

**HWY 99: creating a Canadian cinematic realism  
in the place of industrial transformation**

by

**Adrian Buitenhuis  
B.A. Honours, McGill University, 2005**

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## **APPROVAL**

**Name:** **Adrian Buitenhuis**

**Degree:** **Master of Fine Arts**

**Title of Project:** **HWY 99: creating a Canadian cinematic realism in the place of industrial transformation**

**Examining Committee:**

**Chair**

---

**Patricia Gruben, Associate Professor  
School for the Contemporary Arts**

---

**Colin Browne, Professor  
Senior Supervisor  
School for the Contemporary Arts**

---

**Laura U. Marks, Associate Professor,  
School for the Contemporary Arts,  
Dena Wosk University Professor in  
Art and Culture Studies**

---

**Sharon McGowan, Associate Professor  
Theatre & Film Department,  
University of British Columbia  
External Examiner**

**Date Approved:** **December 8<sup>th</sup>, 2008**

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## **ABSTRACT**

The Sea to Sky Corridor, a seventy-kilometre stretch of highway north of Vancouver, is changing irrevocably. Globalization is in the process of transforming an industrial resource economy into a recreational profit-centre.

Three projects were undertaken to examine this transformation: *Woodfibre*, an installation about a recently decommissioned pulp mill in Howe Sound; *Haiphong*, a series of photographs addressing the transformation of Canadian raw materials in Vietnam; and *HWY 99*, my graduating film, which examines a transitional moment in the life of a paramedic employed by a multinational highway construction firm currently developing the Corridor.

Each of these artworks is a response to the human cost of globalization in a small British Columbia community far from corporate boardrooms. Viewed as a triptych, these works address the question of how to represent the ubiquity of globalization in relation to personal experience.

**Keywords:** globalization; transformation; Sea to Sky Corridor; Canadian cinema; documentary

This work is dedicated to my father, Peter Buitenhuis.

## **ACKNOWLEDGMENTS**

I would like to recognize my senior supervisor, Colin Browne, who has been patient and supportive throughout the making of *HWY 99* and the writing of this document, Dr. Laura Marks, for her theoretical guidance and for always asking the right questions and lastly, all the wonderful technicians who have helped realize the three artistic projects.

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## 1. INTRODUCTION

Moments before writing these words, I was standing out on my deck listening to the distant crushing of rocks and the sound of dump trucks backing up in the middle of the night. Over the last two years, the shape of Eagleridge Bluff, less than a mile away, has changed dramatically, as a construction company blasts through the night, building a new highway for the 2010 Olympic Games.

Since beginning my research in 2006, much has changed in my community. The transformation wrought by global industrial activity has had an intense impact on what has become known as the Sea to Sky Corridor, a seventy-five kilometer stretch of land running north from Vancouver along Highway 99. The highway is the major artery for goods and tourists travelling between Vancouver, Squamish and Whistler, and because its two lanes wind precariously along the shoreline, it has claimed many lives over the last forty years. The seismic upgrade of the new, safer four-lane highway that will accommodate the 2010 Winter Olympics is causing deep physical and social alterations. Yet the people most affected—the labour force that lives in the local communities, which are changing forever—are almost invisible and largely unrepresented in the media. As a way of exploring and coming to terms with the changes taking place along the Corridor, I've created three artworks employing transformational media such as film, sound, sculpture and photography. By making works about the effects of globalization on the area, I have become an active witness to this transformation.

The construction of the new highway from Vancouver to Whistler was inevitable, but without the promise made by the provincial government to the International Olympic Committee, it would not have happened so rapidly. Along with the promise of speed and safety came the allure of new development opportunities. Offshore real estate investors have begun to purchase land along the highway for large housing developments. Within a few months of the IOC granting Vancouver the Olympics, Hong Kong developer Concord Pacific was marketing a housing development at Porteau Cove, a piece of land above the highway overlooking a provincial park, and an international construction company had won the bid to build the new highway. It seems that decisions being made thousands of miles away were severely impacting not only the visual geography of the Sea to Sky corridor, but the flow of labour and, the future of the areas current inhabitants.

When the CPR built its railway across the Canadian Rockies in the 1880's, the company imported a huge labour force from China to work in adverse conditions for compromised wages. The international shareholders who own most of Canada's resource industries continue to seek out cheap labour, but these industries are outsourcing the work. Canadian resources are sent to Asia by ship and fashioned into products, which are returned in containers and sold back to the Canadian consumer. For the construction of the new Sea to Sky highway project, the provincial government hired Omaha based international construction company Pieter Kiewit Sons. The company imported many of its top foremen from the United States and Alberta but the bulk of its employees are from the Squamish area, fifty-percent of them First Nations. From 1988 to 1994, artist Allan Sekula travelled the world by

container ship photographing the movement of containerized cargo. Sekula connected the growing internationalization of the world's industrial economies to the individual lives of workers in these ports, revealing the invisible lives of trade. The Seattle exhibition of *Fish Story* was cosponsored by the principal west coast dockworkers organization, the International Longshore and Warehouse Union. A number of the dockworkers served as guides in the gallery.<sup>1</sup> With Sekula's example in mind, my recent of artistic projects reveal both the new landscapes generated by globalization and the transformations in the everyday lives of the people on the ground in these zones of international commerce.

### **First Steps**

My research began in 2006 when I started talking to Mercury Launch and Tug Ltd., a local company based in Horseshoe Bay where I live. I had skipped a boat for Sewell's Marina after high school and had formed a bond with James Bates, the youngest tug captain in the company and the youngest in Canada to have a top towing rating. Bates is a hereditary peer. His family founded the Union Steamship Company, which acted as the only formal marine transportation service in Howe Sound and the Inside Passage from 1889 to 1959. Bates, who has been piloting boats since the age of four, shared my interest in documenting the deconstruction of the Woodfibre pulp mill at the north end of Howe Sound.

When Woodfibre closed down in 2006, it marked the end of an era for forestry in Howe Sound. The mill was no longer able to compete with the low cost of foreign

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<sup>1</sup> Allan Sekula. *Fish Story*, (Dusseldorf: Richter Verlag, 2002), 204.

labour and the diminishing stock of local pulpwood led to an unjustifiable overhead. Overnight, the company town of Squamish, nestled at the head of Howe Sound, found itself without a primary function. Beginning in 2006, James Bates had been making weekly trips to the mill, helping facilitate its disassembly. The large, remote site, approachable only by water, had begun operation in 1906, and for seventy years employees lived in houses clustered around the mill. By 1975, the townsite was becoming dilapidated and too expensive for Western Pulp to maintain, so many of the employees relocated to Squamish, commuting by ferry until the mill's closure in 2006.

The closing of the Woodfibre mill marked a social and economic transition, forever changing the Squamish demographic. A friend of mine attending high school in Squamish during that time remembers the sudden shift in the population. Many of the three hundred families employed by the mill moved onto other jobs around the province. Some of the lower-level workers, who did not have big tickets, have found employment with Pieter Kiewit Sons. When the highway construction is complete this year, the town will experience a major recession. I believed that a creative investigation of the site would represent a strong entry point into the transformation that is the overarching subject of my graduate work. Woodfibre became the subject of my first project, an installation presented at VIVO Media Arts centre, Vancouver in April of 2007.

In the installation, *Woodfibre*, I wanted the audience to get a phenomenological sense of the location. I felt that elegiac documentary photographs of the closed mill

and the abandoned town site would appear clichéd, representing a place and its people as victims, thereby closing off any further analysis. I combined a static, one-shot 16mm film projected on a loop; a recorded interview with a past resident, focusing on her sense experiences of the site; and a pile of woodchips. I hoped the audience would experience the space through its senses instead of drawing immediate and confining conclusions from a series of clichéd documentary photographs or a film.

During the production of *Woodfibre*, I discovered that the decommissioned mill would be shipped to South-East Asia and re-constructed. The circulation of raw materials, finished goods and industrial machinery around the Pacific Rim remains largely hidden to most of the Canadian population, but it has become an integral part of our lives. To discover where the industrial activity that had once sustained the population of the Sea to Sky region had gone, I decided to travel to Vietnam, where I worked as a photojournalist for the country's national shipping magazine, *Bien*. While there, I traveled through the shipbuilding yards, ports and fishing villages around Haiphong, photographing the many facets of the rapidly expanding shipping industry. A set of twelve large-format prints, accompanied by location sound recordings, will, in the gallery, capture the emerging landscape of the new Haiphong ports and the surrounding city. Unlike the current fashion for large-format art photography that focuses on industrial landscapes devoid of human presence<sup>2</sup>, this

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<sup>2</sup> Large-format art photography, such as today in the work of Edward Burtynsky, is rooted in the 1960's formalist studies of Bernd and Hilla Becher that systematically frames functionalist design in architecture from an "objective" point of view. The couple created a series of photographs of functional architecture, such as water towers all over Germany, finding sculptural beauty in the repetition of a banal structure. This serialization of the image was taught by Bernd Becher to many of the world's top art photographers, who studied under him at the Düsseldorf Art

series relates to Allan Sekula's and other documentary practices of the 1970's, bringing the human body back into the frame. Many of the photographs are portraits of the shipbuilders and manufacturers of the materials bound for Vancouver by container ship.

Returning to Canada, I turned my mind to my final project, *HWY 99*. As a means of exploring the human fallout from the massive changes taking place, I wrote, directed and produced a short narrative film about the current social and economic situation facing families that have lived in the Squamish area for many generations. Shot on location around Highway 99, the film begins with the seismic transformations in the natural landscape provoked by the decision to host the 2010 Olympic Games in both Whistler and Vancouver. Stylistically, I borrowed from the realist tradition of 1970's Québécois cinema with its roots in both the National Film Board documentary and Italian Neorealism. I chose this style of filmmaking not only because of the similar working-class subject matter and the importance of foregrounding the setting as one of the principle characters in the story, but also because these films explore the human cost of technological and social change.

I'll begin with a history of Squamish and the Sea to Sky Corridor, north of Vancouver, where I grew up and continue to live. Next, I'll introduce the theoretical ideas that inform my artwork, revealing the intellectual process that lies behind my creative decisions. The final section of the paper describes the many steps involved in producing my final project, *HWY 99*. Film, photography and sound recording

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Academy. His students Andréas Gursky and Candida Hofer continue the tradition of studying the functional beauty of industrial design. In their large, highly detailed photographs, the human body is lost in the clinical, exacting compositions of large spaces.

have the ability to capture the layers of the past, present and future as they reveal themselves in a single moment.



Figure 1:  
Map of Sea to Sky Corridor from Horseshoe Bay to Whistler

Map © Davenport Maps Ltd. (1998) used with permission

## **2. THE SEA TO SKY CORRIDOR**

The term Sea to Sky “Corridor” refers to the north/south alignment of towns along Highway 99 from West Vancouver through Squamish to Whistler. Squamish, sixty-nine kilometres north of Vancouver, is now the centre of the corridor, but up until 1958 only barges, freighters and passenger ships connected Squamish to the Greater Vancouver Regional District. In 1916, the Pacific Great Eastern Railway built a line from Squamish north to Clinton, offering freight and passenger service into the area. The train service brought rail-tourism and lodges to the corridor, and Rainbow Lodge, at the base of Whistler Mountain, became known as one of the top summer destinations west of the Rockies. Not until the road connecting Vancouver to Whistler was paved in 1970 did the area flourish as a winter destination.

