

Vol.14 Issue 4

September/October 1994

LIFT

Lesbian Independent Filmmakers of Toronto

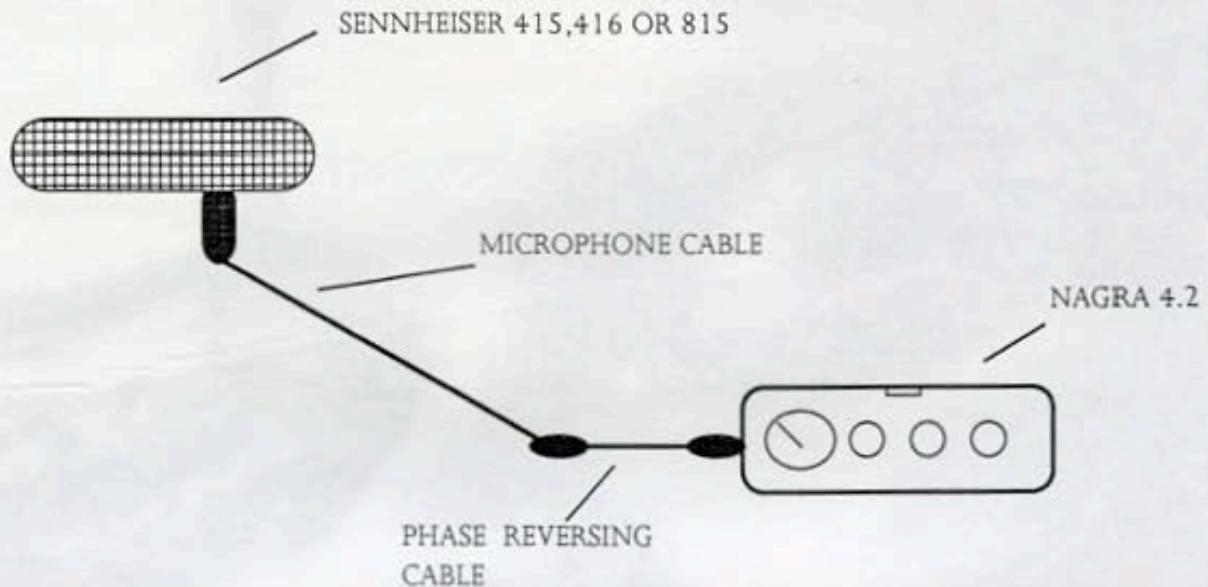


Louise Liliefeldt
starring in WASAGA
Judith Doyle's
new feature film

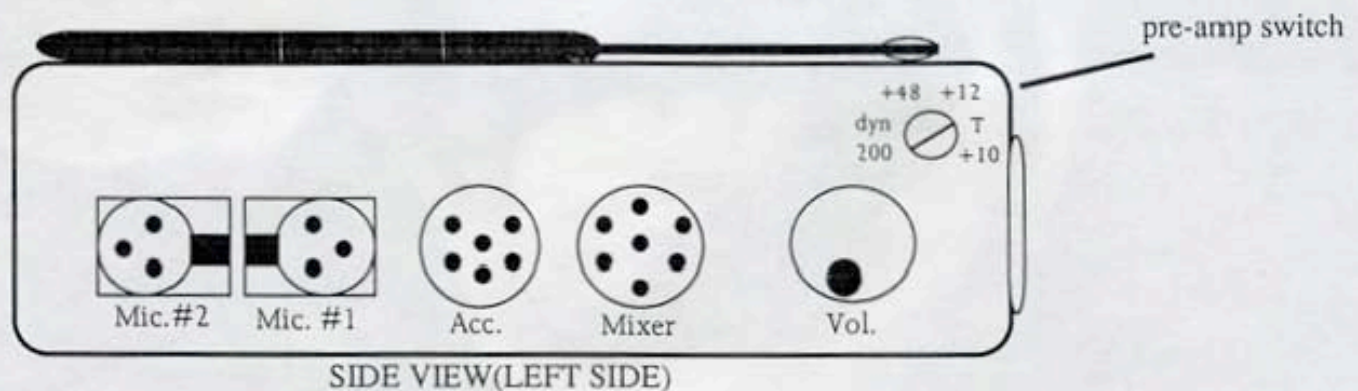
One of 18 LIFT films at the
Toronto International Film Festival

RUMOUR MILL

MAKING SENSE OF THE MICROPHONE-PRE-AMP-PHASE REVERSER-NAGRA CIRCLE OF CONFUSION.



