



LIFT



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Films	Format	Illuminant
EXR 500T 5296/7296	65/35/16 mm	E.I. 500 Tungsten
EXR 200T 5293/7293	65/35/16 mm	E.I. 200 Tungsten
EXR 100T 5248/7248	65/35/16 mm	E.I. 100 Tungsten
EXR 50D 5345/7245	65/35/16 mm	E.I. 50 Daylight
ECN 250D 5297/7297	65/35/16 mm	E.I. 250 Daylight

Eastman EXR Color Negative Films. Any Questions? Call 1-800-GO-KODAK.



Eastman EXR
Color Negative Films

APRIL 94

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1 S8

2 Calendar
SALLY LEE

pgs. 3 to 8 Pieces of parent

4 Memories
KIKI THORNE

6 Message from the Chair
MARK DE VALK

8 LIFT members and William F. White
SUE CORMACK & GREG WOODBURY

9 Racial Equity Fund Recipients
ERIN BOYD & GITA HASHEMI

11 An interview with Midi Onodera
HELEN LEE

19 Before you start editing
PETER WINNINGER

27 grants, festivals and
discounts

28 classifieds

Errata: My apologies to
Catherine Lyons-King
whose name was incorrect
in the last issue.

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit coop which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT has a program of workshops and monthly screenings, and it provides access to information regarding funding sources, festival and grant deadlines and other related matter.

LIFT is supported by its membership, The Canada Council (media arts sector), The Ontario Arts Council, Metro Toronto Cultural Affairs Division, The City of Toronto through the Toronto Arts Council, The National Film Board of Canada, Telefilm, The Ontario Film Development Corporation, The Government of Ontario through the Ministry of Culture and Communications.

Articles published in the LIFT newsletter do not necessarily reflect the views of the editor, the Coop or members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 343 Adelaide St. W., Toronto, Ontario M5V 1K5. Phone: 596-8233. Fax: 596-8413.

For information regarding the Racial Equity Fund, call 596-6749.

Cover Girl: Karom Malicki
Sanchez as Chris Black in Midi
Onodera's feature, SADNESS
OF THE MOON.

super new



Super8 Sound of Burbank has just announced the arrival of their recently developed New Pro-8 Color Negative film stocks. These new stocks create a 20 year leap in technology in the Super 8 format. Super8 Sound's standard stocks, all based on Eastman Kodak's EXR films, are Pro-896 (500 ASA), Pro-893 (100 ASA) and Pro-845 (50 ASA). They also offer

eight additional stocks from 35mm films manufactured by Kodak, Fuji and Agfa. And, if you provide your own favorite stock of 35mm film in quantities of 200' or more, Super8 Sound will convert it to Super 8 and load it in cartridges.

"The picture quality achieved with these new stocks is so brilliant that it brings new excitement to Super 8 filmmaking" says Phil Vigeant, president of Super8 Sound. Since negative film has a greater exposure latitude than reversal, it will render a picture even when the film is several stops over or under exposed, as well as give the film a greater range of color rendition that will make shooting easier with existing light. Adds Vigeant, "Never before has this type of film been available for Super 8 anywhere in the world."

"We have the machinery to punch the holes, split the strands and load it in the cartridges," says Vigeant. "And we do custom processing in house." The New Pro-8 negative film stocks are being sold in a 50 foot, 2.5 minute, reloadable cartridge available for \$30 (U.S.) per roll for both stock and processing. Conversion from 35mm to Super 8 stocks costs about \$24 (U.S.) per 50' of Super 8. For more info, call Super8 Sync Sound System at (818) 848-5522, or write them at: 2805 West Magnolia Blvd., Burbank, CA 91505.

Ahmad Akbari Darren Atkinson Christopher Ban Michael Dorn Ann Marie Fleming

Laura J. Forth Harriet Hume Lila Darim Ian Kelso Siegfried Kopp Junior Myers Doug

D'Keeffe Richard Naylor Anita Princi Ike Remses Roland Schlimme Alexandru

re)newness

Sciurevici Michael Thompson Anu Yadav

april 20

Images 94. Independent Film and Video Festival in Toronto and Speaking New Media Workshop Series. John Spotton Cinema and the AGO Jackman Hall. April 20th to May 1st.

25

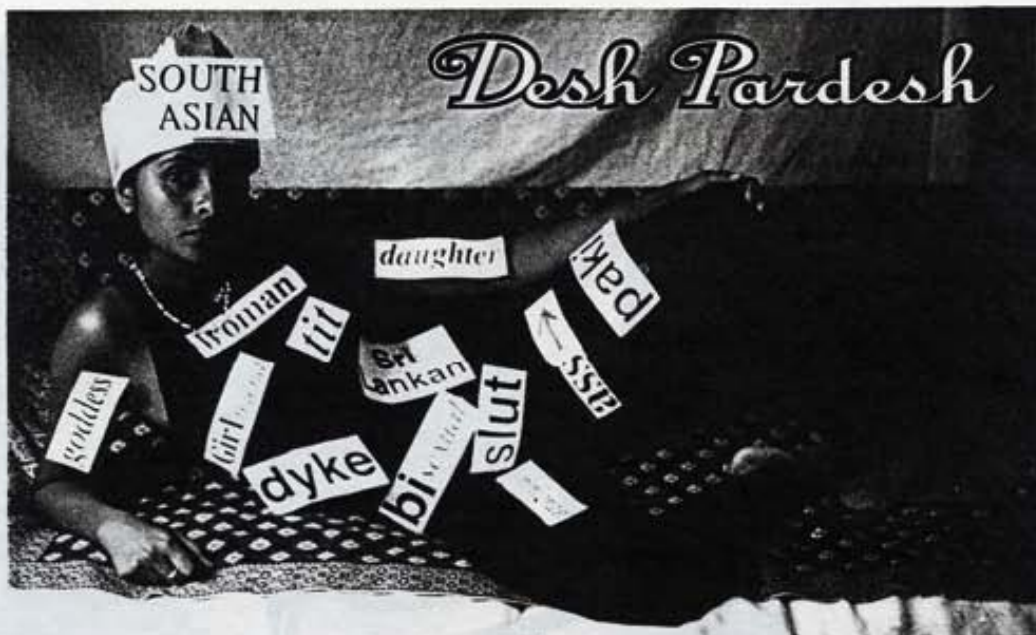
LIFT Open Screening. Bring your films, works in progress we welcome 8, 8 16mm and 35. Cinecycle, 8 pm, April 25th.

may 4

Desh Pardesh Conference and Festival. Exploring the politics of South Asian Culture in the West. An exciting and sensual smorgasbord of performance art, film and video, literature, activism and dance performance. May 4th to May 8th. Events to be held at The Metro Central YMCA (20 Grosvenor St.) The 519 Community Centre (519 Church) and The Brigantine Room at Harbourfront. For more info call (416) 601 9332.

7

United African Asians & S.K. Video proudly presents the 20th annual video featuring Bobby's Naya Afsaana. Midland Collegiate, 720 Midland Ave. Scarborough. 8:30pm Ticket Info: 755-5367.



18 LIFT orientation

Wednesday, May 18, 1994
11:00 a.m. - 1:00 p.m.

We will once again be holding an orientation session for individuals interested in joining the co-op, as well as for those members who haven't yet familiarized themselves with LIFT's facilities and resources. **Sally**, the Membership Coordinator will introduce attendees to the rest of the staff and explain how to access the various hands-on information resources (funding files, festival and crew lists, etc.), and will answer specific questions regarding resources, membership structure and policy, etc., or more general ones regarding how to get more involved in the co-op and its activities. **Gita**, the Racial Equity Fund Coordinator will be on hand to answer questions about the Fund. **Sue** and/or **Greg**, the Equipment Coordinators will take everyone on a short tour of the editing rooms and equipment vault, explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities.

The orientation sessions fill up fairly quickly, so call soon to reserve a spot.

19

Come out, Come out: Video Screenings. The Gay Asian Aids Project and the Asian Heritage Month Group present a night of AIDS awareness and video screenings, featuring **Kwoi Gin's** Bright Sun, Dark Moon. Artist will be present. 7pm. 519 Church Community Centre, 519 Church.

25

For Our Own Pleasure, two shows at YYZ, are also part of the Asian Heritage Month Festival. In the large space a multi-disciplinary art exhibition of work by Asian women artists working on the theme of sexuality and the body. Participating artists: **Brenda Joy Lem**, Kyo Maclear and Shani Mootoo. Curated by Marilyn Jung. In the other room - a time-based exhibition of films & videos on body image, race and sexuality. Curated by Richard Fung. Opening for both shows at 8pm on the 25th of May. Shows run until June 25. YYZ Artist Centre, 1087 Queen Street West at Dovercourt.

26

The 4th Annual Inside Out Lesbian and Gay Film and Video Festival of Toronto, May 26 - June 5th. Screenings will be held in the following locations: Metro Central Y, CineCycle, John Spotton Cinema and the AGO's Jackman Hall.

june

Every year, independent film and video organisations from across the country meet at the Independent Film and Video Alliance Annual General Meeting (IFVA/AVCI), to pool information and discuss issues relevant to members of the independent media arts community. Toronto is the host city for this year's AGM, which is scheduled for this June on the U of T campus.