The shift away from forestry to winter recreation happened quickly and, by 1975, the Resort Municipality of Whistler was incorporated. The new municipal government began the construction of Whistler Village, which opened in 1980. By 1986, with the addition of Blackcomb Mountain, Whistler boasted the largest alpine ski area in North America. Within sixteen years, Whistler had gone from a remote local mountain accessed only by a logging road to an internationally renowned resort destination. Subjected to rapid change over which the town had little control, Squamish experienced a severe identity crisis. In thirty years, it had gone from being an isolated company town—accessible only by ferry—to a bedroom community

servicing two international cities. Today Squamish no longer sees itself as a working class community but a tourist driven, eco-friendly destination.

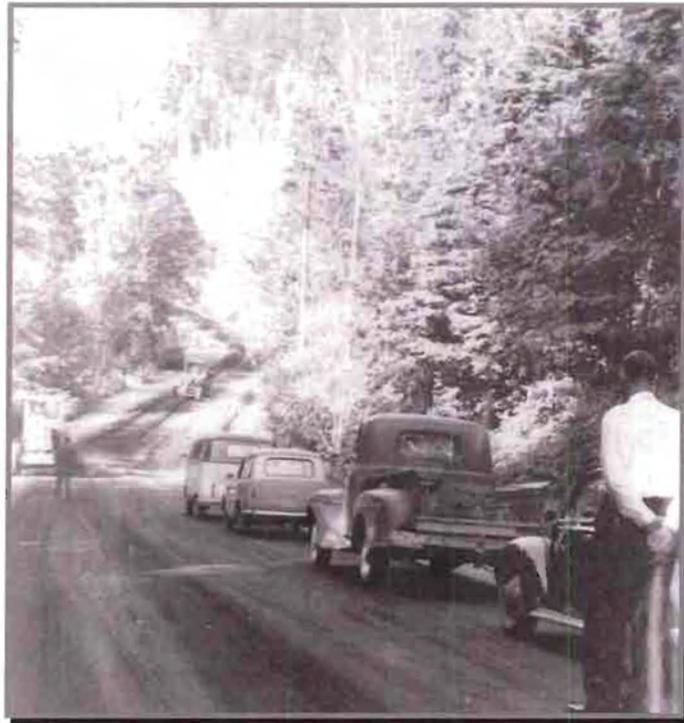


Figure 2: Original Seaview Highway, circa 1964  
Original Seaview Highway, circa 1964

## 2.1 Squamish

Most people think of Squamish as a rough and ready industrial town at the head of Howe Sound, but the Skwxwúmesh people have inhabited the corridor for thousands of years. According to Coast Salish history, the Squamish people have their origin at the confluence of the Squamish and Cheakamus Rivers, in the northern part of what is now the town of Squamish. Oral histories relate that the Xaays, the great transformers, represented by three brothers, arrived in Squamish mysteriously and stayed on, fed by the abundance of salmon. The brothers traversed

the Squamish territory teaching the people how live with the environment with one another. Those who transgressed were transformed into stone. Chief August Jack Khahtsahlano recalls that much later, after a great flood, one man managed to survive. By climbing to the top of Nch'kay (Dirty Place), or Mt. Garibaldi, the tallest volcanic peak in the area. After the water subsided, he returned to his village and considered suicide by drowning; what was the point of staying alive with the rest of his people gone? At that moment, a Thunderbird came down, tapping him on the back, offering him hope and the tools he needed to reconstitute his life: a chisel, a salmon trap and the knowledge of how to find other people, among whom he found a wife. That was the beginning of the chee-AHK-ah-mish people.<sup>3</sup> The Cheakamus continue to return to the area around the mountain, celebrating its importance to the birth of their people.<sup>4</sup> On July 23<sup>rd</sup>, 1923, sixteen neighbouring tribes formed the Squamish Band, uniting villages along the North Shore of Vancouver and up Howe Sound.<sup>5</sup> The Band was established to protect the rights of the Squamish people and to ensure good government through a collective council.

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<sup>3</sup> Chief August Jack Khahtsahlano and Domanic Charlie, *Squamish Legends*, ed. Oliver N. Wells (Vancouver: Charles Chamberlain & Frank T. Coan, 1966).

<sup>4</sup> Some of this information was found in a paper presented by Rudy Rimer at the 39<sup>th</sup> Annual Canadian Archeological Conference in Toronto, Ontario, 2006. *Squamish Nation Cognitive Landscapes* studies the relationship between geography and ideology through the Squamish Nation's use of lithic materials. Obsidian, found at the base of Garibaldi, was an important material for building tools. Rimer relates the significance of these obsidian stones to their relationship with mythic transformers that created life in the corridor. Where Obsidian can be found in the area directly relates to sites of transformation. Historically, the use of obsidian by the Squamish people was both functional and spiritual, as the stones connected the mythic transformers to everyday use.

<sup>5</sup> Robert Bringhurst, in "One Small Island; a case study in the contest between history and literature", emphasizes the detached nature of the area's current nomenclature. Howe Sound is named after Richard Howe, who, in George Vancouver's mind, gained his "geographical immortality" by defeating a French fleet in the English Channel on June 1<sup>st</sup>, 1774. Bringhurst makes a poetic connection between the haphazard renaming of the land by the Europeans and the current abuse of the landscape. Since the Europeans are not connected to the rich and detailed legends that relate to the living trees and wildlife that surround them, why be concerned with

The first European settlers to build permanent residences at the north end of the Squamish Valley arrived in 1874, and soon afterwards itinerant logging began. By the turn of the century, sawmills were operating at the head of Howe Sound in downtown Squamish. In 1912, the Woodfibre pulp mill and its town site, thirty minutes by ferry from Squamish, began operation at the remote location of Mill Creek. In 1888, copper was discovered in the mountains south of Squamish. By 1929, Britannia Beach was the site of the largest copper mine in the British Empire. During the seventy years of extraction, large amounts of toxic effluent from the mine spread into the waters of Howe Sound, poisoning the large salmon runs that went up the Squamish and Elaho rivers.

In the 1950's, the provincial government restructured the largely unregulated logging industry, creating a system of Tree Farm Licenses which went to the largest companies. In 1958, the province granted control of the Elaho, Ashlu and upper Squamish Valleys to Empire Mills (now Interfor).<sup>6</sup> This decision established industrial forestry as the main income generator for the Squamish Valley. That same year, the 'Seaview Highway' was opened, finally connecting Squamish to Vancouver. As Whistler grew into a tourist destination and a viable weekend resort for Vancouverites, Squamish developed into a road town between the cities and Highway 99 became a major part of the town's *raison d'être*.

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destroying it through resource extraction? Essay found in *Bells: Barcelona English Language and Literature Studies* (Barcelona: Universitat de Barcelona, Vol. 3, January 1989).

<sup>6</sup> In a rare instance of an Indigenous group buying land that was originally stolen from them, the Squamish Nation recently purchased Tree Farm License 38, a large section of the Elaho Valley near Squamish.

In the early seventies, Squamish reached its economic apogee. The sawmills, Woodfibre paper mill, and the Britannia Copper mine employed most of the valley's residents. The wealth created during this prosperous period in the local economy is still visually apparent in the large A-frames overlooking the highway on Garibaldi Ridge, built from treated, dark beams of Douglas Fir. A handful of restaurants and bars along the Sea to Sky Corridor built in the same era still collect old men to reminisce on brighter times in their respective industries. In the creation of my final project, the narrative film *HWY 99*, these locales and the objects that originated in this affluent period of the town's history become significant elements in the *mise-en-scène*.

The town of Squamish today is full of contradictions, both economic and visual. The old part of the town and Brackendale, the site of the original European settlement, eight kilometers north, still have the aesthetic of the log homes and ranchers constructed by their owners over the last forty-years. Along the highway, between the pockets of old Squamish, new cookie-cutter communities have been quickly constructed adjacent to long rows of well-lit, big box stores.<sup>7</sup> With the rapid inflation of housing costs in Vancouver and Whistler, Squamish has become an affordable option for home buyers in both cities.

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<sup>7</sup> My first research project in this program was a study of Stephen Shores' 1974 series of photographs *American Surfaces*. The small colour prints from a road trip across America were the first series to grasp the rapidly evaporating individuality of small town America as strip malls became prevalent. Shore's images of diner food, hotel rooms and portraits of clerks and gas station attendants were framed in a way so that each photograph was a consistent, graphic match, a flattened surface that uttered harmoniously in subconscious dismay.

Ironically, the work on the highway will only worsen the current situation for young people who do not own property, raising housing costs by making the commute to Vancouver faster and easier. Whistler has reached its building capacity (the town cannot legally handle any more sewage), and this, in turn, will result in Squamish becoming a secondary resort destination. The four lanes will run like a massive artery whose hard sides will cut right through every small town in its path. The setting of *HWY 99* is a geography and state of mind where external industrial forces shape and determine personal relationships.

## **2.2 Personal History**

I was born and raised in the Horseshoe Bay area, at the south end of the Sea to Sky Highway, forty-five kilometers south of Squamish. My childhood experience of Squamish and the Sea to Sky Corridor was through outdoor camp and visits to Brackendale to see the largest congregation of bald eagles in the world. My father, a writer and academic, was a strong advocate for the conservation of the Sea to Sky, continually writing op-ed pieces in the local and provincial newspapers in opposition to the expansion of the Horseshoe Bay ferry terminal and, finally, the Eagleridge bypass, a part of the new Sea to Sky Highway that would destroy a unique ecosystem of tree frogs and a grove of rare arbutus trees. Regardless of the time and efforts of my father and the Eagleridge Bluffs Coalition to stop the road construction, the last protestors were arrested in late May of 2006 and Pieter Kiewit Sons, the international Omaha-based highway construction company, began blasting as soon as they were removed. Ironically, the antagonistic relationship between Kiewit (supported by the provincial government) and the coalition worked in my favour. As

I was a representative from the community without a determined political agenda, the project manager, Rick Berg, felt that granting me access could improve the company's tainted relationship with the locals. Out of the three project managers I contacted, he was the only one to return my calls. Furthermore, he understood my interest in documenting the epic reshaping of the coastline that was going largely unrecorded.

My first memories of the logging industry are olfactory. During the eighties and nineties, the Woodfibre pulp mill was still running at full capacity, and on windy days—the smell of sulfur would permeate my neighborhood. The smell created a distinct geography, describing the passage of the wind down the sound and the mysterious architecture of its origin. We called this wind a “Squamish”. When I started skipping a boat in my late teens for Sewell's Marina in Horseshoe Bay, I began working with people whose livelihood depended on the lumber growing on the slopes rising up from the water. I was introduced to a language and perspective of Howe Sound that changed my views on the forestry industry. Before then, I hadn't fully grasped the importance of the industry to many communities across British Columbia, nor had I experienced the culture and pride of those working in the forest industry. Since that time, my artistic practice has been to link the world of the knowledge-based economy I grew up in to the resource-based extraction economy that surrounds me. Over the last two years I have tried to translate elements of this post-industrial landscape into a visual and aural language that can be experienced by those who have no direct experience of it. Almost all the people I have collaborated with in the resource industry have welcomed my interest in documenting and

archiving an ephemeral moment in the area's history. They've seldom had the opportunity to share their experience outside of their workplace.

From October 2006 to March 2008, I traveled weekly up the highway to Squamish, finding locations, interviewing local residents and construction workers. At Brunswick Pit, a small outcropping left over from the original highway remains beside a blasted inside lane that eliminates the sharp curve in the road. On the corner is a wooden cross and a framed photograph of a blond girl in her late teens, along with flowers petrified by the dust and gravel kicked up from the highway. This place, hanging onto its physical existence by a thread, inspired one of the themes in my film, *HWY 99*. What happens to the memory of a place once it has been reshaped, the jagged corner smoothed into a gently banked four lanes? How is history forgotten or reinterpreted after major revisions in the landscape?