A phase reversing cable must be used between any LIFT Sennheiser microphone and the Nagra. The phase reversing cable looks like a short mic cable. It is usually found in the box with the microphone. *Please check that this cable is in the case before you sign out the sound package.*



Both LIFT Nagras have built in pre-amps for use with cardioid microphones(such as sennheiser mics.). The switch for the pre-amp is located above the speaker volume control on the left hand side of the Nagra. If you are using a Sennheiser microphone the pre-amp must be set to T+10. The pre-amp will only effect the the signal going into Mic. #1 input. If you for any reason need to use mic.#2 input and you are using a sennheiser microphone, use LIFT Nagra A (the one in the grey plastic case). It has a built in pre-amp for mic.#2 input. The switch is located inside the Nagra . The internal switch must also be set to T+10. See the equipment coordinator for information about the internal switch location and configuration.

LIFT

BACK TO SCHOOL '94

Chief Thing
(last chance)
Kika Thome

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Sue Cormack
Franci Duran
Sally Lee
Jason Romilly
Kika Thome

LIFT Newsletter Collective

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Jinhan Ko
Kevin MacDonald
J.P. Majjala

LIFT STAFF

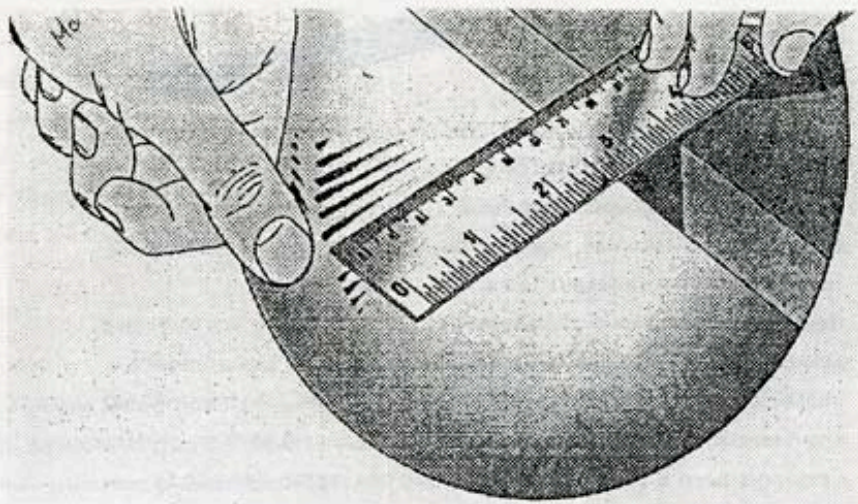
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Sue Cormack Greg Woodbury
Membership Coordinator
Sally Lee
Racial Equity Fund
Coordinator
Gita Hashemi
Resource Development Coordinator
Denise Jones
Admin Coordinator
Deborah McInnes

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OPPOSITE: RUMOUR MILL BY SUE CORMACK

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-op which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT hosts 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 section), 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 Co-op or members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 345 Adelaide St. W., Toronto, Ontario M5V 1R5. Phone: 596-8233. Fax: 596-8413.

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

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

EYE EYE

Dear all you folks,
 There comes a time in a girl's life when she's got to saddle up the horses and ride out of the office. This is my last newsletter. I'm trading in my word processor for a Super-8 viewer. Kisses to you for contributing, keeping me informed and for making me feel good about the latest issue. If you'd like to keep the Newsletter happening you should let the committee know. Drop a line. Articles, interviews, letters of outrageous compliments, photo opportunities, new babies, old saws. Just let us know that the Newsletter's a part of your wide wide world of film. Leaving's been a difficult decision and one which I've had to make swiftly for fear of turning back. Being the LIFT Newsletter Editor offered me a place within the independent film community and now, cutting the fax machine from my side, I stand like a new born.

Love, Kika xox



HEY

The Newsletter Committee needs two more editors. Daniela Saioni will no longer be compiling Storyboard (the lists of members films in various stages of production), so we definitely need someone to take her place. We also need one more editor to help take some of the regular editing type work load. It would be good if you had a keen word sense and were familiar with at least one of the independent film communities. Call the LIFT office 596 8233 and leave a message.