Lara Johnston, Camille Turner,

calendar

Michelle Mohabeer, Steve Sanguedolce and Mike Hasick are among the LIFT and REF filmmakers being represented in this year's IFVA/AVCI Mediatheque & Marketing Forum, which will take place in conjunction with the AGM. The Mediatheque will feature a library of titles from all the Alliance groups as well as special video-clip reels from distributors.

13

June 13, 4 pm deadline for the **LIFT Production Grants**. You must have been an associate or full member in good standing for at least six months prior to the deadline. If you are interested in applying please call Greg at the LIFT office TEL 596 8233 to obtain the application form, full guidelines and eligibility criteria. With thanks to the NFB.

21

Jeremy Podeswa will present a Carte Blanche at the Cinematheque Ontario (AGO) on Tuesday June 21st at 8:45 pm. He will be revealing a 10 minute excerpt of his brand new not yet completed feature Eclipse to accompany the 1971 British film Sunday Bloody Sunday.

The PRAXIS program at Simon Fraser University holds two competitions each year to select feature film scripts for development in consultation with their Guest Advisors. They seek independent dramatic scripts with artistic merit, preferably films which can be produced in Canada.

praxis

Four to six projects are chosen for each session. Each script selected will be carefully matched with a Guest Advisor after discussion with the writer as to the desired course of action. If others are involved with the project (producer, director or co-writers), they are invited to participate as well. With the Advisor, they work together intensively, analyzing the writer's intentions and charting a clear course to proceed with the next drafts.

The sessions will also address practical concerns necessary to move the project toward production; Praxis also offers arms-length assistance in circulating scripts to producers through their "Scripts for Options" program.

Praxis charges no fees, but participants are expected to cover their own transportation and living expenses. A small fund is available through Praxis to subsidize travel costs. Writers must be Canadian citizens or Landed Immigrants.

The Fall 1994 Session (one week in late October) is designed to accommodate writers who are approaching a final draft, the Spring 1995 Session is split into two parts, three days of concentrated script work (to take place in February), and a second session, which may involve the initial or other Advisors, script readings or scene work, and other activities (to take place in June).

Deadlines are May 27 for the Fall Session, November 5 for the Spring Session. Adjudicators will require at least a completed first draft of a feature film script (two copies), along with relevant rights/option agreements, and a resume. There is a \$30 non-refundable application fee. For application forms or further information, contact the LIFT offices or phone PRAXIS at (604)682-3100.

Still from
Past History
by Katharine Asala
and Fernando
Ituna





Inside Out

The Fourth Annual Lesbian and Gay Film and Video Festival of Toronto - one of the largest and gay media events in Canada - opens its doors Thursday May 26th. The festival continues until Sunday June 5, and will include 34 programmes at four new venues, the Metro Central YMCA, the John Spotton Cinema at the NFB, Jackman Hall at the Art Gallery of Ontario and Cinecycle.

Festival Highlights include:

Richard Glatzer's *Grief*, a BBC documentary on Sandra Bernhard
Confession of a Pretty Lady, Academy Award Nominated
Chicks in White Satin, Isaac Julien's *The Attendant*, a new short by Gregg Iraki *Show Me*, Sky Gilbert's *My Addiction*, Lucy Phenix' *Cancer in Two Voices* and a new short by Daniel MacIvor.

This year, *Inside Out* is honoured to welcome Rosa von Praunheim as a guest to the festival. He will be in attendance at the screening of *Affengeil (Life is Like a Cucumber)* on Sunday, May 29 at 9 pm at Jackman Hall. This screening will be followed by a festival party at El Convento Rico at College and Crawford.

Memories by kika Thorne

you are on tv. when they hold out their hand she say's no. she's just not in terested, it's a fine place to be impolite. but worse at the other end, when the girl you might like is not there or distant. and I wonder what's happened to my rhythm. sense of time. last time I saw her at the festival. she is glowing in the light of between and lonelyboy.

Between, after years of negotiation has found no place to stay. between is wet and sorrowful between my lips relaxation in distance for tomorrow. Between is it afternoon game in german or a white lust I recognise. her age is showing angry and careful. some small song played for us as she lay in the grass next to her dildo. and later standing against the tree. her slip. so slip in a room now. the afternoon sun on her bed. all participation gone. says hello to a television woman. who draws back wet hair with a comb. teeth make rows and shadow of chain threatens her excitement. eyes talk me through servitude, her grim stare fill my pussy. our lack of speech never an impediment. she touches me nearly. I feel intelligence. how cat. says hello. with another gender. flesh in combination harness finds a slack boy hole. she is formal. glistening inherited from a luscious avant garde but her longing is saturated overcomes the pleasure of the image makes me k(new) again. how music be so far away when I am close to knowing the clench of thigh.

Between by Claudia Schillinger 1989 16mm Colour B&W optical sound Germany. Showed at the 1993 Inside Out Film and Video Festival. a taught program entitled *Wicked Women*. 11:30 pm. Euclid Theatre. A Queer Culture Event co sponsored by Buddies in Bad Times and XCorrigia.

Don't miss the Best of the Fest!, our final screening, Sunday, June 5 at 9pm at Jackman Hall in the Art Gallery of Ontario. Vote for your favorite short film or video throughout the week. The most popular titles of the nine days festival will be screened in this programme. Afterwards, join us at our closing party at El Convento Rico from 9pm 'til late.

Queer Culture hosts a benefit for Inside Out called *Metro Reels* at Harbourfront on April 28. Pick up a Queer Culture calendar and look for details.

[editors note. A few months ago members recieved a letter from the Board of Directors regarding a threatening note found in one of the editing suites. The Board invited response from the membership.] **Bill**

Jeffers writes to the offender,

"act your age not your

shoe size"

New Initiatives In Film is designed to support and encourage Women of Colour and Aboriginal Women to become active participants in Canada's film and television industry. Developed by Studio D of the National Film Board, the program directly addresses the under representation and mis-representation of Aboriginal Women and Women of Colour in Canadian Film.

New Call for submissions **Initiatives In Film**

NIF Professional Development Internship Program

Application Deadline: May 15th, 1994

Program Start Date: September 1994

The professional development internship program is one component of NIF. The program is designed for film and video makers from the independent production community. The resources available to you during the program are: Compensation for travel expenses incurred in relocating to Montreal and a \$27,000 for the year. NFB's personnel and services during all phases of production. Production budget of up to \$25,000 for individual productions and \$50,000 for a team productions. The film can either be produced either as a Studio D production or a co-production.

For more information contact:

NIF/Studio D, P-43

3155 Cote de Liesse.

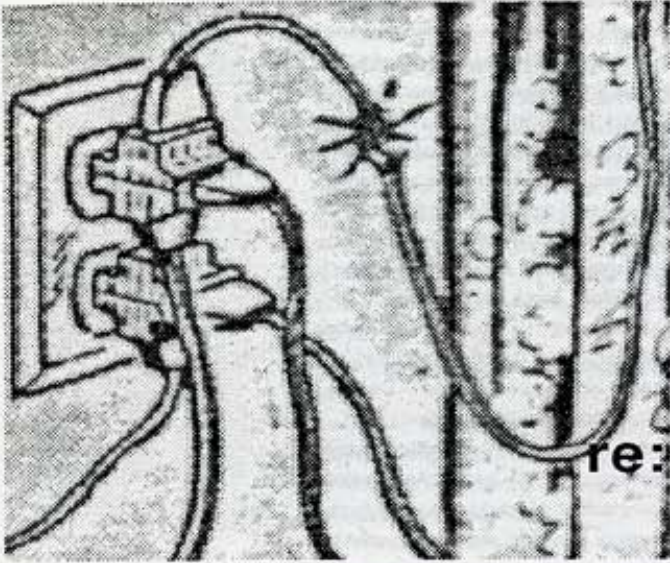
Montreal, Quebec.

H4N 2N4.

Tel. 514-283-9534

Screensites Conference

McGill University hosts the Graduate Program in Communications' "Screensites Conference" on April 22-23, 1994. There will be ten panel discussions on various communications issues; speakers include Janine Marchessault ("Cracking the Code: Informatics and the Popular Discourse of the Body Archive"), Kyle Mechar ("Negotiating Masculinity: Masquerading as the Heterosexual Poster-Boy in Jonathan Demme's 'Philadelphia'"), and LIFT's Programming Committee Chair, Jane Walker ("From Babel to Babble: History and Alienation in D. W. Griffith's 'Intolerance'").



Prices slashed 50% off everything in stock.

As you know LIFT has a fabulous deal with William F. White. LIFT members get a 50% discount on all equipment rentals. White's has a huge selection of camera, lighting and grip equipment making this a very sweet deal.

The discount is subject to some conditions.

- 1 As with all customers at Whites, LIFT members are required to book their equipment at least one week in advance. This will help ensure all of the equipment is available and will alleviate any last minute scrambling for the rental dept.

re: William F. White

- 2 The three day week rental rate given to full paying customers at White's does not apply to LIFT members. Rates are charged on a day to day basis to a maximum of a five day week.

- 3 W. F. White does not have insurance to cover their equipment outside of their building. All renters are required to have insurance to cover loss or damage to the equipment.

Lift's insurance does not cover rentals from W.F. White or any other rental house.

Questions? Call Sue or Greg at the LIFT office.