### **3. THEORETICAL RESEARCH**

During the conceptual phase of *HWY 99*, I studied Gilles Deleuze's writing on cinema. In his book, *Cinema 1: The Movement-Image*, Deleuze describes a form of filmmaking he called the "action-image". Deleuze's theory of the action-image describes the virtual spaces and durations that co-exist in the making of a realist film. *HWY 99* takes place in a specific space-time. In common with Charles Sanders Peirce's semiotic model, Deleuze's philosophy of cinema proposes that we are always in a constant spiral of perception, action and reflection (Firstness, Secondness and Thirdness). The action-image belongs almost totally to Secondness, the category of action, where the characters act out from and react to the situation and place where they are.

#### **3.1 Deleuze and the American Western: the large form**

The action-image, as described by Deleuze, is the structural dialectic form found predominantly in Hollywood realist genres. Deleuze classifies one category of the action-image as the "large form", and sees a common pattern in the traditional Western where scenes progress from situation into action into situation. In a conventional psychological drama; scenes progress from action-situation-action. Deleuze's contribution was to see that in the large form the conditions of the landscape (milieu) shape the action of the characters, their reaction to it forming the

next situation.<sup>8</sup> This relationship between place and person takes the form of a duel, a constant battle between the character and her physical, social and psychological surroundings. Deleuze describes this large form structure as having the shape of an hourglass. The wide portion at the top is the milieu, which tightens at the moment of action by the character, then expands towards a new situation caused by the character's reaction to place. This organic shape seems endowed by breath, according to Deleuze, as it "expands towards the milieu and contracts from action".<sup>9</sup> An example of this occurs in Sergio Leone's *Once Upon A Time in The West* (1968) where, in the penultimate scene of the film, Charles Bronson (Harmonica) and Henry Fonda (Frank) square off in a draw. The scene begins with an establishing shot of the empty frontier town of Sweetwater and the two men standing tense at the perimeters of the frame. Slowly the scene progresses into extreme close-ups of each of their eyes, so that the whole world of the film hinges on their slightest reactions. Harmonica draws his gun, shooting Frank. The large form, described in this sequence, shows the situation of the action in the establishing shot (Sweetwater, the town bearing an artesian well that they contest), and moves into a close-up, which shows the effect of the milieu on the character, altering the situation we return to in the next shot. In *HWY 99*, the radical transformation of the landscape affects the individual lives of every character. To show this, I use the large form, providing context in the establishing shot and reaction/change in the character in the close-up.

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<sup>8</sup> Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 2006), 142.

<sup>9</sup> *Ibid.*

### 3.3 The Close-Up

Beginning with an establishing wide shot, where we see the situation of a character in the landscape, certain scenes in *HWY 99* move into an intimate close-up. The close-up reveals, in a face's smallest gestures, all the pressure established by the larger situation. The close-up changes the rhythm, abstracting the image from its spatial-temporal coordinates.<sup>10</sup> This change in rhythm allows for a break with the forward movement of the action image; it creates an intimacy where duration is suspended and the viewer is brought into a direct contemplation outside the flow of time. While staying within the truth of the action-image, the close-up provides the possibility of "affect"; a pure state of intensity that occurs after perception but before a reaction is formed. In a state of affect it is possible for the virtual to intercede.<sup>11</sup> Deleuze distinguishes affect from an emotion or feeling embodied in a state of things tied to specific spatio-temporal coordinates, objects and people. The close-up in *HWY 99* allow the film to break out of the observational camera style that corresponds to the guarded demeanor of the characters. In the close-ups, the unprotected face is raw, but not yet emotional, in an affective state that is in the process of becoming.

In the close-up, a shallow depth-of-field blurs the world beyond the face, turning the background into a wash of colour. Because of the shallow depth-of-field, this blurring of the background space separates the character from the environment,

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<sup>10</sup> Gilles Deleuze, *Cinema 1: The Movement-Image*, 96.

<sup>11</sup> *Ibid*, 97.

creating an intimacy between her and the viewer. The camera's ability to isolate the character from her geography allows for the potential of a virtual world to creep in.

### **3.4 The Irrational Interval**

Most films contain both of what Deleuze calls "time-image" and "movement-image" qualities. The "movement-image" is a closed, organic whole, in which change, though possible, does not change the nature of the whole. In the movement-image, comparative actions (of a mobile camera, mobile characters, continuity editing) link virtual spaces and actualize them in a succession of shots. In other words, movement expresses a changing inside, where the linking of shots creates an internal unity that is then externalized as part of the continuously expanding global whole.<sup>12</sup> This self-sufficient cinematic space, which tends to confirm what is known, differs from the time-image, which confronts us with the unknown, unclassifiable or unthinkable. The challenge for any filmmaker is to access and motivate the unthinkable while keeping the world of the film fluid and intact.

Within the movement-image, one of the ways to rupture the organic movement of this closed movement-image world—to introduce an element of the time-image—is to insert what Deleuze calls an 'irrational interval'. An irrational interval occurs when a relationship unmotivated by action is created between two separate moving images, for example through a cut. For Deleuze, this can operate as a tear within the text, a fissure through which the brain might access the not-yet-thought. Another way to rupture organic movement is through the use of sound. Sound usually

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<sup>12</sup> D.N. Rodowick, *Gilles Deleuze's Time Machine* (Durham and London: Duke University Press, 1997), 144.

reinforces the continuity of the action-image by bridging the gap between two shots. Off-screen sound infers a continuous off screen space, often by its establishment in the wide shot. Sounds that come from off-screen usually support the fluidity and coherency of the world of the image. Some sound technologies enable the space of the frame to “surround” the bodies of the viewers.<sup>13</sup> But sound functions differently in the time-image. Instead of working with the image to deepen the sense of the whole, it forms an independent sound-image that brings the audience to question the apparent cohesion and certainty of the image space and the wholeness of the world shown on screen.

In order to demonstrate the metaphysical potential of cinema, Deleuze adapts Maurice Blanchot’s idea of “the outside”, which in turn draws on Heidegger.<sup>14</sup> In *What Is Called Thinking?* Heidegger proposes that the most important thought we can have is that we are not yet thinking, nor have we begun to think. There will always be an infinite horizon beyond the capacity of one’s own reflections. The function of the time-image cinema is to impart “the outside”, to let us realize we are not yet thinking. The irrational interval, breaking from the sequence of images, can reach an autonomous outside. In Jean-Luc Godard’s film *Bande à part* (1964), two of the protagonists, Arthur and Odile, share an intimate moment riding the Paris metro. All of a sudden, in the middle of the close two-shot, the film jump-cuts to an old woman, at a completely different section of the train car, sleeping. This

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<sup>13</sup> Michel Chion has written extensively on the paradigm shift caused by the standardization of Dolby 5.1 surround sound. Not until the early-eighties did filmmakers discover the potential to activate more deeply inferred spaces of the diegetic world, spatialized within the auditorium. Michel Chion, *Audio-Vision*, trans. Claudia Gorbman (New York: Columbia University Press, 1990), 85.

<sup>14</sup> Rodowick, 140, note 230.

unmotivated cut from action to reverie does not further the story but gives the viewer a sense of the autonomous, outside world beyond the story. It also provides a larger context, deprivilizing the central narrative, allowing the world to enter. Furthermore, even in a film that keeps the sequential movement of the image intact and whole, subtle deviations in sound can produce an irrational interval. If the viewer is fully immersed in the world of the film and suddenly the sound does not match the picture, she is brought outside the fluid experience of the film's world and she may begin to then question the truth being proposed by the film's narratives. For Deleuze, this is moment of criticality.

During the conception and shooting of *HWY 99*, my idea was to create an image system that maintained spatial continuity in the edits but posed an irrational interval through discrepancies between the image and sound. Using the spatial capabilities of Dolby 5.1 surround sound, I wanted to create a fissure between what is considered a normal sound environment for the characters within the frame and what the listener experiences. In the construction scene of *HWY 99*, the characters do not notice the intense sound that surrounds them; Jane and Felix are conditioned to the sound-environment, unfazed by the constant noise of the construction work that surrounds them. The audience, however, would be so taken by the intensity of this noise that I thought it would be taken outside of the world of the film. I was proposing a differing relationship to the soundscape between character and audience. However, after screening the film at the Vancity Theatre, it seemed that the audience remained inside the space of the film and were at ease in the sound world that I had created. It may be that these discrepancies between character and audience were subtle, and

though nobody mentioned my desired effect in the question and answer period, perhaps it was still appreciated on some level; but it's hard to know. On the other hand, it may have been resisted.

### **3.5 Realism and the Irrational Interval**

The irrational interval and the image/sound discrepancy are not the only ways to achieve a sense of outside in a movement-image film. I concur with André Bazin's belief that realism in cinema is not based on subject matter but on ontology; the fact that film can faithfully record the space in which we exist. In this sense, filmmakers can allow the world to break into the film. Gilles Deleuze, marking the crisis of the movement-image by the conclusion of the Second World War, begins *Cinema 2: The Time-Image*, with a study of the Italian Neorealists. Working with low budgets and small crews, neorealist directors such as Roberto Rossellini shot on location using non-professional actors and a documentary style. According to Deleuze, the destroyed post-war cityscapes put the performers into phenomenological space; they became "seers", who were experiencing the world alongside the viewer.<sup>15</sup> Shooting on location, the potential for the uncontrolled world to seep into the frame is high. This unscripted interaction can lead to a sense of outside without disrupting the whole.

Influenced by Neorealism, another realist model developed in the Québécois cinema of the sixties and seventies. Pierre Perrault's NFB documentaries of 300 year-old communities in rural Quebec represented the birth, Deleuze argues, of a 'minor cinema', and he saw Perrault's 16mm black and white films as the original form of

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<sup>15</sup> Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta, (Minneapolis: University of Minnesota Press, 2006), 2.

‘cinéma vérité’. A minor cinema appears at certain historical moments when a group unrepresented in mainstream media is given a voice, before they have the coherent voice of a collective identity. It captures a people in a state of becoming, using their own language and storytelling functions. For Deleuze, Perrault’s films were not attempting to eliminate fiction, but to free it from the colonizing model of truth that was prevalent at the time. Perrault’s subjects were given the chance to act, to perform their own histories, contributing to the invention of a “people”.<sup>16</sup> Perrault did not claim that he was ‘representing’ a people, but he and cinematographer Michel Brault, according to Deleuze, were agents evoking fabulation.<sup>17</sup> Fabulation is a form that prioritizes the future by re-animating traditions in the present, creating new memories for future generations. Instead of creating tales, Perrault captured people *telling* tales. In *Pour la suite du monde* (1963), the first of a series of films about the residents of l’Ile-aux-coudes, an island in the St Lawrence River, Perrault supported the islanders in their endeavor to take up the abandoned practice of porpoise hunting. The revival of the hunt brought an abandoned practice into action and helped the community its traditions for future generations. Perrault’s strategy of foregrounding colloquial speech and orality in the film was an inspiration for my subtle and minimal use of language in *HWY 99*. Language, or lack thereof, was a deciding factor on how I would write and stage my film with an emphasis on movement and gesture instead of expository dialogue scenes.

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<sup>16</sup> *Ibid*, 150.