- MARCOS ARRIAGA
- MARK BROWN
- NADINE BRUCE
- ELAINE CARMICHAEL
- ROGER COHEN
- LAURENCE COHEN
- PAUL COLLINS
- VICTOR CROWL
- ALEX CURRIE
- GREGORY DAMAS
- P.J. DIAZ
- ALEX DMITRIEV
- ROBERT ESPOSITO
- THOMAS FELL
- DAN HAWKES
- LYNN KAY
- JINHAN KO
- ANDREAS KYPRIANOU
- NORMAN LAING
- KEVIN MACDONALD
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- DAVID MALTBY
- PENNY MCCANN
- KRISTYNE MURZYDLO
- SUSAN NARAYSINGH
- PREMIKA RATNAM
- JANICE SCHULMAN
- MARCIA SIROTA
- PEGGY SMITH
- DARIA STERMAC
- DENNIS STEWART
- RICHARD THORNE
- JOHN TRAN
- PAM TYRRELL

CALENDAR

August
29

Mary, a LIFT co-production directed by Virginia Rankin, will be broadcast as part of Global's New Producers' Series on Monday, August 29 at 2 p.m., along with one of her other shorts, Evelyn Be My Valentine. Virginia and Producer Mark Caswell (also a LIFTer) will then be interviewed at 2:30 on Global's Entertainment Desk. If you want to tune in, Global can be found on channels 6 & 41.

September
2

Le Salon des Refusés! Come and see the films that the Festival missed. Irene Bunuel - *I Will Not Think About Death Anymore* Siobhan Chambers - *Triage* Sky Gilbert - *My Addiction* Martin Granger - *Remembering Ray Annette* Mangaard - *94 Arcana Drive* Michelle Mohabeer - *Coconut Cane and Cutlass* Michael O'Hara - *Donuts, People and Their Dreams* Chris Philpott - *Silent DNA* Vince Torrieri - *The Columbus Bet*. Showing at the Liaison of Independent Filmmakers of Toronto's annual Party of Parties in celebration of the 15 LIFT filmmakers whose films will be presented at the Toronto International Film Festival 1994. Upstairs - dancing with MuchMusic's Extendamix DJ, Dave Downstairs - Screenings from 9 p.m. to 3 a.m. FRIDAY, SEPTEMBER 2 SYMPTOM HALL 160 CLAREMONT STREET. (Unfortunately this facility is not wheelchair accessible. Please contact the office to arrange for assistance, 596-8233.) Doors open at 8 p.m. Tickets \$5 in advance from the LIFT office and \$7 at the door.

8

Toronto International Film Festival 8 -17, 1994.

12

LIFT Workshop Registration can be made by mail or in person starting Monday September 12, 1994 at the LIFT office 345 Adelaide St. W. #505 Toronto, Ont.

MSV IR5. Office hours are Monday - Friday 10 a.m. - 6 p.m. Fees must be paid in full at the time of registration. Participants may cancel up to 48 hours in advance and receive a full refund. No refunds will be given with less than 48 hours notice.

Instructors and workshop times may change. All participants will be notified by phone of any changes in the workshop they have signed up for.

For further information, please contact the LIFT office at 596-8233 Monday to Friday 10 a.m. - 6 p.m. All workshops will be held at LIFT unless otherwise noted.

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If you or a friend want to check out LIFT's facilities, come to the monthly LIFT Orientation Wednesday, September 21, 1994 11:00 a.m. - 12:30 p.m.

We will be holding our monthly 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 Co-ordinator 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 Co-ordinator, will be on hand to answer questions about the Fund. Sue and/or Greg, the Equipment Co-ordinators, will take everyone on a short tour of the post-production facilities 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. LIFT: 596-8233

22

Homocore Holiday

Curators Robert Johnson/CAndy machine and Kathleen Pirrie Adams revisit and renew the classics of JD film culture with JB Jones, Suzy Richter, Kathleen Maitland Carter, Dave Findlay et al. CineCycle 9pm or so, WARNING you should phone to confirm. 366-8580 At press time the date was tentative.

24

LIFT Workshop: Optical Printing. This two day workshop will outline the basic concepts of optical printing and how it can influence the ideas and feelings

you see on the screen. Participants are encouraged to bring 16mm or Super-8 footage to use as source material. Instructor- Jeffery Paul Sat. Sept. 24 and Sat. Oct. 1, 10 a.m. - 5 p.m. Members: \$40 Non-Members: \$60 Enrollment is limited to 10

October

4

LIFT Workshop: Making Your First Film? If you are about to embark on your first film project but you still have many unanswered questions about what to expect, here's your chance to talk to someone who has just completed her first film. The workshop will cover all steps of the filmmaking process including crewing your film, dealing with labs, unexpected costs, etc. Participants are encouraged to come to the workshop with lots of questions. Instructor - Paula Tiberius Tuesday Oct. 4, 7 p.m. - 9:30 p.m. Members: \$20 Non-Members: \$30 Enrollment is limited to 10

7

Pleasure Dome Presents Dawn Dedeaux "Soul Shadows: Urban Warrior Myths" experimental/documentary gangsta videos from New Orleans. Friday, October 7th at 8pm CineCycle \$2 Members \$3 Non-members.