Message from the Chair

Dear LIFT members:

Oh yeah. As a test run, just to see what kind of demand there is, new and improved hours will be in effect until further notice. Commencing May 1st...

Monday to Friday 9-6pm

No equipment booking or pickup after 4 on Monday or before 11 on Friday You must be here a half hour (at the latest) before closing time for equipment pickups. If you have extensive needs give yourself more time.

Hope this suits you better.

The hiring process for the Resource Development Coordinator is complete and we are pleased to welcome Denise Jones as LIFT's new Resource Development Coordinator. Ms. Jones, who is president of Jones and Jones Productions, has several years experience in marketing and program development as well as fund raising and public relations. Ms Jones will be a valuable asset to our co-op as we go forward into an ever increasing hostile environment for the arts in Canada.

The Personnel Committee has been working to develop a handbook that will contain LIFT policies for: Personnel, Equity, and Equipment as well as LIFT's By-laws. The manual should be completed by the end of June/94.

Concerning attendance at Board Meetings, the Agenda will now be posted at the LIFT office at the end of each month. Any member who would like to attend to speak to an item on the Agenda or has something to add, is asked to either contact the Chair (Mark de Valk, 536-6929) or Secretary (Amy Bodman, 635-0055) in advance of the Board Meetings, which are held the first Wednesday of each month, so that your attendance will be known. Thank you.

Sincerely,

Mark de Valk
LIFT Chair

New LIFT Hours.

Images

**The 4th Annual Desh Pardesh Festival/Conference
Wednesday to Sunday May 4 to May 8 1994**

Desh Pardesh, it's the only one of its kind, and if you haven't already heard, it's happening this May from the 4th to the 8th in Toronto, Canada. It's the fourth international festival and conference exploring the politics of South Asian cultures in the West. In particular, Desh Pardesh is committed to facilitating the expressions of those most marginalized in South Asian diaspora, namely women, lesbians, bisexuals, gay men, working class people, seniors and youth, people living with HIV/AIDS and people with disabilities.

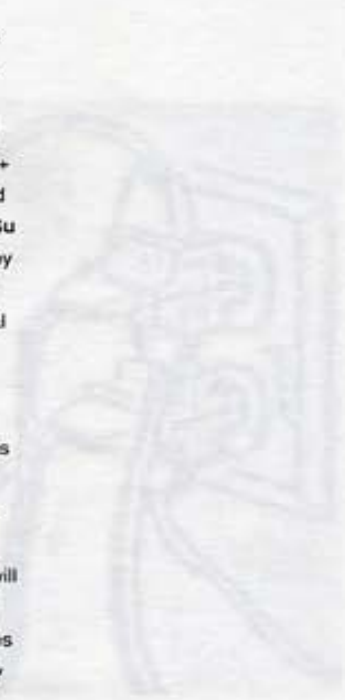
Desh Pardesh

Desh Pardesh celebrates the marriage of art and politics with film premieres (Buddha of Suburbia, Bahji on the Beach), video presentations (Is it Safe to Come Out?, None of the above, Missing Culture) and a video installation Beyond Destinations featuring the work of twelve film and video makers from across Canada, the U.K. and the U.S., curated by Ian Rashid at YYZ Artist Outlet. Also featuring dance interpretations (Roger Sinha, Ananya Chatterjee) musical protest (ex-iSLa), performance art (Ginu Kamani and Shafique Essajee, Ashok Mathur and Aruna Srivastava), theatre (Shaheen's Wish, Sex Straight Up), writing (Suniti Nam Joshi, Shani Mootoo, Shyam Selvadurai, Ven Begmudre, Rienzi Cruz) and the Visual Arts Studio- an interactive exploration of politics (identity, political struggle, sexuality and HIV/AIDS, colonization) and art practices including installation, sculpture pottery, photography, lithography & more.

As well there will be workshops for aspiring artists and activists in writing, dance, film and video screenwriting, visual art, bhangra dancing, and Organizing for Change. There are panel discussions with activists, artists, academics and youth as well as caucuses for lesbians, bisexuals, gay men, women, and people living with HIV. New this year is a Tamil Caucus on exile and transition. Desh Pardesh 4 has a new location in the heart of Metropolitan Toronto at the Auditorium, 20 Grosvenor St (Metro Central YMCA) Wednesday through Saturday. For the final night, Sunday, we go to the lake: the Brigantine Room at Harbourfront.

On the night of this press run the Images 94 Film and Video Festival charges into its seventh year, offering up another twelve days of diverse and innovative works. As always, LIFT members will find much to appreciate among the festival's 100+ entries. **Michelle Mohabeer's** Coconut Cane and Outlass, **Gariné Terossian's** Girl From Moush, **Su Rynard's** Signal, as well as AIDS Commercials by **Glace Lawrence, Anthony Browne** and **Jorge Lozano** were among the fare opening the festival in a program sponsored by LIFT known as Celebrating Toronto. LIFT member **Katharine Asals' Past History, Jorge Lozano** and **Alejandro Ronceria's** The Three Sevens, **Kwo's** Dark Sun; Bright Shade, **Caroline Langill's** Evidence, **Mike Hoolboom's** Escape In Canada and **Nonqaba Waka Misimang's** (Prod.) and (Dir.) **Mduduzi Mokgakala's** Anguished Spirits will be exhibited throughout the festival. Among this year's 19 programs, 2 are dedicated to "Imagenes Del Sur/Southern Horizons" showcases works by women and men of Latin America, (just in case you didn't see Jorge and Alejandro on the cover of Now).

Images 94's "Speaking New Media" series, organised by LIFT Board member **Carol McBride**, offers a variety of film and video workshops, on topics including community television (panel includes LIFT members **Jennifer Chang Alloy** and **Kika Thorne**) interactive media, story editing, and non-linear video editing. There will also be full-day workshops on directing and production management.



opposite

Joe Yuen is Paul
and Alex Pak is Kai
in the 1 hour drama

Dark Sun; Bright Shade
by Kwo

Asian Heritage

Come Out, Come Out, Wherever you are. The Asian Heritage Month Group is made up of artists and community workers who have created a festival to commemorate Asian history and culture. Works in film, video, literature, poetry, photography, sculpture, painting, and writings etc will be exhibited around the city. Events include Intergenerational Links through Celluloid - Film and video screenings in three community centers: Minoru by Michael Fukushima at Momiji Senior's Home, Return Home by Michelle Wong at the Man Sheong Home for the Aged as well as an as yet unnamed program at the South Asian Women's Centre. Sponsored by Full Screen and Canadian Filmmakers Distribution Centre. Please call 504-1710 for information. Look for calendars in community and artist run centres around the city.

Ann Arbor, Michigan, March 15-20, 1994. The Ann Arbor Film Festival was a total surprise and joy. I'd say that this is one of the last festivals in North America where 16mm film formalism reigns. So if you want to see smart, witty, personal and beautiful work this is the place. Phenomenal films like the documentary *Bun Doi (Life Like Dust)* and *The Smell of Burning Ants* are among those featured in Ann Arbor's Tour which should roll through Toronto later this year.

It was great to see such strong representation from LIFT:

Thick Lips, Thin Lips by Paul Lee

Warm by Wrik Mead

Sweetblood by Steve Sanguedolce

Playground by Vince Natali

Past History by Katherine Asals (w/Fernando Iturra)

Coconut, Cane & Cutlass by Michelle Mohabeer

Frank's Cock by Mike Hoolboom

ann arbor etc.

Check this, Toronto filmmakers totally cleaned up. This year the judges were experimental filmmakers Barbara Sternberg and Zack Steiglit and animator Jules Engels.

Coconut, Cane & Cutlass Michelle Mohabeer, Isabella Liddell Art Award (Best film by and for women)

Frank's Cock Mike Hoolboom, Lawrence Kasdan Award (Best Narrative)

Past History Katherine Asals (w/ Fernando Iturra), Michael Moore Award (Best Documentary)

Sweetblood Steve Sanguedolce, Honorable Mention

Technilogic Ordering Philip Hoffman, Honorable Mention

Warm Wrik Mead, Honorable Mention

Paul Lee won the silver award (experimental category) in the Hong Kong Independent Short Film Competition for **Thick Lips Thin Lips** at the 1994 Hong Kong International Film Festival.