<sup>17</sup> *Ibid*, 151.

Claude Jutra incorporated many of Perrault's techniques into the creation of his film *Mon oncle Antoine* (1971). Using his old friend Michel Brault as cinematographer, Jutra brought a small crew to the asbestos mining community of Black Lake in rural eastern Quebec. The film, created from Clément Perron's childhood stories of growing up in Black Lake, recounted a moment in a town just prior to violent strikes by Québécois miners against their English-Canadian bosses. These strikes are often considered to be the beginnings of the Quiet Revolution. Instead of being overtly political in his message, Jutra observed the everyday life and social context of an orphan boy working at the town store. By choosing this moment in history, Jutra found a community on the verge of uprising, a minor situation within the major history of Quebec. Jutra's ability to describe the transformations taking place in Québec by exploring 'everyday' events proved to be an effective and subtle way of understanding a larger political and economic history. This model of approaching history, and Jutra's method of using a ten-person crew, shooting on location and incorporating both actors and townspeople into the scenes, was an inspiration for *HWY 99*.

## **4. PROJECT DOCUMENTATION**

### **4.1 Woodfibre**

*Woodfibre*, named after a company town and mill located at the northern end of Howe Sound, was an installation presented at the VIVO media arts centre in Vancouver on April 11<sup>th</sup> and 12<sup>th</sup>, 2007. Since public information about the mill was fragmentary, and my early introduction to the site was olfactory, I decided to explore a sense history of Woodfibre. By approaching the mill through the senses, I hoped to bring viewers/participants into their own sensuous experience of the space. The installation was comprised of four major elements: a film loop, non-synchronous sounds of waves, a sculptural pile of woodchips, an interview with a woman who had grown up at the mill, and a series of photographs, some of them archival and others that I had taken while at the site in March, 2007.

#### **The film loop**

On March 9<sup>th</sup>, 2006, the passenger ferry *Garibaldi II*, sailed on its final return voyage from Darrell Bay to Woodfibre. A year later, using a double 8mm camera, I framed what would have been the passage of the early morning departure from Darrell Bay and, in the evening, the route taken in the departure from Woodfibre back to the mainland. The static shot of the sea would have, until a year ago, captured the goings and comings of the *Garibaldi II*. Now, the film frame is devoid of any human presence. By turning the camera upside down on the reverse shot and

not splicing the film, it is possible to project double 8mm as a diptych through a 16mm projector (figure 5). The two-minute structural film created a flat, soft rendering of space that was consistent with the sensualist form of the installation. The void between the left and right image of the film is charged with what would have, until recently, been the time of labour for hundreds of men and women at the mill.

### **The interview**

Two weeks before I installed the work at VIVO, Colin Browne put me in contact with a woman who had grown up at Woodfibre. Instead of asking historical questions, I asked Beth to describe the sounds and smells she remembered from her childhood. Using a stereo diffusion system designed by my colleague Eric Powell, I projected the sound of Beth's voice through a series of PVC pipes over the pile of woodchips. Throughout the rest of the space I played the sound of waves that I recorded from Darrel Bay to match the image of the film loop. The PVC piping system allowed for a focused, directional sound, so that the interview could only be heard in close proximity to the woodchips. This had two effects: the interview forced the audience into close proximity to the strong scent of the woodchips, and the sound did not compete with the stereo recordings of waves that were predominant in the space. Controlling the space of the sound allowed the participant to move through different parts of the installation and have different, localized sense experiences.

## **The photographs**

Beth loaned me a large collection of personal photographs and photocopies of Western Pulp's publication *The Woodfibre Times*. In this set of photographs I found an image of the *Garibaldi II* leaving from the dock at Woodfibre in 1970, taken from the exact angle as my film loop. While I was on site making the film, I also shot a series of medium-format black and white photographs of the mill in its current state, of James Bates, my collaborator, and of the dilapidated terminal at Darrel Bay, the mainland departure point for the ferry. I printed the photographs on a heavy watercolour paper stock, so that you could see the grain of the material in the image.

The installation was effective, I felt, in representing "place" through multiple senses. Adding the woodchips and interview augmented the sensuous nature of the piece without being didactic. The film loop, without written explanation, was hard for visitors to grasp, and the subtle allegorical reading of the void in between the images was only truly received when I showed the work again in an academic conference. The series of recent and archival photographs felt, in the end, a bit forced, and broke with the subtle and sensuous nature of the rest of the installation. My sense of responsibility towards fact or reference material in the finished work diminished the power of the main elements of the piece. During my final research trip with James Bates up to Woodfibre, I learned that the mill had been purchased by Chinese industrialists and was being deconstructed and shipped to China where it is being rebuilt under less strict environmental regulations.

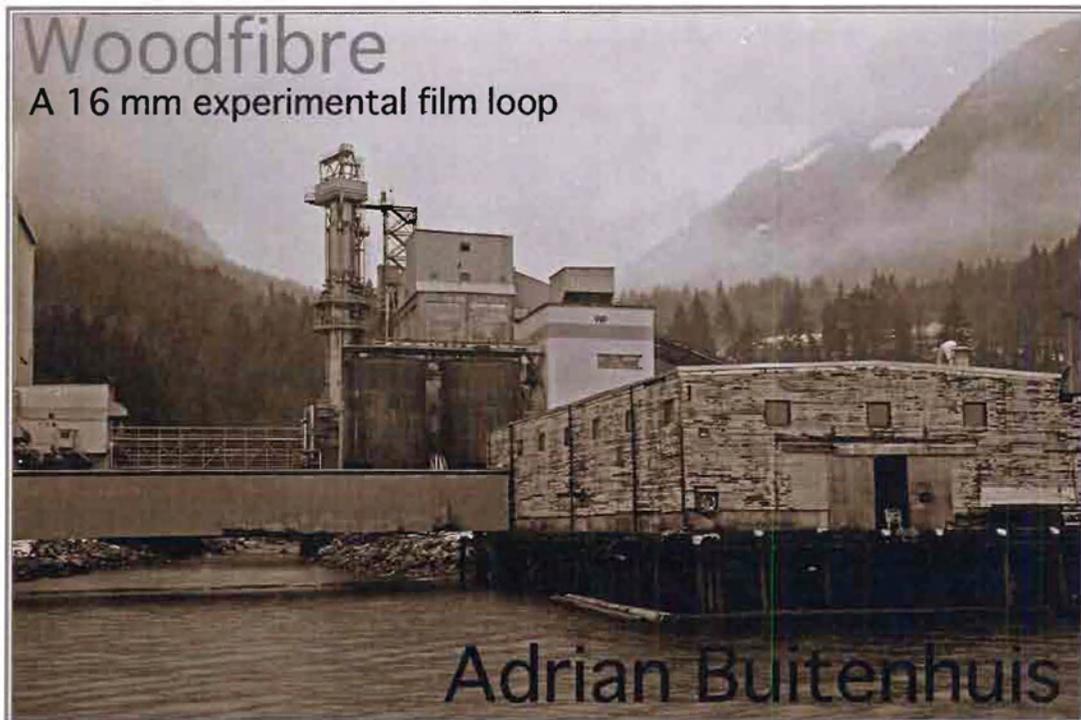


Figure 3: Invitation to *Woodfibre* Installation

Invitation to *Woodfibre*, a multi-media installation at VIVO media arts centre,  
April 11-12th, 2007

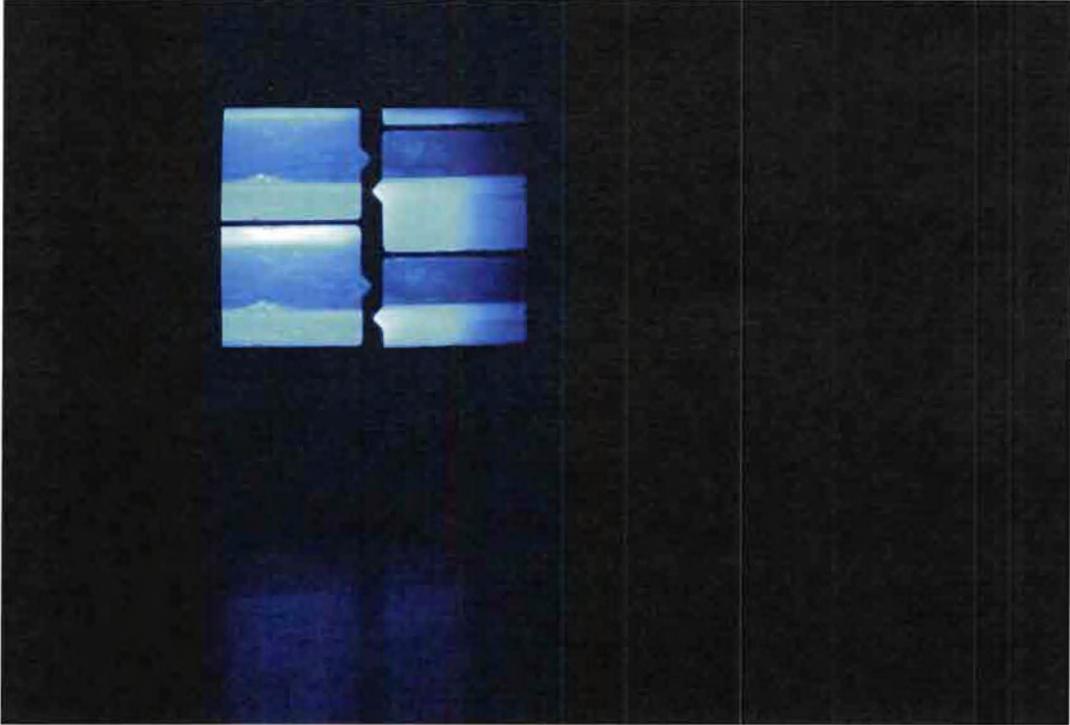


Figure 4: *Woodfibre* installation photo  
Still image of *Woodfibre* film loop, 16mm (2 minute constant loop), VIVO media arts centre,  
Vancouver, April 2007

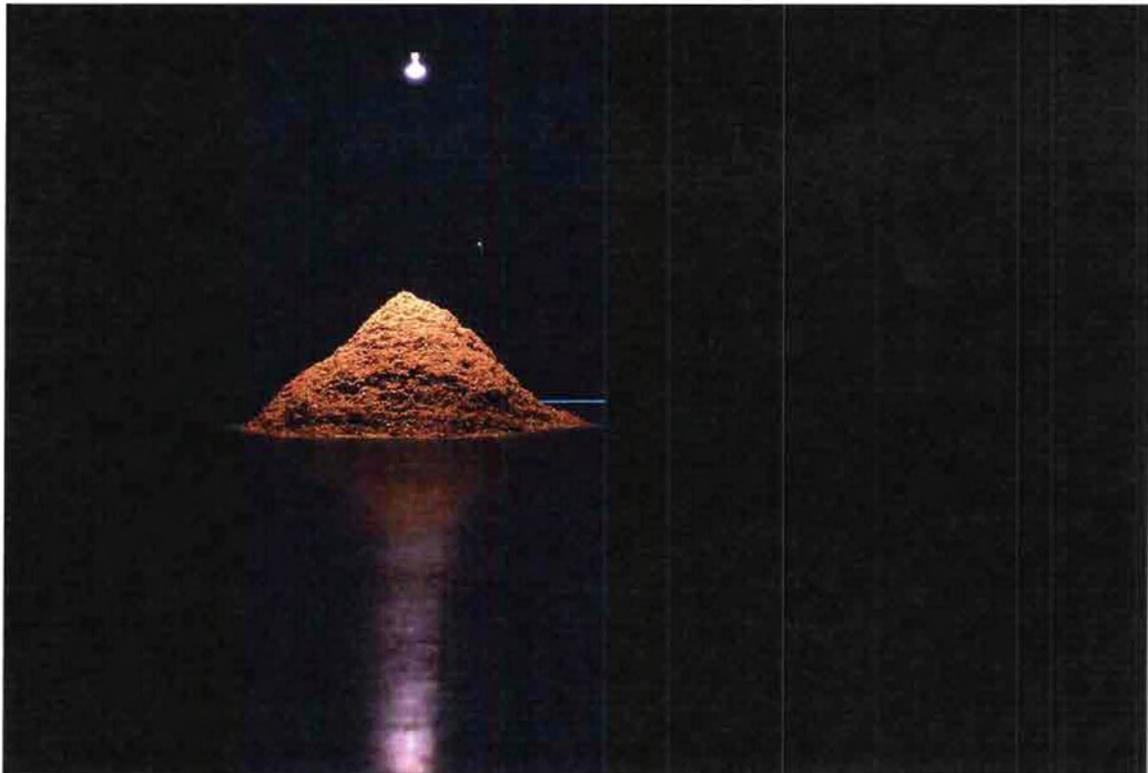


Figure 5: *Woodfibre* installation photo  
Pile of woodchips from *Woodfibre*, VIVO media arts centre, Vancouver, April 2007