13

LIFT Workshop: Writing - Story Telling. What makes a powerful story. How do you tell your story in visual terms. This workshop will approach script writing before you put pen to paper. The concentration will be on telling stories verbally and then thinking of them in visual terms- cinematic terms. Instructor - Steve Pereira Wed. Oct. 13, 7 p.m. - 10 p.m. Members: \$20 Non-Members: \$30 Enrollment is limited to 10

15

LIFT Workshop: Camera Maintenance. This informational shoptalk will cover various aspects of the camera and accessories. Lenses and lens mounts, the importance of film stock tests, and the role of the camera assistant in terms of camera care and maintenance will also be discussed. Participants must have basic knowledge of camera theory and operation. Instructor - Carolyn Wong Sat. Oct. 15, 12 noon - 4 p.m. Members: \$20 Non-Members: \$30 Enrollment is limited to 8

21

Pleasure Dome presents "The Parasite in Television". Artists and advertising including Stan Douglas' mono dramas, 60 Second Dissent as well as Al Razutis' A Message From our Sponsor, Mike Hoolboom's Book of Lies and Jo-Anne Dykstra's Swallowed. CineCycle 8 pm Friday 21st. \$2 Members \$3 Non-members.

November

7

LIFT Workshop: Production Management. This workshop will examine how serious pre-production planning and budgeting paves the way for smooth film production. Topics of discussion will include script breakdown and scheduling, crewing, making deals with labs and equipment houses, insurance and safety etc.. Instructor - Maureen Judge Mon. Nov. 7, 7 p.m. - 10 p.m. Members: \$20 Non-Members: \$30 Enrollment is limited to 10

11

Pleasure Dome presents New Toronto Works Show on Friday, November 11th at 8pm CineCycle \$2 Members \$3 Non-members. At press time curators are still viewing new material. Drop your work off or send it to Pleasure Dome c/o CFMDC 67a Portland Toronto, Ontario.

December

3 & 10

LIFT Workshop: Picture Editing. This two day hands on workshop will study different editing styles and approaches. Participants will then be given audio and visual material to edit. The group will meet the following week to discuss the finished work. Participants will be expected to spend some time during the week between classes to work on their material. Rental of the flatbeds is included in the price. Basic editing skills are required for this workshop. Instructor: Premika Ratnam. Sat. Dec 3 and Sat. Dec. 10 12 - 3p.m. members \$30 Non-members \$40. Enrollment is limited to eight.

HEALING THE SPIRIT

Healing The Spirit- Six 26 Minute Programs, Anthology Series
Healing the spirit will feature women who have interesting personal, group or social experiences of physical or emotional healing. The series will explore the different journeys these women have taken towards well-being. Producers are encouraged to submit proposals which feature compelling characters and which reflect the diversity of women and their experiences. Producers should also feel free to bring a wide range of interpretations to the series title. Proposals are being sought for the six individual programs from producers across the country.

DEADLINE FOR SUBMISSION OF PROPOSALS: SEPTEMBER 15, 1994.

Documentation to be submitted: 1. Treatment-a non-studio format is preferred. The program's title may be chosen by the producer; 2. Budget-should be in the \$20,000 to \$40,000 range. A maximum of \$30,000 will be financed by Lifestyle and the Canadian Independent Film & Video Fund. Higher budgets will be considered but potential sources of funding must be identified and secured by the producer; 3. Resumes for key creative team; 4. Production schedule (projects to be completed by March 30, 1995).

It should be noted that creative control is to be held by women.

This series is being co-financed by the Canadian Independent Film & Video Fund (CIFVF) and Lifestyle Television and will be broadcast on Lifestyle. The producer will sign separate contracts with Lifestyle Television and with the CIFVF. Lifestyle will broadcast the program 12 to 20 times over a three year period. Lifestyle will retain exclusivity of the product for the first six months. The producer will retain all distribution and ancillary rights. For further information, please contact the CIFVF at (613) 729-1900. Two copies of the proposal should be sent to the CIFVF, 666 Kirkwood Ave., #203, Ottawa, ON, K1Z 5X9.