Good news x 2 for Judith Doyle and Ted Myerscough who are expecting a baby in late July as well as having received their completion grant from the Canada Council for **Wasaga**. KT

volunteer hours for translators

We need your language skills. We are looking for translators to make LIFT policies more accessible to a wider range of users. We also need people with acting and or narrating skills in one or more languages (english included) to make audio tapes of these documents.

dance festival

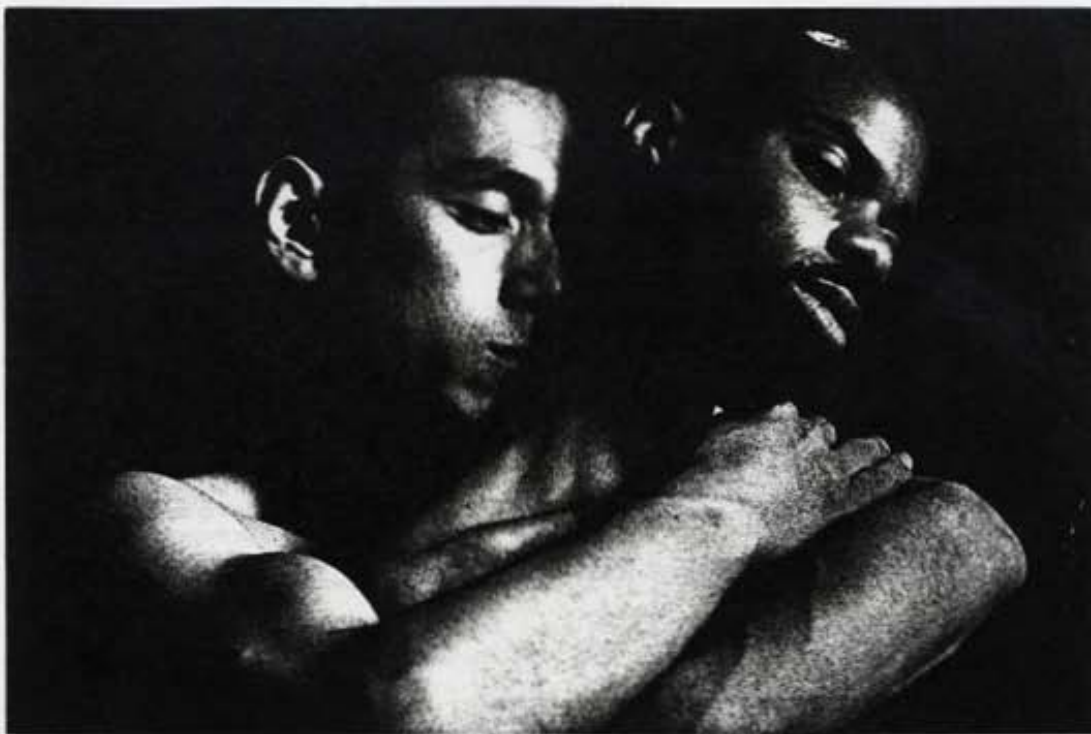
Third Annual Moving Pictures Festival of Dance on Film and Video 1994. To be held in Toronto in October. Submission fee \$10.00. For applications and information please call 588-9903

video workshops

Trinity Square Video has announced its workshop program for Spring/Summer '94. Brochures are available at the LIFT office, or you can call Trinity at 593-1332.

weekly independence

Film Festival Every Wednesday at Sneaky Dees. We want Non-distributed independent films for screenings every Wednesday at the Toronto Weekly Film Festival. Send or deliver your 16mm films on V.H.S. for pre-selection. Features, Animation, Shorts, and Experimental. Students welcome. Send or Write to: The Toronto Weekly Film Festival c/o Jacob Stein 392 Davenport Rd. T.O. M4V 1B4 Tel:416-925-8090 Fax:416-925-9493



Racial Equity Fund 93/94

Total Funds:
 \$88,400.00 OFDC
 \$5000.00 KODAK STOCK

Gitanjali Saxena
 \$2000.00

CHOCOLATE IS AN INDIAN WORD is a series of animated vignettes about a South Asian girl residing in rural Canada.

Number of applications received:
 73

Development applications: 36

Kyrin Hall
 \$2000.00

Production applications: 37

DIABOLICAL SHADES: MARIE'S DIARY is a drama about the relationship of an abused young girl and her estranged mother.

Development awards: 15

Production awards: 16

Maria Teresa Larrain
 \$2000.00

FRAGMENTS OF MY MOTHER weaves magic and realism to give a personal portrait of the director's mother.

Jurors:
 Ann Marie Fleming
 Peter Karuna
 Karen King
 Jorge Lozano
 Karen Tisch

Damon D'Oliveira
 \$2000.00

Development Awards

PUT DEM 'PON A STICK AN 'BURN DEM is a script about two young gay men of Caribbean background who meet while harvesting on a Southern Ontario farm.

Rose Gutierrez, Nora Angeles
 \$2000.00

4227 CELIA ST explores the lives of Filipina lesbians facing obstacles of racism and sexism.

Maxine Bailey, Sharon Lewis
 \$2000.00

SISTAHS is about five black women friends, one of whom is diagnosed with cervical cancer and is attempting to unite her family.

Debbie Douglas
 \$2000.00

BETWEEN US examines the role of black women in Toronto, living in poverty and dealing with issues of sexuality, violence and parenting.

Kimosa McNeilly
 \$2000.00

SISTAHS IN STRIDE centers around the heroin's quest for her identity as a woman of mixed heritage in the context of a modern urban society.

Tamai Kogayashi
 \$2000.00

BUTTERFLY GODZILLA examines the today's stereotypes of East Asian people in a background of historical facts such as the internment of the Japanese people during WWII.

compiled by
 Eron Boyd and Gita Hashemi

Keeman Wong
\$2000.00
THUNG SING LYUN:
GENERATIONS TO X is a script dealing with AIDS and gay sexuality among the Chinese Canadian community.

Eron Boyd
\$1000.00
CHATTER AND MATTER is a twenty-something script juxtaposing his, hers, black and white views, showing it is the best of times and the worst of times.

Milton Bryan
\$1000.00
DOG DAYS is a young Canadian's search for justice when he hears a black man was murdered because his dog mated with the dog of a white woman.

Camille James-Adams
\$1000.00
PROMETHEON is a dramatic depiction of the life story of the 19th century black inventor, Elijah McCoy.

Anthony Browne
\$1000.00
SHORT CUTS is a small town barber shop script examining the experience of black Canadians.

Ho Tam
\$1000.00
THE YELLOW PAGES, based on the writer's book of the same title, is a comedy about an Asian man living in a contemporary North American city and dealing with stereotypes of his people.

Production Awards

Richard Fung
\$2000.00
CAMPING is a short film about nation, nature, sex and painting. What is the place of the Asian Canadians in the iconic Canadian landscape?

Tari Akpodiete
\$5000.00 + \$1000.00 Kodak Stock
CATHRYN'S DECISION examines spousal abuse in a lesbian relationship. To stay or to go?

Camille Turner
\$1000.00 Kodak Stock
DREAMSONG is a short visual poem exploring alienation and re-enchantment.

Ramiro Puerta
\$5000.00
FRONTERAS AMERICANAS is a cinematic adaptation of the Governor General's Award winning stage play by Guillermo Verdecchia which addresses the Canadian perceptions of the Latin American culture.

Chai Yuen
\$5000.00
HEART OF MY HEART is a short drama about a rebellious Chinese Canadian teenage girl in traditional household filled with conflicts among three generations.

Roberto Lavides
\$5000.00 + \$1000.00 Kodak Stock
NANNY follows the experience of a Filipina widow who leaves her only child in her native land to work as a nanny in Canada.

Jason Romilly
\$1000.00 Kodak Stock
NOT TOUGH ENOUGH is about two twelve year old kids who, in the absence of their neglectful parents, get involved in drugs and guns.

Bridget Wabegijig, Martin Turner
\$5000.00 + \$1000.00 Kodak Stock
PEOPLE OF THE WOODS loses an urbanized Native man and his young daughter in a forest so they can be found by the Mohawk's legendary Little People of the Woods.

David Sutherland, Jennifer Holness
\$5000.00
QUESTION EVERYTHING is placed in a grade nine science class as the students learn to question the 'scientific' theories on genetic hierarchy.

Andrew Davis
\$5000.00
RICE AND PEAS examines the tensions in a relationship between a European-identified black man and an the African-identified woman he is in love with.

Masani Montague
\$5000.00
SOUND CLASH follows a Jamaican youth trying to clear his name after serving time for a murder he did not commit.

Paul Lee
\$5000.00
STICKY RICE is an experimental musical comedy about two Chinese twin brothers separated at birth who meet later in life and fall in love with each other.

Saeed Khan
\$1400.00
THE DIVORCE is a short film about a South Asian immigrant couple facing a cultural taboo, divorce.

Winnifred Jong
\$5000.00
THE LOST FOUNTAIN PEN portrays a young Chinese Canadian woman contemplating the opportunities she's missed to link herself with her heritage now that her mother is no longer alive.

Francisca Duran
\$8000.00
VIAJE AL NORTE (Trip to the North) is a short drama about cultural negotiations when a young Chilean-Canadian woman begins to come to terms with her cultural identity during a trip to Chile.

Anita Lee
\$2000.00
WINTER CABBAGE explores the relationship between two Korean women, one a feminist and the other a traditionalist.



anticipation

Helen Lee in conversation with Midi Onodera

Midi Onodera finished principal photography on her first feature film, *SADNESS OF THE MOON*, in June of 1993. Shot in three weeks, the film had a cash budget of less than \$200,000, raised from a variety of sources which include; the Ontario Arts Council, The Canada Council, Multiculturalism and Citizenship, the LIFT/OFDC Racial Equity Fund, NFB, and the Gay and Lesbian Community Appeal, as well as private investment and donations. Starring Natsuko Ohama as film director Alex Koyama, the film follows Alex's odyssey as she prepares to shoot a drama about tattooing. Through the film's tattoo "expert" the intense Chris Black (Keram Malicki Sanchez), Alex discovers an intertwined culture of pain and pleasure, and becomes increasingly drawn into a world of body alteration, transsexuality and personal transformation. The film also features Melanie Nicholls-King (a co-founder of the Black woman's theatre collective SUGAR AND SPICE), and Dana Brooks (last seen as the gun-wielding Marilyn Monroe dillinger, in *I LOVE A MAN IN UNIFORM*). Primarily known for the feminist classic *TEN CENTS A DANCE (PARALLAX)* (1986), and *THE DISPLACED VIEW* (1988), which earned her a special Genie award and a Gemini nomination, Midi has produced a critically acclaimed body of about twenty short films. In the past, she

Opposite

Natsuko Ohama and Dana Brooks in *SADNESS OF THE MOON*
by Midi Onodera

has written for CBC's *INSIDE STORIES*, worked as script reader and story editor, and also completed a two-year stint as a camera assistant in the industry. She serves as an advisor on film and community organizations, and is currently producing Candy Pauker's Super-8 feature *GIRLS IN THE BAND*.