## 4.2 Vietnam

The Woodfibre mill was being shipped, in pieces, to a region in southeastern China bordering on Vietnam. The concept of moving an entire factory by ship across the Pacific Ocean and then reconstructing it fascinated me. I had seen images of the industrial transformation of China by Canadian photographer Edward Burtynsky in 2005 book *China*. Much of the world today seems to depend on that country for cheap manufacturing. Instead of following the pieces of the Woodfibre factory to their new home, however, I decided to focus on a location that shared similar characteristics with Howe Sound. Researching the history of international shipping in the Pacific Rim, I discovered that freight export from Vietnam has risen over 500% in the last seven years<sup>18</sup> and that the northern port of Haiphong, bordering on southeastern China, had become one of the top five manufacturers of container ships in the world.

Like Howe Sound, the area is an important spiritual and environmental site being shaped by foreign interest.<sup>19</sup> Ha Long Bay, the series of limestone islands guarding the mouth of the Haiphong port has recently lost its World Heritage status due to the pollution caused by the burgeoning shipping industry. Over the last decade, containerized cargo movements out of Vietnam have grown by 19% each year. Many of the containers are destined for British Columbia. The lack of deepwater ports in the country has put unreasonable strain on Haiphong and the Ha Long Bay area. The

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<sup>18</sup> These figures are from a report given by Alan R. Tousignant, Economic Counselor to the U.S. Embassy in Hanoi, October 30<sup>th</sup>, 2007 at a Maritime Logistics Conference in Danang, Vietnam. This report can be found at the United States Department of State Website, <http://www.state.gov/e/eeb/rls/rm/2007/94397.htm>

<sup>19</sup> Local legend states that the Jade Emperor sent the Dragon to protect the Viet people against foreign aggressors. The Dragon spat out a series of pearls that transformed into jade stone islands, smashing enemy vessels into pieces.

deep waters support a unique ecosystem but also provide the only viable entry for large ships on the northern Vietnamese coastline. As in British Columbia, the global economy trumps the environment.

In June of 2007, I traveled to North Vietnam to photograph the rapid growth of the container shipping industry. To gain access to the ports in Haiphong, I contacted the national shipping magazine, *Bien* (the Sea), and proposed to collaborate on an article highlighting the massive expansion of the trade to an international audience. An important part of my artistic practice is to use film and photography as a way to access industrial areas normally outside of public view. In northern Vietnam, this proved to be a great challenge as the government is suspicious about working with foreign media who might misrepresent them. Collaborating with a translator, I photographed the many facets of the shipping industry, from the fishermen who provided food to the labourers up to the heads of Vinashin, the largest shipbuilding company in South East Asia. The main Vinashin Shipyards outside Haiphong is a massive expanse of land where ships are built, repaired and launched. Many of the workers live under massive tarps strung along the worksites. The area was a major subject of my work and epitomized the extreme divisions of wealth between labourers, head contractors and presidents of shipbuilding companies.

Unlike Burtynsky's photographs of China, many of my photographs framed people straight on, shot from eye-level. This style of documentary is an homage to the photographic practices of the seventies, an approach I would further develop in the conception of *HWY 99*. In Burtynsky's work, the individual is often lost among

hundreds of uniformed workers, and the perspective of the camera is raised above the subjects from an omniscient, dominant perspective. The bodies at work are seamlessly integrated into the composition of the architecture, and seldom do they face the camera. In comparison, my subjects address the camera and the depth of focus separates them from the background.

After returning to Vancouver and processing all my negatives, I began digitizing the pictures for printing. During the process of scanning the images at a high resolution, I was able to study the frames in greater detail. I noticed that many pieces of heavy machinery in the port had service numbers with a '604' area code (Figures 10 & 11). Most of the infrastructure used in Haiphong had been manufactured in Vancouver, reinforcing the ebb and flow of goods and materials between the two port cities.

While I was shooting photographs, I also recorded sound so that in a gallery the listener/viewer will get a better grasp of the actual, heavy-industrial working conditions of these sites while listening into the negotiations between myself, the translator and the subject.

In a gallery installation titled *Haiphong*, a dozen photographs, printed at a moderate size of 30 x 40 inches, will hang in a series simply framed along the wall. At each photograph, hanging from the ceiling six feet away, is a pair of white headphones. On a continuous loop, visitors may listen to ambient field recordings originally captured through a stereo microphone with a perspective that matches the width of the lens.



**Figure 6: Vinashin Shipyard, Vietnam**

**A Vinashin worker posing under a portion of a hull for one the 27 ships recently contracted to the Vietnamese by Welsh shipping giant, The Craig Group. 06/20/07**



**Figure 7 New Haiphong Port**

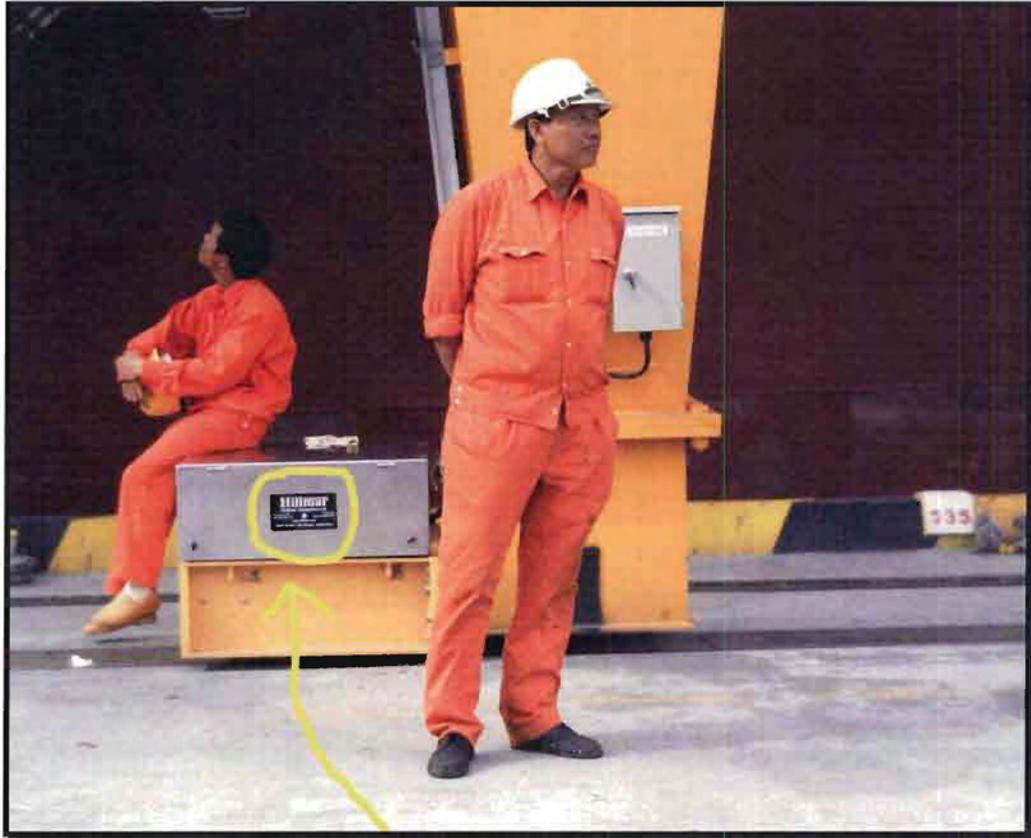
**Canadian ship loading containers at Haiphong port. 06/19/07**



**Figure 8: Vinashin Shipyard, Vietnam**  
Temporary housing, Vinashin Shipbuilding yard, Haiphong, Vietnam, 06/20/07



**Figure 9: Vinashin Headquarters, Vietnam**  
Main lawn outside Vinashin headquarters, preparations for a banquet announcing the launch of the largest ship ever built in Vietnam for the Welsh firm, the Craig Group. Haiphong, Vietnam 06/20/07



**Figure 10: Old Haiphong Port, Vietnam**  
Two workers waiting to facilitate the loading of woodchips onto a cargo ship heading for South East China, Haiphong, 06/19/07



**Figure 11: Detail, Old Haiphong Port, Vietnam**  
Detail. Most of the specialized heavy equipment used in the Haiphong ports was built in Vancouver. Haiphong, 06/19/07

### **4.3 HWY 99**

In the spring of 2008 I wrote and directed a 15 minute narrative film set in Squamish. Following a day and a night in the life of a paramedic working on the construction of the Sea to Sky Highway, my goal was to draw parallels between her personal life, the violence to the geography of her workplace and the crumbling of a resource-based economy that had for generations supported her family and community.

#### **Story Conception**

After the experience of making *Woodfibre*, my original idea of who should be the subject of the film changed. I had planned to make a film about teenagers living in Britannia Beach, who, upon finding an old suitcase of personal effects in a construction project, begin to investigate the town's significant industrial history. Interviewing residents and researching current newspaper articles, I discovered that the residents most affected by the recent economic flux were in their late twenties and early thirties. Many had started working in the forestry industry straight out of high school and now had to switch jobs, taking up temporary positions on the Sea to Sky highway construction project. This generation would be responsible for physically altering the geography of its birthplace while at the same time removing itself from the labour market by building a road that would turn the Corridor into a bedroom community for Vancouver's elite who desired waterfront property. Since the overarching theme of my work in the MFA program has been the effect of global economies on local lives, this rapid development project sparked by the 2010

Olympics seemed like a logical choice for showing a community on the cusp of change.

I didn't approach *HWY 99* with a preconceived story or specific characters. It was through spending lots of time in Squamish, having conversations with people working on the highway development and reading the local newspapers, that I found my story idea. While making *Woodfibre*, I had spent many hours stopped on the road, watching the traffic control person (TCP) working the flow of traffic up and down the old highway. There was something so lonely and dangerous about a person (usually a woman) standing in the middle of a torn-up stretch of road putting her body in front of the long, winding serpent of cars waiting to be waved through. The gestures and language of these people, and the isolation of the long shifts, called for a certain type of personality and toughness. As I began to develop the screenplay, I realized that the logistics of filming a TCP would be impossible; setting a camera in single lane of traffic on the highway was impractical and unsafe. Also, the area with the most dramatic setting was a hundred meters above the existing road, at Cut Nine, one of the most difficult sections of highway Kiewit had ever built in a century of operation. In discussion with the site manager, I discovered another job also involved long hours of observing and waiting in isolation: a level-3 paramedic. I began to imagine my central character, Jane, as a paramedic, and felt that this role didn't compromise her, but, in fact, added to her quality as a caregiver.

