard to my own imagination. In our minds eye, when we read, we see our own landscapes and our own experiences.

In March, in Canada, there is a change of seasons often dramatic. Every form of water is depicted in this film: rain, snow, well water, tears, river water, break up of the ice, mud, ocean, lake, amniotic fluid.

The poetic lyrics represent more than a surface meaning. They are symbolic as well. The references to illness and death repeat throughout starting with:

"A night a death" the heart monitor transitioning to a trap. "song of the thrush" here is the bluebird representing hope.

" It's a beam , it's a void , it's a hunch , it's a hope" Here the daffodil, symbol of cancer, appears only to be washed into the river. But then the ducks appear and the "promise of life" the egg. Symbol of, of course, spring and rebirth.

(I am leaving out the more obvious depictions like the "fight and the bet")

The rainbow appears "range of the bow" as a symbol of hope and the introduction of mist, another water reference.

“The dismay in the face” mirrored through the depths of a well becoming a flock of birds returning as they do in March reflecting rebirth.

“A mile a must” Here a shadowy figure runs off screen. My thought is the mile is the race and a race is always against time.

“It’s a rhyme” the baby whimsically representing the nursery rhyme “ In the treetop, when the wind blows, the cradle will rock”

“It’s the mud, it’s the mud” the car, tomb for the body, death, is completely submerged.

Where are we then? “afloat and adrift” at a loss not knowing where to turn, but then the hope in the shape of a seabird appears and the swan , “ a flight, a wing” uplifts us to the distant hawk high above.

Then “The quail, and the promise of spring” again the image of the egg repeats.

The breaking of the ice and the bright green (symbol of rebirth) plant appears and the bond between loved ones renewed. But then the snake, in the grass at first (hidden danger) coiling onto the stick into the symbol of the Medical Profession.

Moving on to the pin. I could have drawn any pin: push pin, bobby pin, safety pin, broach. I chose to have the silence reflected in the drop of a pin “ hear a pin drop”.

The hypodermic needle appears. Then the snail and the spiral representing the “riddle”. This is a repeat of the spiral at the beginning at the formation of the daffodil from the lighthouse beam. The wasp is violently swatted leaving the stain that becomes the horse and the mule. Through the mountain pass which is the solid ice of winter as we see when it breaks up and floats down the river.

Because this is a song; and songs have refrains, I chose the refrain to match the images from the beginning. However the pace is slowed in keeping with the softer tones in the vocals. Here the heart monitor flatlines and the song ends with the regrowth, the bright green of hope and the love in the final kiss.

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