Toronto-born, Midi made her first film at age fifteen, then studied at the Ontario College of Art before working at The Funnel as production coordinator. There she met other women filmmakers, among them; Anna Gronau, Michelle McLean, Judith Doyle, as well as visiting filmmakers like Leslie Thornton and Scott and Beth B. While the formalist movement of Michael Snow and Stan Brakhage was pre-eminent at the time, Midi remembers being struck most by the works of Kenneth Anger, as well as the New York punk aesthetic, early feminist film and new narrative. From her early works such as *HOME WAS NEVER LIKE THIS* and *VILLE? QUELLE VILLE?* up to her current projects, her films display an insistent curiosity about the properties of cinema with more personal themes that recall the iconoclastic work of other formally inventive lesbian filmmakers, Su Friedrich and Chantal Akerman.

early on, one of my films

was invited to screen at a women's film festival, and I remember talking to Anna and Michelle about it and being really pissed off that this film had been accepted. I thought this is complete ghettoization? I want my work in a festival that's open to men and women, and, this is just bullshit. This was before a concrete feminist cinema was situated. Of course now you have festivals for everything...

HELEN: Do you feel that you still have that ambivalence?

MIDI: My films have been screened at women's film festivals, lesbian and gay film festivals and "people of colour" festivals. They're three different audiences and they all look for very different things. I can never target my work to only one of them because that's not how I see things.

HELEN: How would you align yourself, or do resist that?

MIDI: To a certain extent I do resist it. Just because I think that my sexual orientation is one thing, my gender is another, and my race and culture is another. It's difficult to separate those things and say that I'm only this, when I'm all of those things.

HELEN: Can you describe a relationship between the earlier films that you made and this film? How has that experience fed into what you're doing now?

MIDI: In the early days I was trying to figure out how film worked. A lot of my early films are concentrated in one area; formal elements, like the use of grain and composition. I guess that's how I came to produce *TEN CENTS A DANCE*, which had a formal, technical backbone augmented by the

New Queer Cinema is about gay men.

theme of the film. That's how I see film working. You find a technical device to enhance the content or the theme.

HELEN: Was that also the case with *SADNESS OF THE MOON*? What was the technical thing?

MIDI: The technical thing was conventional drama. I realized that what I wanted to say within that construction was almost entirely outside of conventional narrative. So by engaging in a form that was already considered mainstream and accepted, I could bring in other elements that were completely foreign to it. I hope that by using that kind of framework I'm being more accessible to an audience that would actually see the film. Hopefully they will get something out of it because of the content.

new queer cinema

HELEN: What is your take on these different areas, like *New Queer Cinema*, feminist film, and also what I would call multicultural or films by people of colour, that kind of work? What I sense is that you do have this ambivalent relationship to the terms, but then your work is recruited and used in those contexts.

MIDI: Yeah, but you have no control over who sees your work, who rents it, or even what they say about it.

HELEN: Where do you feel aligned?

MIDI: I wouldn't say... or I'd say I feel aligned in the independent film community.

There are a numt



Above

Ross McLaren and Wendy Coad in
TEN CENTS A DANCE (PARALLAX)
by Midi Oederik 1985

HELEN: Do you feel your new film will be taken up in the New Queer Cinema, which has consisted so far of work by gay men primarily?

MIDI: I don't know because I think you're right. New Queer Cinema is about gay men, I don't see that there are any women within that definition. I don't see a lot of Queer cinema that I find incredibly interesting.

HELEN: Really? **POISON**, and **SWOON**? or **THE LIVING END**?

MIDI: It's really good that they're being produced but I still think that the work is by gay men who are working in a conventional way. It's much harder for a woman, just working in film generally. So if anything, my sympathies would go more towards women filmmakers, because it is a lot tougher. There are a number of reasons why it is tougher and I don't think that lesbians are going to make a big dent in Queer cinema.

HELEN: It's true that it's unfortunate the way it's been marketed, however canny and sexy it is. But just like Black cinema has become the cinema of young urban Black men, the movement is intended to stand for a whole group when it's actually quite exclusionary and limiting.

asian american media

HELEN: What do you think about three recent and very different Asian-related films like the **JOY LUCK CLUB**, a women's weepie that is consumed in a classical way but signifies a mainstream emergence of Asian American film. **FAREWELL, MY CONCUBINE**, from China, which, however you want to describe it, the characters are in drag. Yes, it's the Peking

Opera but it's been imported into a western context, so it doesn't totally maintain its cultural integrity because it's interpreted in a different way here. And then you have Gregg Araki. Even though he identifies himself first as gay, and then Asian. But generally, you're getting a much broader exposure of Asian and Asian American films around identity and sexuality. So do you have any expectations? Does your film fit into that equation, and do you find it encouraging?

MIDI: Yeah, I do see it's encouraging. But again, as you say, films like **FAREWELL MY CONCUBINE** is a foreign film. **JOY LUCK CLUB** is in a way also a foreign film. It's an American film, but the body of the story takes place outside of North America. Gregg Araki's stuff...I personally didn't like **THE LIVING END**. I thought it was a bad movie. But I'm encouraged to see Asian Americans making film.

HELEN: He's one of those people who is hopefully expanding the definition of what Asian American media is, which is to be celebrated and I really like his work. But with multiculturalism, you've said that if you had made the typical POC work, if you had chosen your

feature to be whatever they funders, might expect a Japanese Canadian work to be, say more along the lines of **THE DISPLACED VIEW** as a feature film, funding would have come much more easily. Is that true? To what extent? And what was involved in your choice of pursuing something else?

MIDI: Recently, I sat on a panel at Harbourfront (organized during the **ASIAN REVISIONS** Film Series last year). I was talking about the fact that multicultural films are this new hot thing. And what happens is that a lot of younger filmmakers feel like they have to make certain types of work in order to access that kind of money...But I don't want to get stuck in the position where the only thing that I'm allowed to do is either talk about being a woman, talk about being gay, or talk about being Japanese Canadian. I mean what if I wanted to make a slasher horror movie, you know, I think I should be allowed to do that.

HELEN: Do you?

MIDI: Do I want to make a...no, not at this point.

HELEN: Or do you want to make

of reasons why I don't think lesbians are going to make a big dent,

I don't want to get stuck in the position where the only thing I'm allowed to do is talk about being a woman, being

work that doesn't concern those issues?

MIDI: Sure. If someone came to me and said I've got this really good project and I read the script and I liked it, I would do it.

female to male

HELEN: What kind of changes has your film undergone during the four years in the making? Was that time of waiting and frustration during the fundraising fruitful in any way?

MIDI: Yeah, I did start thinking about the idea right after *THE DISPLACED VIEW*. That was in '88. I did a lot of reading, just because I didn't know a lot about transsexuality, and felt that I really had to do thorough research. Early on I found out that female to male, and male to female - philosophies, history and context were completely different from each other. So when you talk about transsexuality, you have to ask, well, what to what gender? There has been quite a bit done on male to female, as one would expect in this culture. There is of course an absence of the visa versa. So I spent a lot of time writing and re-writing, trying to figure out what the story was, who the characters were,

and I worked on other projects in between.

HELEN: So the core or originating idea of the film was around transsexuality?

MIDI: Yeah, the ideas and the issues in the film have not changed since that time. If anything, I think they've grown and become more ingrained in the characters rather than a theoretical essay applied to something. So it becomes more of a character insight than a "this is my theory and I want to prove it."

HELEN: What exactly changed in the script?

MIDI: In the very beginning, I had a lot more characters. I had less of a story line, less of a narrative structure. I had drafts where the character was a man. I kept flipping genders back and forth. I had to figure out what gender meant in terms of how a character would play that role. I think I was a bit insane.

process in progress

MIDI: I realized at one point, the film was about \$750,000 and it was because of economic reasons that I had to cut back and change a lot of things. But I think it was a good process to go

through because I think it's much tighter.

HELEN: What exactly did you want to do with a higher budget that you couldn't achieve with this budget.

MIDI: I think I had more locations. I, of course, had bigger salaries for people.

HELEN: Different people? Different actors?

MIDI: I went to the Canadian Film Centre last year, or the Fall Lab, and it was useful because I had a chance to bring in actors. We had a full read-through of the script and I got a stronger handle on the characters. Then we shot a scene. I brought up one of my actors from LA, who I also used in the film, and I had Brooke Johnson as Chris. I wanted Shirley Douglas for the role of Penny. So I thought that I pretty much had my cast in place. But when we came to shooting it, things changed.