In writing Jane's character, I thought about what she would have been like in high school. Here is the back-story: she is the eldest daughter of a supervisor at the Woodfibre mill, sister to Bobby, natural athlete and star of the hockey team. Her public life was a false front for her domestic situation. At home, her father drank, sometimes verbally abused her mother and always favoured her younger brother. The community's respect for the family changed overnight when Bobby crashed his car while driving drunk on the highway, killing his high-school sweetheart. Faced with whispers and glares when she entered a shop or restaurant, Jane had chosen a job that didn't require too much communication. She was living in self-imposed isolation in her father's old RV at the top of a roundabout. She was 'home' in the sense that she still felt the responsibility for her mother and extended family, but the world she lived in was very different from in which she had grown up. Jane is a contributor and witness to the changes that were completely reshaping her birthplace.

I began to conceive of a young woman who had the talent and intelligence to go beyond her current job and social situation, but who was trapped by circumstance and habit in her daily routine. To show this, I began the film by showing the weight of her responsibilities. Arriving at the last minute to spread her father's ashes, she holds herself back from showing any signs of emotion. Physically overwhelmed by the gravity of the event, she throws up over the side of the boat. Later that night, we see Jane put on her social face again, fronting a band at a local bar. By using *The Clips*, an up-and-coming indie band from Vancouver, I wanted to show how the highway acts as an artery of culture, bringing the outside world into a small town. It

is a trend in Vancouver that the young indie bands get their starts playing dingy biker bars before getting picked up by a label, touring, then opening in the bigger venues.

### **Cinematic Style**

I chose to set this film in the pockets of old Squamish that remain from its boom time of the 1970's. Working with my production designer Leanne Mackay, we created a wardrobe and set design that did without any reds, bright yellows or blues. I chose this muted palette because I wanted to keep a consistency between the browns and matte greens of the Corridor's late-winter landscape and the old, wooden interiors of the bar and the RV. Since we shot the film entirely with a brown suede filter, we were able to keep a consistent palette of matte greens, browns and mustard yellows even in the highlights.

By shooting in Super 16 mm film and pushing the film to enhance grain, I was able to match the look of the Québécois films shot in the 1970's.<sup>20</sup> I hoped the combination of these elements would evoke the mood of a place sensing its extinction and renewal. Stylistically, I wanted to create a contemporary image-system analogous to the one used in 'documentary' style fiction filmmaking by Jutra in *Mon Oncle Antoine* (1972) and Michael Cimino in *The Deer Hunter* (1978). Because both films shared similar subject matter to *HWY 99* and were shot during the years of Squamish's prosperity, I felt these films were a strong reference point in my attempt

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<sup>20</sup> The image on the 35mm print of *Mon oncle Antoine* looks "grainy" because the film was originally shot on 16mm, colour stock. Pierre Perrault's *Pour la suite du monde*, also filmed in 16mm, was shot on black and white stock.

to create a contemporary, minor cinema. Stylistically, I referenced the muted palette of these films, but I found their use of the zoom lens dated and over-determined. By cropping and focusing in on certain industrial/religious elements of the mise-en-scène, the zoom, while novel at the time, looks today like a clumsy intervention.

The technique I wanted to try out in *HWY 99* is suggestive of a quiet type of observation, where the camera's movement does not take precedence over the action in the frame. Using a revisionist historical style--see, for example, Bennet Miller's *Capote* (2006)--the camera often tracks slowly throughout the shot, allowing for subtle reframing. This movement lets the viewer see the space from multiple angles without the camera seeming to be self-conscious. I also used the subtle tracking in of the camera to slowly isolate Jane from her environment, emphasizing her psychological state. When Jane enters the bar, I start the sequence with a wide establishing shot. Cutting on the action of Jane sitting down, I go into a shot-reverse-shot with her and the bartender. After catching her look, which registers her relationship with him, the bartender knowingly pours her the regular drink. While he is doing this, the camera pushes in on Jane, slowly cropping the surrounding environment. During the track in, she takes a breath and a dash of fear crosses over her face, as she knows that once she begins to drink, she'll drink until she loses control or finds relief. By the time the camera comes to rest on her in a medium close-up and the bartender has returned, the private face morphs into a smile, revealing her conflicted inner world.

Another inspiration was the final night sequence from Vincent Gallo's *Buffalo 66* (1998). Filmed on location in the post-industrial squalor of Buffalo, New York, Gallo mixes uncomfortable close-ups with long shots, where the viewer gets a sense of the arteries and dark recesses of the city. Gallo's realist style of cinematography and staging relates to the situation-action-situation image-system described by Deleuze. Pending the difficult decision of taking someone's life and settling a decade-long grudge, Gallo's character paces nervously outside of a dingy strip club. Shot on a long lens from across the street using available light from exterior signage, the observational sequence shows the character in a dire place, his emotions comparable to the surroundings. The heavy sound of cars passing on the freeway between the camera and the subject emphasizes the violence of the moment. For my introductory shot in the night sequence of *HWY 99*, I emulated the camera position and directed Jane's performance according to Gallo's film. In this shot Jane approaches the local bar and contemplates entering, having to assume her social persona during a time of personal trauma. In one of the moments when the outside world interacted with the film set, with the camera in the darkness across the street and the sound recordist hidden behind a truck, a nervous young man entered the shot and attempted to "pick up" Jane ("You waiting for somebody?"). Without dropping a beat, Luvia Petersen, playing Jane, answered his question and used it as motivation to enter the bar. The constant, predatory world in which Jane finds herself played into the film, drawn out by a synchrony with actual events in the location.

While filming *HWY 99*, many unplanned, chance events and ideas made their way into the film. Since the dialogue and blocking were written with the locations in mind, the real events transpiring in these locations fit into the story world. This organic relationship between the controlled inside of the film and the real life events transpiring on the locations gives the film a sense of ‘outside’. While filming at the construction site, I noticed the routine of the dump truck collecting rocks, backing up, and dumping them down the slope. This cycle happened every four minutes. I then staged the foreground action in concert with the dump to condense the action into a fluid, deep space. And when we were filming at the bar, Drew McEwan, the actor playing Duncan, wanted to show up and observe. I didn’t have any lines for him written into the script but I decided to shoot an extra scene in a dark corner of the bar where he notices Bobby lurking outside. I decided to give Duncan the line “We should smoke him!” because it was a term I remembered from playing hockey and it seemed to suit the fact that Drew was a heavy smoker. The sequence with Bobby outside the bar and Duncan and Felix inside helped emphasize the animosity of the town towards the outsider and establish the fear and violence present throughout the film.

### **Technology/Choice of medium**

In keeping with the aesthetic and the palette of mid-seventies Squamish, I knew that shooting in High Definition video would render too sharp an image. It would not connote the feeling of an old industry town in economic flux. I had done a series of tests with both film and video and, while I was in prep, a new, highly sensitive colour film stock, Kodak Vision 3 (7219), had just come on the market. The fine grain and

latitude of the stock allowed us to push the film two stops to 2000 iso (1000 iso with the 1 stop antique suede filter compensation). By doing this we were able to shoot at night without adding any lighting to the locations. We could then shoot on location without any distraction or imposition, working with completely open sets where, unaware that we were shooting, people could interact. Pushing the stock also reintroduced grain into the film, which I felt suited the realist aesthetic I wanted during the night sequences. Knowing that I would finish in High Definition, I chose to use a set of softer 35 mm Zeiss ultra prime lenses from the mid-seventies. The lenses would shorten the depth of field and also create a slight blurring away from the centre of the image. Their extremely low T-stops further enabled us to shoot in very low light conditions. I opted for three specific lenses having different functions: a 17mm for establishing shots, a 40mm for dialogue scenes and sequences where groups were interacting to achieve a human eye perspective, and an 85mm for distant, observational shots of characters, to get the feeling that they were being watched, unknowingly, from a distance. For most of the film I kept the camera locked off, using an over-keeper (a small dolly that sits on a tripod head) to impart subtle reframing. As the film progressed into the night sequence, I used a steadicam so that the camera could follow the brisk movements of the characters through larger spaces without cutting. The steadicam also has a dreamlike feel, as it can float smoothly through interconnecting spaces. This particular choice of movement was also related to the protagonist's drinking, the camera recording her loss of control.

### **The Close-Up and the affective image**

In a short narrative film, the transformation the protagonist goes through is often subtle. Squamish is only fifty miles from Vancouver, yet the populations that work in the primary industries have a distinct dialect and body language. Instead of an outward show of emotion, little is spoken or shown. The challenge for *HWY 99* was to render visible the subtle intonations and movements of reserved Squamish behaviour. To capture this, I chose two key moments in the film's character arc to isolate Jane from her peers in a close-up. Her slight gestures, captured by the concision of the cinematic medium, have meaning for those familiar with Jane's industrial/social situation.



Figure 12: Frame enlargement, *HWY 99*  
Frame enlargement from *HWY 99* (Jane and Bobby in trailer)



Figure 13: Frame enlargement, *HWY 99*  
Frame enlargement from *HWY 99* (Jane talks to her mom on the phone from the bar)

The current rental housing market in Squamish is dire. Since the beginning of construction on the highway, out-of-town engineers have been paying block cash amounts up front for housing, reducing the availability of rental properties. Jane, a level-three paramedic working on the highway, saves money by living in her father's old RV off Sector 2 of the construction project in Britannia Beach. This setting provides the ultimate contrast in spaces: a vast, cleared lot accessible by a newly paved road into the woods above Britannia Beach where Jane parks (the spot anticipates the construction of massive houses), and the cramped interior of the RV. This contrast between the large, open space of the landscape and the cramped RV motivates the use of Deleuze's situation-action-situation model of moving from the establishing shot into the close-up.

After the opening scenes, the first a series of silent tableaux, the second a documentary-style window into Jane's tough working life and the future landscape of the corridor, we arrive at the first confrontational scene: the return of Bobby, Jane's brother. Using the wider frame of Super 16 mm and a shallow depth of field, I was able to frame Jane in a close-up in focus and have Bobby over her shoulder, unable to see her face. This creates an intimacy between the viewer and Jane, whose body language and expression define her feelings about her brother. The subtleties of Jane's silent gestures captured in the close-up reveal the deeper feelings that are left unsaid in the socially reserved, industrial context of her surroundings (figure 12).

### **The Use of Colour and the potential of the close-up**

Through a combination of the close-up, a shallow depth of field and a concise colour palette, I attempted to merge the internal feelings of the protagonist with her surroundings. When Bobby enters the RV, he immediately enters into Jane's private space and his presence creates a sense of urgency and chaos where the pauses between their conversation become suffocating. Shooting in the cramped space of the RV motivates the close-up. Using the close-up, the shallow depth-of-field turns the subtle background palette of the trailer into a wash of colour, like Rothko colour-field paintings where oscillating surface-to-depth relations translate into the internal emotions of the viewer. A similar palette works in David Lynch's *Lost Highway* (1997), the first half of which takes place in the dark recesses of a modern California home.<sup>21</sup> Lynch underexposes and softens the focus in the mysterious night scenes, working with a subdued, creamy palette that extends from the paint into domestic items such as the colour of the toothbrushes. Because this is the home of the protagonist, the blending and smoothness of the surroundings can be deemed as part of the character's internal characteristics. The wardrobes further establish this. This tendency for complementary colours to absorb not only the characters but the viewers as well creates a mysterious space with dreamlike capacity.<sup>22</sup> Similarly, in *HWY 99*, the production design and palette correspond to the psychological state of the characters.