HELEN: So it was this period between the Fall Lab and when you shot it, which period?

MIDI: When did I make the big decision? I guess it was in March '90. I had already received money from the arts councils and money from various other sources, and was having a really hard time getting a Canadian distributor to access any more money from OFDC and Telefilm. That's the catch-22. You need a Canadian distributor to get into their whole system. Not in development, but in production. And I didn't have that. It was really, really discouraging. I'd find myself at these meetings saying, well, it's sort of like *BASIC INSTINCT*, and cringing... I mean, it was unbelievable. I couldn't handle that kind of stuff. I also had another producer at that point, Moira Holmes, and Alex Raffé was my executive producer. I thought it was a good package, but it just didn't get going. I was getting more frustrated. I went away on holidays and I came back and said, yes, I'm going to do it. Within the next few weeks, it just fell into place...

HELEN: You just cut off that avenue and...

MIDI: I decided, yeah, I'm going to make this. I have to make this now.



HELEN: Yes, a lot of women filmmakers who are poised to make their first features, a whole raft of them, there is this glass ceiling...

MIDI: It's thick glass. Every woman faces this. When I decided to go ahead, I talked to Brenda Longfellow, who had just finished her film GERDA. It was great because we could share information about budgets and deferrals and all this kind of stuff. Just to have that communication with someone else was so beneficial. I have good producers that are completely behind the film, as well.

HELEN: How did you recruit those people, and what did they do once they stepped in and the project was already so developed?

MIDI: Phillip Ing was on the project for quite a bit longer than Mehermaz Lentin...He was around with Moira. They were co-producers. Phillip was also working at the Film Board. Basically, he was very supportive, it was like having someone in your court. Once things actually got rolling, Mehermaz came on board, in the early days of pre-production... They pretty well took over everything, getting the crew together, keeping money on track, our cash flow, everything. All those kinds of things, there's no way that I could have done it myself. They were just great and of course they still are. And it allowed me the time and the freedom just to concentrate on directing, which I really needed because we were shooting for three weeks, and that was it, and that meant that I would have to cover at least six pages a day which was enormous. For a feature, you work two and a half pages a day, kind of thing. I definitely needed their support, and they gave it to me.

HELEN: And then, Deepa (Mehta, Director of SAM AND ME and the upcoming CAMILLA)?

MIDI: Deepa was the executive producer, she is more of a consultant figure. We go to her with our problems and we figure out strategies and gives us feedback.

HELEN: Other executive producers help fundraise...

MIDI: Phillip and Meheranz are the

producers. But we're all in this together trying to get money.

REF apprenticeship training

HELEN: I was also interested in your apprenticeship training initiative that was funded through REF (LIFT Racial Equity Fund).

MIDI: We had a lot of people who were on the apprenticeship program, and that worked out really well. At the very beginning it was kind of discouraging because I put out these ads through the "people of colour" network, and we got ten responses. It was so disappointing. If I saw an ad like that I would have killed for a position like that. I mean, that's what I did in the industry for two years. And people just didn't seem to be eager and I was just so shocked. It wasn't until we put an ad in NOW that we got well over 200 applications. So I'm still trying to figure that out. Was it considered invalid because it only went through the networks, BFVN, Full Screen and other community-based groups. Then when it was in NOW did it suddenly become valid? I still haven't figured it out.

HELEN: Maybe they didn't know how to assess the project, because different people tap into those lists, actively recruiting POCs, and you just want to get away from that dynamic if it is a white-driven project.

MIDI: I also wasn't interested in just the same people getting those opportunities.

character

HELEN: Going on to the substance of the film, can you talk about Alex and that portrayal, what you wanted to accomplish with that character?

MIDI: When I've been interviewed by the mainstream press, they want to know right away, or they assume right away that Alex is, and the film is, an autobiographical story. And my response is, well, do you consider every film by a white male heterosexual to be

opposite

Suno Yamazaki, Tomoko Makabe & Mid Onodera in

The Displaced View
Mid Onodera 1988

autobiographical if you're dealing with white men in the film? I mean, I don't see it that way, so Alex is not autobiographical. I think she's very strong, and determined. She breaks out of Asian stereotypes. She's not seductive in that sort of 'exotic' way, she's an individual.

HELEN: You mentioned stereotypes. Were you intrigued by any characters who might be similar to your character?

MIDI: The character who was in... what's the character's name? Angelica Huston, in *THE GRIFTERS*, I really liked her character. I thought she was a real cold bitch but there was some other layer to her, some other level to her, I think that's what characters should be, multi-dimensional and not fixed.

HELEN: Because it's truly a character you've never seen before, I think, on screen.

MIDI: Is it because she's Asian?

HELEN: When you mention Anjelica Huston, you've seen shades of this character before, but I think because she is Asian, you can't deny that aspect. Whatever you want to call it, it's overdetermined, you need to work with the assumptions that are there when you have an Asian face on screen.

MIDI: The character is a product of North America, and yet has to hold on to all of this Asian baggage. I would talk to Natsuko about the character. Since Natsuko is also third-generation Japanese Canadian, we can relate on that level. We have those generational things that hang over us. With Miyashita, the tattoo master, she appropriates this Asian culture for her own film, and yet when you really get down to it, she doesn't know a damn thing about it. I think that's a truism.

HELEN: Tell me about the Chris Black character, who I think is really complex. When you talk about the origins of the script, and your ideas around transsexuality, did you want to explore that female to male aspect, although this character is pre-transsexual.

MIDI: Pre-operative. Pre-transsexual, I don't know. Transsexuality is more about what's in your mind than, as they say, what's in-between your legs.

HELEN: To me, the character was complex because the film is about tattooing and Alex is really interested in this first-hand experience of tattooing and lifts Chris's experience and tries to transpose that to her own film. So the Chris character is tattooed

and therefore "experienced," or worldly, but then is really naive and confused, actually disturbed and living with trauma. Can you talk about building those emotional layers?

MIDI: Like I said, in the writing process I went back and forth trying to figure out what gender is all about. Then I had to do a casting call. I looked at men and women. That was quite an experience because I had to leave myself open enough to be flexible. We narrowed it down to three people and I had them read against Natsuko because that chemistry between the two is so important and, really, Keram was the only one to play that role in the end.

love

HELEN: Was Montana always a Black character? What did you want to achieve with that Black/Asian pairing?

MIDI: Again, on the screen, in either gay films or lesbian films, I don't think there's been any representation of a mixed race

couple. It's almost always white people coupling.

HELEN: They're rare to begin with, not rare...

MIDI: Rare even in the heterosexual world...

HELEN: Rare when it's not a white/other pairing. It's very hard to find. I wanted to know how you dealt with the overdetermination of something like that, to have the Black/Asian pairing.

MIDI: We discussed it from the characters' point of view, more that what it means in a larger racial and political context. Certainly I had a handle on what I was doing but it wasn't necessary for me to engage the actors in that kind of discussion.

HELEN: Do you want to talk about the love triangle aspect, with Alex, Chris and Montana?

MIDI: It's there on a certain level but the obsession is the main focus of the Alex/Chris relationship. Montana is another person that Alex has used. If anything, Montana is one of the more positive



Transsexuality is more about what's in your



characters in the film. She's very sure of herself, she knows exactly who she is and what she wants. She is just very straight all the way through.

HELEN: What was your interest in tattooing? It has a metaphorical purpose. I thought it was interesting how the tattooing imagery, which you have mediated by reshooting off a television, breaks away from the narrative realist structure of the drama. You have those grainy close-ups. It almost functions as a pornographic or spectacular image; it reveals a source of pleasure and desire.

body alterations

MIDI: Initially, my interest in tattooing came about because I realized that it was a form of body alteration, just as piercing or scarification is. It seemed to me the perfect visual metaphor for a sort of transsexuality that isn't visible. A sex change operation and tattooing, there's pain in both of them. It's permanent, it's completely fixed and it's up to you to

decide if you want to get it. I mean, no one forces a sex change operation on you, no one forces you to get a tattoo, unless we're talking about a larger context.

HELEN: When you're dealing with these ideas and issues around transsexuality and tattooing, they are to different degrees, taboo subjects, and they also have as I'm sure you've found, very developed communities. Can you tell me a bit about, representing this "subcultural" form or world, and recruiting that into your film and presenting it as a feature, in an undeniably more mainstream context? Especially since in these four or five intervening years, drag queens have become pop culture icons.

MIDI: I think it's great that drag queens are getting recognition or publicity in the mainstream. Again, I think we must return to character. Penny is a very caring individual and she's a drag queen. She's out there, she deals with all this wild stuff or what the mainstream would

consider wild, but it's her home, and this is where she's most comfortable. So I think that each of the characters have a strong base in that way...At one point, I remember I was talking to some transsexuals who are involved in the performing arts and one of them said to me, "you know, you have a huge responsibility because you have the power to make a film and I don't, and therefore you have to represent me in this way." And I said, "I understand that, but I can't. All I can do is say that I understand your position and I hope to achieve something greater than positive imagery reinforcement. Because I don't like to do that in my films, I don't like to give people pat little answers and say, "okay, this person might have 'major problems', but aren't they just a 'normal' and wonderful person underneath it all." I don't think that really exists, characters are more complex than that. **■**

mind than, as they say, what's in-between your legs.

BEFORE THE EDITING BEGINS...



syncing, logging and coding your rushes

PETER
WINNINGER

Are you a first time filmmaker? A director who wants to edit her/his film but has no editing training whatsoever? If you answered yes to either of the above, this article may be useful to you.

The following is a step by step guide to syncing, logging and coding your first batch of 16 mm rushes. While the importance of accurate sync is obvious, logging and coding are sometimes overlooked by beginning filmmakers. A good logging and coding system is invaluable to editing. Not only does it help you to stay in sync, but it also makes it easy to locate trims. A little extra work now will save time and money down the road.

This article will deal with syncing on the soundbench.

If you plan to use a flatbed, keep in mind that tracks can slip out of sync. A bench synchronizer, on the other hand, is always frame accurate. In addition, syncing on the bench is faster. Sometimes however, flatbeds are necessary for marking picture slates which are hard to see (i.e. very dark or far away).

supplies: 2 split reels, 2 take-up reels, 2 spacers or cores, clamp, splicer, splicing tape, magnifying loupe, white leader, track fill, black and red Sharpies, grease pencil, paper tape, hole punch, camera and sound reports (if you're lucky), and edge coding log sheets.

marking picture slates

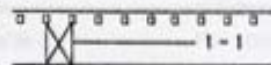
Let's say you've just picked up your workprint from the lab, and you already have the corresponding sound transfer. The workprint will probably be head out. If not, don't bother rewinding it; slate marking can be done forwards or backwards.

Put the workprint on the appropriate rewind, depending on whether it is head out or tail out (the film should unwind from the bottom). At this point, there is no need to run it through the synchronizer. Wind down to the beginning of the first take. Usually, there are one or more flash frames at the beginning of each take. Flash frames are exposed each time the camera is started; they are clear because the camera is gradually getting up to speed. These frames are easy to see even if you're winding quickly. With a grease pencil, make a cross on the frame line before the first flash frame. This is the start of the take.

The next step is to find the first frame where the slate is closed. The bench has a built-in light panel for this purpose. Using a magnifying loupe, find the right frame. If the slates are sharp and well lit, this should be easy. Sometimes there is a frame in which the slate looks closed, but it is blurred and

you can see the motion of the slate closing. Don't mark this frame; instead, mark the following frame which shows a sharp, closed slate.

Once you've found the frame, mark it with a grease pencil "X". Then, look at the shot I.D. on the slate and cross-reference it with the camera or sound report (if you have them). The reason for doing this is that shots are sometimes mis-slated. The scene, shot or take number might be wrong. If there is a discrepancy and you're in doubt, check the script or shot list. Write down the shot number as shown below:



Move on to the next slate and continue marking. As you go, cut out any long sections between shots that are obviously unusable - completely black or clear film, hand covering the lens, etc. Don't remove colour charts however as the D.O.P. will want to see them. Why bother cutting out the garbage, you ask? The answer is, you're paying for edge coding by the foot, and you don't want to pay for fifty feet of black leader.

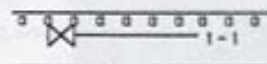
MOS Shots. If you have several long MOS shots, it is best to remove them and splice them together on a separate roll. If you leave MOS shots on the sync roll, you'll have to cut track fill of the same length into the sound roll. On the other hand, if you remove them you'll save on track fill and coding costs. In addition, having a separate MOS roll is advantageous for editing. It can be coded with a different colour to avoid confusing it with the sync shots. Separating the MOS allows fast access during flatbed editing, especially if they are being used as inserts in a scene.

marking sound slates

Before you begin, make sure that the sound roll is head out. (Unless you're an expert in backwards English - InoicA ituC) Put the sound roll on the left-hand rewind and place the mag in the second gang of the synchronizer (the first one with a soundhead).

As with the picture, the roll must unwind from the bottom.

Now place the soundhead on the mag and wind down, listening for the first take. Usually, the sound recordist records one beep just before the shot I.D. Listen for the beep and the spoken I.D., then slow down until you hear the slate. Roll the synchronizer wheel back and forth until you've identified the frame where the clap begins. On the upper half of the frame just below the perfs, make an "X" with a grease pencil. Don't write on the lower half of the mag, where the audio track is. Write down the shot number as shown below:



Now continue on to the next slate. If the sound recordist used the beep system, there will be two or three beeps at the end of each take.

wild sound. Cut out any wild sound on the roll - wild lines, ambience, atmosphere or specific effects. You can splice all the wild sound together or keep each item on a separate roll. If you choose the latter option, make sure that each roll is clearly labelled. On low-budget films, wild sound is normally not edge coded.

syncing up

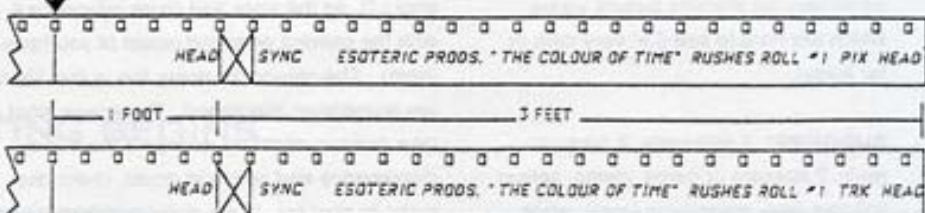
leaders Before you start, make head and tail leaders for picture and sound as shown below. Four feet of leader is adequate for the edge coding machine and flatbed. If you plan to project your rushes, the leader needs to be at least ten feet long for threadup. Make sure that pic and sound leaders are the same length by measuring them out on the synchronizer. Hint for cheapies: if you write the I.D. on a

piece of tape and attach it to the white leader, the leader can be reused. It is standard to use a black marker for picture and a red one for sound.

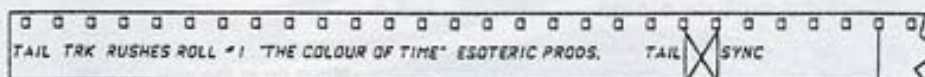
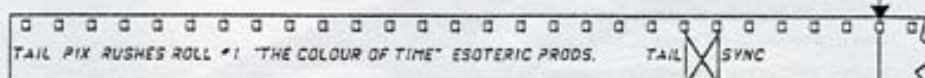
the first take Both pix and sound rolls should be head out. Place the picture in the first gang and the mag in the second gang of the synchronizer. Wind down until you reach the first picture slate. The sound slate will either be later (towards the tail) or earlier (towards the head) than the picture. Locate the sound slate, then remove the mag from the synchronizer. Position the synchronizer so that the picture slate mark is in the centre. Then, simply place the mag back in the synchronizer, with the sound slate parallel to the picture slate.

Now roll back to the start of the picture take and find that cross you made earlier. Make a parallel cross on the sound. *On the right side of the synchronizer, cut pix and sound at the crosses. Then, splice on the leaders.*
logging Position the synchronizer at the leader start mark. Set both the footage and frame counters to zero. Now you can sync up the rest of the

PICTURE BEGINS



PICTURE ENDS



takes on the roll. At the same time, you can log the footage. Wind down to the beginning of the first take. If the leader is the same length as the one illustrated above, the take will start at 1 foot, 1 frame. Now wind down to the last frame of the take (right before the cross). Let's say that the take ends at 42 feet, 26 frames. The first entry on your log sheet will look something like this:

The numbers that you are logging are the exact edge numbers that will be on the film after it returns from coding.

syncing continued. Now it's time to sync up the rest of the rushes roll. Usually you will find that the sound is longer than the picture. So to keep things simple, you will be cutting the sound to match the workprint - either removing sections (the norm), or adding track fill (the exception). With this method, the workprint is not cut, but is simply a guide for the sound.

EDGE CODING LOG SHEET

PRE-FIX

AA

TITLE: POODLES FROM HELL DATE: FEB 12/94
 FILM EDITOR: IRV SCHLEPSTEIN RUSHES ROLL # 1 DAY # 1

SLATE NO.	SC.	CODE NUMBERS	KEY NUMBERS	CAM. ROLL	SND. ROLL	REMARKS
1-1	7	AA0001 - 0042		1	1	

if the sound is too long. The synchronizer is positioned at the start of the second picture take, on the cross. Now make a parallel cross on the sound. On the right side of the synchronizer, cut the sound at the cross. Roll forward until the picture slate is centred in the synchronizer. Remove the mag from the synchronizer and find the sound slate. Then lock the mag back in with the slate in sync with the picture. That was easy enough but you're not finished yet. You've just thrown the previous take out of sync and now you have to adjust it. Roll back to the cross on the picture at the start of the take. Make a parallel cross on the sound. Now cut the sound at the cross and splice it to the mag end hanging from the take-up reel. Takes 1 and 2 will now be in sync.

if the sound is too short. Let's say that for take number 3, the sound slate is about a foot before the picture slate. As usual, make a cross on the sound parallel to the one on the picture. Roll down to the picture slate. Remove the mag from the synchronizer and place the sound slate in sync with the picture. Then go back to the start of the take on the picture, and make another parallel cross on the mag. See the section between the crosses? That is the amount of track fill you need to add in order to put the previous take back in sync. Measure the exact amount of track fill required (you can use the third gang of the synchronizer). On the right side of the synchronizer, cut the mag at the earlier cross and splice in the track fill. IT'S THAT EASY!