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<sup>21</sup> The location is actually the director David Lynch's home.

<sup>22</sup> Gilles Deleuze, *Cinema 1: The Movement-Image*, 118

## **Pickups**

After the five days of principal photography in mid-March, I was still in negotiations with Pieter Kiewit to shoot on the construction site. Finally, after a month without any word from the Omaha office, I was sent a twenty-five-page contract, essentially signing away the lives of my cast and crew should an accident occur. By that time I had made a rough assembly of the film and realized that the parallel story between Bobby and Jane loses momentum during the night sequence. The focus had switched solely onto Jane letting go of herself at the bar. To strengthen the parallel experiences of the siblings, I went out at 3 a.m. on a Sunday morning with my sound recordist and Clifton Murray, who plays Bobby. Using the 7219 stock, I shot forty seconds of Bobby wandering the highway with his full jerry can, breaking into a restricted area and writing a note to his sister under the illumination of a streetlight. This sequence of shots, inter-cut with Jane escaping into the music, acts to expose the volatility of the two characters. While Jane loses herself amongst her peers through (socially accepted) substance abuse, her brother walks the highway with a can of gasoline. At this point in the film, the parallel action between the brother and sister shows how past events shape the present divide between them, and how the animosity of a small-town mentality can dangerously isolate an individual.

## **Sound Design**

While I was writing the script, I was determined that the film would have no extra-diegetic music. In each scene I considered the subconscious effects of ambient sound on the characters' moods. For instance, in the opening scene, I used the natural drone of the boat engine to frame the spreading of the father's ashes. The heavy

noise of the engine eliminates any possible conversation between kin while emphasizing the void of feeling after dissolving a body into the sea. The sound is interrupted by Jane's physical reaction to the act which overpowers her external, closed shell. To transition from this traumatic experience, I overlapped the heavy sound of a car passing by. This in turn dissolves into a tight, linear sequence of sound events that begins with Jane at her worksite and follows her into her domestic life.

During post-production we made many trips back to the locations in Squamish to record background ambience. Since we were working with eight background tracks at any given time, it was impossible to get all the audio information we needed at the time of principle photography. Also, after we had the picture locked down, we went in search of specific sounds that would subtly push the story and create music in the sound effects. One of Bobby's themes for the film was the railway line. I chose to make a connection between his character and the railway because rail, which used to be the main form of transportation in and out of Squamish, is now almost obsolete. Its architecture remains ghostlike, a presence similar to Bobby's on his return to the town. Also, I originally based Bobby's character on Bob Wayne, an outlaw country singer from Seattle who provided music for the bar and final credit sequence of the film. I had met Bob Wayne one morning in Vancouver. Because of his criminal record, Bob had avoided the border by hopping a railcar in Everett. Over the next few months, Bob would return Vancouver a few times and stay at my house, his stories of addiction and life on the road fueling Bobby's character in the film. During an editorial session in Horseshoe Bay last summer, my sound designer and I noticed the high-pitched scraping of a freight train coming out of the tunnel across the bay and

echoing around the bay. This recording ended up being one of the main background tracks for Bobby's journey throughout the night.

In the end, ninety-five percent of the sound we used was from our location recordings. For most of the film the sound remains spatial and objective. I decided in the final stage of mixing that in the climax of the dance scene, where Jane attempts to lose herself, to switch the perspective, putting the audience into Jane's head. I achieved this in the sound mix by swinging the perspective of the music around the room depending on the position of Jane's head in reference to it. This dramatic shift in the sound is the first time we are granted such proximity to Jane's character.

Having listened to the piece in a theatre with an audience, I may change my decision to enter into the body of the protagonist, opting instead for a further distancing between Jane and the audience. A more objective rendering of the sound would further isolate Jane even amidst the crowd.

## 5 FUTURE WORK

Over the next year, I plan to continue producing interdisciplinary works located in the Sea to Sky Corridor. I will soon return to the exact location of the construction scene in *HWY 99* to make a large format photograph. I will also shoot a 16mm static shot for a film loop and capture ambient sound of the site, further recording the physical and aural changes in the landscape since April, 2008. In the seven months since shooting *HWY 99*, Cut Nine has dramatically changed; the hard, rough edges of the slope are now a smooth banking highway. These additional works will index the current human and technological capability to rapidly alter the landscape. Next year, I plan to exhibit all the works together in a gallery space and invite members from the different industries involved in the creation of the work. I hope that the selection of photographs and films will bring to light the hidden relationships between global economies and the everyday lives of those involved in their transformational activities. Instead of approaching the grand narratives of globalization through conventional large-format 'objective' photography and activist documentary films and photographs, I hope my more subtly contextualized approach will reveal the costs and benefits of transformation without being overtly didactic.

## 6 CONCLUSION

My three MFA projects have taken me from the fragmented representation of a decommissioned pulp mill in Howe Sound to the shipyards of South East Asia and back to the Sea-to-Sky Corridor to make a scripted narrative film. Although they seem diverse, I feel that the theme of globalization and its effect on individual lives is a thread that runs through the three works. The experience of creating these projects has vastly improved my skills as an artist and has helped establish my practice of using visual art as a way to infiltrate the private worlds of global industry. Without the camera and my position as a student at Simon Fraser University, I would have never accessed the locations revealed in each piece of art. Yet, once I was on site, it was clear that agents involved in the massive transformations I've recorded inherently understood the significance of documenting these sites, and were happy to facilitate the process.

My interest in Québécois 'minor' cinema of the 1960's and early 1970's guided my choice of representing a larger historical event through the smaller events of a personal life. My study of Deleuze's action-image was helpful in creating an effective dramatic structure. My desire in making *HWY 99* was to relate the radical changes in the physical environment to the emotional transformations in the lives of individuals. To do this, I worked inwards, from the large, encompassing spaces of the transforming landscape to the private, affective moments of the close-up. I had

decided to use dialogue sparingly as possible, and tried for a style of shooting that would allow me to get under the guarded surfaces of the characters. The technology of the film camera with its shallow depth of field, allowed me to further isolate the protagonist's gestures without breaking the organic whole of the film's world.

The making of *HWY 99* poses an important question about my future artistic practice. Did working within the realist narrative tradition limit my ability to fully describe the current social and economic situation in the corridor? I hope that the written component of this project will help to elucidate the many historical layers and motives behind my choice of subject and tools of representation, and that by reading this the viewer will come to appreciate the significance of this moment in the Corridor's history.

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## **APPENDIX A**

# HWY 99

by

Adrian Buitenhuis

Adrian Buitenhuis  
Maplethorpe Productions  
7019 Marine Drive  
West Vancouver, B.C.  
V7W 2T4  
604 781 8296  
Adrian.buitenhuis@gmail.com  
FINAL REVISIONS March 13th, 2008

**SCENE 1**

EXT. PORTEAU COVE, DAY

Wide shot of dock from high angle of boat approaching in the far distance. Two women stand backs to camera watching it approach. A truck is heard (o.s. Left) It enters the frame and JANE (29) wearing aviators, a green duffle coat, hoodie and jeans. Jane urgently joins the two women. The truck backs off the dock.

CUT ON ACTION TO:

Jane joins her mother, LESLIE (60) who fixes her collar and ELSPETH (56), who holds a tin box looking off camera, towards the approaching boat. All the SOUND for this scene is muted, ethereal. Elspeth checks her watch. The BUZZ of a motor boat becomes more apparent, slowing down.

CUT TO:

EXT. BOAT, HOWE SOUND

Medium from front of boat Leslie and Elspeth sit in front of the console, Jane holds onto the console beside ERIK (27), at the wheel.

CUT TO:

EXT. BOAT FROM ANOTHER BOAT

Medium of boat in sound, Jane dumps the ashes out of the cardboard box into the sound. She taps out the bottom of the box, her jaw tight. Both Leslie and Elspeth watch over the process.

FADE OUT

CUT ON SOUND OF JANE SPITTING:

EXT. BOAT

High angle, Jane is at the stern, she slumps back on the floor, wiping her lip after throwing up, holding a Vial in her hand. Leslie kneels beside her.

Fade out

**SCENE 2**

SOUND OF CARS passing on the highway FADE UP TO:

Blurred brake lights forming abstract circles out of darkness. The title "RIG" over

DISSOLVE TO:

CUT TO:

EXT. DAWN SECTOR 1

Wide shot of Machines dump trucks moving dirt and Howe Sound in the distance, Jane enters frame right

CUT TO:

EXT. DAWN SECTOR 1

Jane sits in the office taking her gear off, looking tired  
FELIX (34) taps on the exterior window with his car keys

**SCENE 3**

INT/EXT. EARLY MORNING, BRITANNIA, FELIX'S CAR

ERIC POWELL's guitar MUSIC overlaps from car radio...

MCU of Jane riding in the back seat of Felix's brown 87 Honda accord. She leans up against the corner, her feet thrown up on the other seat, the top of her socks are caked in dust. She pulls a bit of dust from the makeup on her eyelashes. The MUSIC cuts out. The car comes to a halt. Jane rights herself looking surprised and distressed out the left window

CUT TO:

INT.

From backseat of car we see BOBBY (25) in a green chair framed by the window of the car. The rear left passenger door SHUTS, shaking the car on

CUT TO:

EXT. RV

Medium of Jane behind Felix's car it drives out frame right, looping around in the cul-de-sac as the frame pulls back. Felix stops the car, Jane looks back at him, then looks hard at Bobby while driving off.

CUT ON SOUND OF KEYS JINGLING AND RV UNLOCKING TO:

INT. JANE'S RV

The door swings open revealing Jane, without looking towards Bobby

JANE  
You look different

Jane steps into the trailer. She comes towards the sink in the foreground. Bobby moves towards the door but stays outside. Camera pulls back, reframing Jane over the sink (frame right). Bobby can be seen in the doorway behind frame left. Jane pulls off her coat and begins washing her face in the sink.

SOMEWHERE ABOUT RELATIONSHIP- he is a goof ball

BOBBY  
Rv looks different

Jane continues to wash her face

CUT TO:

INT./EXT. RV

C/U of Bobby lighting a cigarette with a Zippo, the sound of WATER SPLASHING behind camera

CUT TO:

INT.

P.O.V. Handheld looking down the hall of the trailer, inspecting Jane's things and the objects of her father's she's held onto. Fishing rods, clothing strewn about.

On the table pink caution tape, a dusty bandana, cards, mechanic's gloves and a small Chinese vial with an idyllic landscape on it.

CUT TO:

INT. RV

Through dusty window (punched in a little) Jane's face comes up from the wash basin (C/U) and she dries her face with a old hand towel. She blocks Bobby in the doorway

JANE  
Has anyone seen you?

CUT TO:

INT.

C/U of Bobby in doorway, the smoke from his cigarette curls into the RV

BOBBY  
I saw Mountain Woman, she told me  
you were up here.

CUT TO:

INT.

Medium shot, from the drivers console looking down towards the stern. Jane steps into the shaft of light from the skylight, moving towards Bobby in the doorway.

JANE  
You're so fucking selfish. Do you  
even understand that?

BOBBY  
I had to cover a shift

JANE  
Let me get this straight- my little  
brother's doesn't call doesn't  
write for seven years can't even  
make his father's funeral because  
he's covering some assholes shift  
at a Jiffy Lube?

BOBBY  
I didn't want to...

JANE  
...to what Bobby? (pause)

CUT TO:

EXT. RV

MCU, two shot, with Bobby Frame right leaning against the RV. Jane comes into the shot, sitting on the steps. She takes a breath, gaining her composure.

JANE  
Are you going to see your mom?

She looks at her watch

CUT TO:

EXT.

C/U on Bobby

JANE (O.C.)  
She'll still be at home for a  
couple of hours

(pause)

CUT TO:

EXT.

Jane eyes look over at Bobby (O.S. right)

JANE  
You were such a cute kid

CUT TO:

C/U of Bobby. They laugh a bit about her statement, bonding.  
Bobby's look turns to regret. Jane gets up and enters the  
trailer.

CUT TO:

EXT. RV

BOBBY  
I hear your singing at the Bar

some last desperate nicety

Wide shot looking down over Britannia. Bobby talks into the  
trailer. Before hesitating and walking down the road. Jane  
comes into the doorway, looking after he leaves.

CUT TO:

**SCENE 4 EXT. DAY SQUAMISH**

Wide shot. Bobby approaches his mom's house from the tracks s

CUT TO:

EXT.

Long lens from Bobby's perspective of Elspeth in the window. She looks at him and then goes back to what she is doing.

**SCENE 5**

EXT. DAY SQUAMISH

Bobby sits on the tracks, contemplating, upset. A young couple passes behind him.

**SCENE 6**

INT DUSK TRAILER

Jane leaves trailer with her a shoulder bag

CUT TO:

**SCENE 7**

EXT. LYNNWOOD BAR

Handheld Long lens medium of entrance to the Lynnwood lobby. A car passes between Jane and the camera. She contemplates momentarily before entering.

CUT TO:

EXT. LYNNWOOD

Long lens, car passes between camera and Bobby who is between two Semi-trucks, watching Jane enter, smoking.

**SCENE 8**

CUT TO:

Mark finishes pouring a pint for a large man standing at the bar. Meanwhile Jane enters down the bar and pulls up a stool. Mark greets her with a nod, talking close over the bar. Mark reaches over to touch Jane's hand.

CUT TO:

INT.

On Mark and bottles behind him

MARK

I hear your brother's in town

Mark moves out of frame and the camera pushes in on the row of bottles. Mark returns and the camera racks focus and tilts down to meet the drink slapping the bar

MARK  
It's on me tonight

CUT TO:

Original wide. Jane takes a large sip from the drink, puts it on the bar and pushes it towards Mark. She points to her eyes with her middle and index finger, then to Mark's, then down to her drink. Jane takes off towards the bathroom.

### SCENE 9

EXT. GAS CHEVRON STATION STATION, NIGHT

C/U on Jerry Can as it becomes full of gas and overflows, the hand replaces the nozzle

MATCH ON ACTION TO:

C/U of Bobby's face as he replaces the nozzle, looks O/C right, turning around and falling out of focus.

MATCH ON ACTION:

Wide shot of Gas Station, Bob crosses diagonally with the Jerrycan, falling into darkness.

The song "ABALONE" continues over and the VOICE OF JANE duets with EDO VAN BREEMEN up over gas station sequence it becomes diegetic...

CUT TO:

### SCENE 10

INT. LYNNWOOD BAR

STEADYCAM Reveal from behind a body of Jane, fronting the CLIPS. A few people watch one in a wheelchair. She finishes the song. And the locals clap, a table in the left corner full of her coworkers cheer her on, yelling her name. She puts the microphone back in the holder and steps down from the stage smiling. The Clips a rhythmic jam before going into "EYESUCK"

MATCH ON ACTION TO:

INT.

STEADYCAM on Mark as he smiles, nodding his head, pouring a drink for Jane, she comes over to see him

CUT TO:

(FOR POSSIBLE CUT AWAY/INSERT) BRITANNIA HEIGHTS, RV NIGHT

Wide shot of trailer, it is dark, an interior light in the rear turns on

CUT TO:

INT. BAR

Dark reveal long lens on STEADYCAM- Jane dances, deeply into the music, of the clips "SPACE KIDZ", she sways in a trance and the camera moves through bodies (30 fps) and the music REVERBERATES AND DISTORTS

CROSS DISSOLVE TO:

A shot of the band finishing "WIRE" and a STEADYCAM moves off the band onto Jane who sways to the music, her hair covering her eyes.

LOUDSPEAKER

"last call, people, last call"

The camera holds on Jane, she is startled by how late it is. The Clips starts up a final tune. She pulls her hair back into a pony tail, while she walks through to the lobby. The camera follows. She greets the man working at the front desk, stocky in his mid-thirties with a receding hairline and a handle bar mustache, he tunes back into the Canucks game he is watching on a small TV, the SOUND lingers as we follow Jane she digs for a quarter in her jeans pocket. Stopping at the row of pay phones. She throws in a quarter, dialing a number.

CUT TO:

INT LOBBY PAY PHONE.

Reverse C/U of Jane

LESLIE (O.C.)

Hello?

JANE

Hi Mom, how are you?

LESLIE (O.C.)

I'm fine. What is it?

JANE

I wanted to tell you

LESLIE (O.C.)

It's pretty noisy, I hear you  
Bobby's in town. Is he with you?

JANE

Look, I gotta go

Jane hangs up the phone covering the receiver. The camera pans off Jane and racks to Mark, who is cleaning a glass, looking over at Jane on the phone.

EXT. LYNNWOOD BAR NIGHT

Jane leans up against Mark's truck a little drunk, smoking  
Mark exits with a six pack, locking the door behind him.  
(Handheld) Mark pulls the cigarette from Jane's mouth while  
she grabs a beer off the sixer. He takes a drag and stomps it  
out and moves towards the driver's door.

The camera pulls back as Jane slides off the hood, opening  
the passenger door. Slamming it, blending over the cut with  
the SOUND of a shotgun blast echoing.

CUT ON SOUND TO:

**SCENE 11**

EXT. FOREST CLEARING NIGHT

Wide shot of bonfire and clearing. A group of people (7)  
listen to a ghetto blaster and talk. Some stand, two sit on a  
beaten green leather couch.

CUT TO: (NEARING DAWN)

Seen through the flames of a bonfire, slowly tracking right,  
Jane sits on a beaten green leather couch, nose wedged into  
Mark's shoulder, asleep still holding a beer. The frame  
holds. A trucks headlight approach down the hill behind them.

CUT ON ACTION TO:

EXT. NEARING DAWN

Mark peers over the back of the couch and is hit by the headlights, Jane's head appears

CUT ON ACTION TO:

EXT. TOP OF LOGGING ROAD, NEARING DAWN.

A pickup truck comes to an abrupt halt on the rise it's light's flare the lens, DUNCAN (30) and JESSE (38) (backlit by the head lights) hop out, Duncan (the driver) goes into the back of the pickup, grabbing a case. CHIEF, a husky/coyote cross hops out of the back. They SLAM the truck doors and head towards camera. Walking down the slope into a medium, the camera booms down to frame the couch. Duncan comes around the back of the couch to Jane's side, crossing the frame.

The sound of a ZIPPER is heard o/c

CUT TO:

EXT. FOREST CLEARING NEARING DAWN

Reverse Medium shot over the couch back at Duncan and Jesse to the right of the fire The dog comes to check out what's inside Duncan's case. Jesse leaves frame, holding a four litre milk jug full of water. Duncan begins pulling a large shotgun out of the bag and stops, looking at Jane.

DUNCAN

So your little brother's back

He pulls the gun out of the bag.

DUNCAN (CONT'D)

(To mark, smiling) Guess he's riding the bus these days. (looks to Jane) Eh Jane?

He passes the gun back to Jesse

CUT TO:

EXT.

Medium shot of Jane and Mark

MARK (TO DUNCAN)

Fuck off

Jane looks at Mark, upset

DUNCAN (O.S.)  
You wanna shoot this shit?

CUT TO:

EXT.

Reverse Medium close up on Jesse, he cocks the shotgun, takes a breath and begins unloading rounds off into the woods towards the target. Large flashes light the sky around him

MATCH CUT ON ACTION TO:

EXT

Wide shot of Forest Clearing with tree stumps in the foreground, a row of trees and the Coastal Range in the distance. Jesse finishes off the last three rounds of the shotgun. THE SOUND ECHOES OVER THE CLEARING. The frame holds.

Jane stumbles off the couch and runs towards camera, up the slope.

DUNCAN (CALLING AFTER JANE)  
Hey! What's her fucking problem?

MARK (TO DUNCAN)  
Thanks Asshole

Mark then takes off, pacing to catch up to Jane

CUT TO:

## SCENE 12

INTERIOR MARK'S TRUCK

MCU from backseat. Jane slouches over in her seat, holding her knees up. The truck pulls up close to the trailer. Jane weight on the door, she gets out and goes to unlock the trailer. Cut on sound CLICK of Mark's door opening

CUT TO:

INT RV

The fridge door obscures Jane down the hallway as mark pulls out water. Jane lies on her bed. Mark moves down the hall and she sits up

CUT ON ACTION TO:

INT RV, BEDROOM THIS SCENE WAS CUT IN THE EDIT

Mark sits down beside Jane in a two shot. He hands Jane the water bottle and closes the open blinds.

MARK  
You want me to go?

Jane looks away from Mark

MARK (CONT'D)  
Jane, listen.

Mark reaches in with his right hand to touch the back of her head

I've been thinking... you know,  
seriously. I can be good for you  
right now.

Jane looks at Mark, knowing this was coming and wishing otherwise. Jane sits up...

JANE  
This isn't (pause)

JANE (CONT'D)  
I just want to be alone right now

MARK  
If this is about your dad...

This bothers Jane

JANE  
(pause)  
You should go

MARK:  
Seriously?

JANE  
Yeah

Mark is noticeably upset, the rejection turning into anger. He gets up and leaves the trailer, slamming the door O/C. We hold on Jane.

CUT TO: THIS SCENE WAS CUT IN THE EDIT

Medium from front of RV with table in the foreground. Jane rushes up to the door looking out at Mark as he starts his truck and begins to back out of the cul-de-sac. She notices a note on the table, where the vial of ashes use to be.

She picks it up, glancing at it, then rushes outside to catch Mark

CUT TO:

EXT. JANE'S TRAILER

Jane rushes out to the window of Mark's truck, stopping him from driving off.

JANE  
I need a ride

Mark cocks his head

**SCENE 13**

Wide shot, long lens towards spit where Bobby sits by a smoldering fire picking at a guitar.

CUT TO:

BOBBY  
You're late (smiling)

Jane crumples the note, shaking her head

JANE  
I was worried about you, asshole

She sits down picks up the empty vial of ashes. Bobby nods out to the ocean. She understands his ritual

(Pause)

BOBBY  
Did he ask about me?

Jane looks away from Bobby

BOBBY (CONT'D)  
After the accident, he never came to see me, nothing.  
(pause)

JANE (O.C.)  
You broke his heart

BOBBY  
I'm sorry (pause) what do I do?

JANE  
Your mom could use a hand around  
here

BOBBY  
I killed a girl in my car

....

Bobby sits back on a stump of driftwood. Jane nudges closer to him on the log. Slow pan across sound, settling on warf at Porteau cove.

END