Tail slates are synced up the same way as head slates; you just have to wind back to the head of the take to put the track back in sync. To be on the safe side, hang up your sound trims in a bin just in case you make a mistake. When you reach the end of the roll, splice on the tail leaders. The rushes roll shouldn't be longer than 1000 feet; if it's bigger it becomes unwieldy.

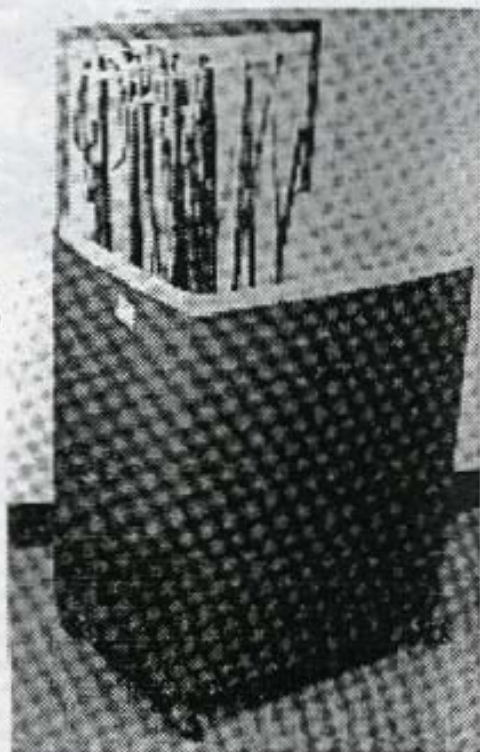
checking. Before taking the rushes roll to the edge coder, it's a good idea to check it on the flatbed. If there is a mistake, it's better to catch it now rather than having to recode the roll later. For example, perhaps

you marked the picture slate a frame earlier than you should have. To fix this, you add a frame of fill to the sound. Since it is the incoming take that is out of sync, you will be cutting on the left side of the soundhead. Now you have to roll down to the end of that take and subtract a frame. Remember, if you make an adjustment to one take, you must then put the following takes back in sync. After making any changes on the flatbed, rewind back to the head and make sure that the start mark is still in sync. This confirms that the flatbed didn't drift out of sync while you were checking the roll.

edge coding

For 16mm, there are two systems of edge coding. In the simplest system, each rushes roll has its own prefix. For example, Roll 1 starts at AA0000, Roll 2 at AB0000 and so on. The prefix can consist of any combination of letters from A to K except for the letter I ('cos it looks like number 1).

The second system requires more preparation and costs extra, but is the most efficient for editing. With this system, each scene has a separate prefix. In the case of documentaries, each interview, location or day would be assigned a new prefix. For example, on Day 1 of shooting, Scenes 8, 11 and 23 were shot. Scene 8 would begin at AA0000, Scene 11 at AB0000 and Scene 23 at AC0000. The MOS footage for a particular scene shares that scene's prefix, but is coded in a different colour. If you choose this system, you have to separate each scene on the rushes roll with white leader and a start mark, so that the coder can stop the machine and reset the numbers. As you might expect, scene by scene coding costs more per foot. The advantages of this method become apparent in editing. Because each scene is distinctly identified, locating trims is easier and there is less possibility of misfiling.





Collage by Brenda Joy Lam

Grants

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or 613 566 4365
FAX: 613 566-4390

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Film Arts Grants "B"
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October 1

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April 1, October 1

Video Short Term Grants and Travel
Grants
April 15, October 1

Canada - US - Mexico Artists Residencies
June 1

Production

Film Production Grants
March 15, July 15, November 15

Video Production Grants
March 1, September 15

Explorations

All disciplines
May 15, September 15

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FAX: 416 961 7796

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April 1, November 1

Video Production
February 1, August 15

First Projects: Film and Video
March 1

Artists and the Workplace
November 30

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compiled by Sally
applications are in the LIFT office

Cine Jove Valencia Young Peoples Film Fest. (Spain, June 27-July 3)	April 30
Fest. of Films on Art (Paris, October 19-24)	April 30
Arcachon Latin Film Fest. (France, July 8-13)	May 1
Ebensee Film Fest. of Nations (Austria, June 25-July 3)	May 1
Margaret Mead Film & Video Fest. (New York, October 12-18)	May 1
Toronto Int'l Film Fest. (Formerly the Festival of Festivals)	
Perspective Canada Program (Toronto, Sept. 8-17) Short films	May 2
New Frontiers Film Fest. (Ottawa, July 14-16)	May 9
Turin Int'l Festival of Sports Films (Italy, July 5-9)	May 15
European Media Art Fest. (Denmark, Sept. 7-11)	May 15

festival deadlines(s)

Quebec Int'l Scientific Film Fest. (Montreal, Sept. 22-Oct. 2)	May 15
European Media Art Fest. (Denmark, September 7-11)	May 15
Toronto Int'l Film Fest. (Formerly the Festival of Festivals)	
Perspective Canada Program (Toronto, Sept. 8-17) Feature length	May 16
Gijon Int'l Film Fest. for Young People (Spain, July 15-22)	May 20
Marseille Int'l Women's Film Fest. (France, July 4-9)	May 25
Dreamspeakers: The First Peoples World Film Celebration (Alberta, Aug. 25-28)	May 31
Locarno Int'l Film Fest. (Switzerland, Aug. 4-14)	May 31
Canadian Int'l Annual Film Fest. (Barrie, Autumn)	June 1
Giffoni Film Fests. (Italy, October 24-28)	June 20
St. John's Women's Film & Video Fest. (Nfld., Oct. 13-16)	July 15
Columbus Int'l Film & Video Fest. (Ohio, Oct. 25-26)	July 15
Ottawa Int'l Animation Fest. (Ottawa, Sept. 28-Oct. 2)	July 15
Palermo Sport Film Fest. (Italy, Oct. 24-28)	July 31
International Emmy Awards (New York, Nov. 21)	Sept. 9
Independent Spirit Awards (California, 1994)	Nov. 20

if they're so public, why are they classified?

crew

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academic

The Department of Film & Video, York University, invites applications for a full-time, nine-month contractually limited teaching position effective August 15, 1994, to May 15, 1995 (subject to budgetary approval by the University). Applicants should hold a post-graduate degree in a relative discipline and a demonstrated record of scholarly and/or creative work. Teaching experience in a university film/video programme will be an asset. The successful candidate will be expected to teach undergraduate courses in any two of the Department's streams — screenwriting; history; theory and criticism; and film and video production. The successful candidate will also be expected to contribute to the creative, artistic and scholarly goals of the Department. Additional responsibilities may include service on committees, administrative assignments, student advising and curriculum assessment. Application deadline is June 1, 1994. Salary is \$31,987.50 (pro-rated on an annual salary of \$42,649.92). Please submit a letter of application, curriculum vitae and three letters of reference to: Peter Morris, Interim Chair, Department of Film and Video, York University, Room 222, Centre for Film and Theatre, 4700 Keele Street, North York, Ontario M3J 1P3 York University is implementing a policy of employment equity, including affirmative action for women. Qualified women and men are invited to reply. In accordance with Canadian immigration requirements, this advertisement is

directed to Canadian citizens and permanent residents.

administrative

Parallelgramme is seeking a managing editor. Parallelgramme is a non-profit bilingual Canadian contemporary arts magazine. Published quarterly, specializing in art and debates occurring in the non-profit artists run centres and alternative cultural collectives in Canada. Managing Editor is responsible for overseeing all aspects of the publication, acting as both commissioning editor and production manager. Skills required: Professional editorial experience, experience in magazine publishing, desktop publishing using Mac programs, awareness of and commitment to publishing art, issues and debates occurring in diverse Canadian art communities, including issues raised by First Nations, and lesbian and gay artists, as well as artists of colour. ETC..... Starting salary \$30,000-\$32,000, plus benefit package. Deadline for applications May 20, 1994. Parallelgramme is an equal opportunity employer, and

encourages visible minorities to apply. Please contact: Parallelgramme, 183 Bathurst St. Main floor. T.O. M5T 2R7. Fax 416-360-0781.

for sale

16 mm Film Equipment For Sale
-Agenieux T2.2 12-120mm lens, type B, standard Arri mount, with case.
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-Hollywood 4-gang Synchronizer with sound head.
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-Hollywood Rewinds.
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external workshops

Trinity Square Video Workshops 94 Spring / Summer
In April Trinity Square will be offering Post Production Considerations: Video/Film Artists Introductory and Intermediate Production workshops. In May look for "Project Development", Intro. and Intermediate Editing "Pre-Production Planning", "Advanced Camera and Lighting for Women" June workshops are titled "Acting, Reacting and Overreacting" "Inscriber/Roll" as well as "Advanced Camera and Lighting" Tel. (416) 593-1332 Fax. (416) 593-0958

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curated by Marilyn Jung and film & video curated by Richard Fung May 25 - June 25

Personal Effects

and
Beach Story
two films by Lori Spring June 29 - July 30

Time-based submissions accepted on an ongoing basis.

YYZ acknowledges the support of The Canada Council, the Ontario Arts Council, the Province of Ontario, through the Ministry of Culture, Tourism and Recreation; the City of Toronto, through the Toronto Arts Council; and the Municipality of Metro Toronto, Cultural Affairs Division.

YYZ

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1087 Queen St. West
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