A new women's channel, Lifestyle, made it in the latest round of CRTC choices. One of the programmers for this Winnipeg based operation is Laura Michalchyshyn. She has been seen at film and video festivals around Toronto checking out independent productions for her new half hour show "Shameless Shorts". It's exciting that someone in television doesn't have to be dragged by the scruff to see the fresh work produced in this country. It sure holds promise for a network that is already fabulously separatist. Almost all the work will be made by women, although I believe that men can co-direct. The exceptions are films which profile (in)famous women, for which they will certainly prioritise gender but hey, sometimes we just have to compromise. They are looking for solid, finished films, particularly documentaries, to fit their January commencement. If you have made something which doesn't fit the series on this page, send it to them anyway. kt

LIFESTYLE TELEVISION
THE WOMEN'S CHANNEL

but is gender a lifestyle?

SUBMIT



SHAMELESS SHORTS

Lifestyle Television is one of Canada's newest specialty cable channels. On air in January 1995, Lifestyle is quality television for women, by women and about women and their worlds. The channel includes 70% information and 30% entertainment programming. We are dedicated to providing women's perspectives and points of view on relevant issues. The Shameless Shorts program consists of a half hour of programmed short films and videos by Canadian and international directors and producers. Broadcast three nights a week, with programs repeated on the weekend, the series will showcase work created by women, or work which portrays women's perspectives, stories or interests. The series will be unique, creative, diverse and entertaining, giving a rare Canadian broadcast opportunity for short films and videos. All shorts including drama, animation, documentary, and experimental will be accepted for preview. (ed. This is the only experimental program on the channel) Programming preference is for work 15 minutes and less. Please submit a VHS copy of the work along with any appropriate publicity material as soon as possible. License fees will be negotiated at that time.

Shameless Shorts submissions should be addressed to:
Laura Michalchyshyn, Programming Co-ordinator, Lifestyle
Television, P.O. Box 158, Winnipeg, Manitoba R3H 0Z5

Attention all Film and Video Artists!

The House of Toast, Windsor's film and video collective is putting on an event called MEDIA CITY from Sept. 17-26. Programs include "Media Crossing"-film, video & dialogue, a Video Art Symposium, Global Link Multi-Media Rave, and Media City Video/Film Festival (see below). Submissions can be in 16mm, super 8, 3/4", VHS, or SVHS. If you want your tapes back, enclose a SASE. **Deadline: Friday, Sept. 9.** The House of Toast, 76 University West, # 501, Windsor, ON N9A 5N7. Tel: (519) 258-1689. MEDIA CITY, Sept. 23-26, 1994, Windsor, Ontario. The House of Toast, along with the Kinotec Film Society, the Detroit Filmmakers' Coalition and Artcite Inc. present a Film and Video Festival and Symposium entitled "Media City". This event focuses on the politics and subversive potential of independent, grass roots community film and video. These aspects will be explored by presenting local, regional and national independent film and video, both from an individual and collective/community

THE HOUSE OF TOAST



vantage point. The festival spotlights more experimental approaches to these media and looks at how film and video can reach beyond the frame, both physically and conceptually. Media City attempts to define the Windsor/Detroit corridor's unique realities as a "media crossing". The notion of a media crossing is examined by presenting film and video from the Windsor-Detroit area and by engaging the local community in an analysis and dialogue about our media-based activities.

"A festival and symposium like Media City has never happened in Windsor and with a growing media arts community it has become critical for us to address the future and how we plan to further encourage this development." For more information, contact: The House of Toast (519) 258-1689, or Artcite (519) 977-6564.

WHERE TO SEND YOUR FILM

PROPOSALS

The next deadline for the submission of proposals to the Canadian Independent Film & Video Fund will be October 15, 1994. Multimedia projects will be considered in this October 15th deadline.

Further information on the eligibility criteria for multimedia projects is available from the CIFVF.

General guidelines and explanation of the application procedure are on file at the LIFT office, or can be obtained by contacting the CIFVF at 666 Kirkwood Ave., #203, Ottawa, ON, K1Z 5X9. Tel: (613) 729-1900 Fax: (613) 739-4610

FESTIVAL DEADLINES

compiled by Sally

applications are in the LIFT office

Prized Pieces Film & Video Fest. (Ohio, Nov. 19)	Aug. 15
Sudbury Cinefest (Sept. 21-25)	Aug. 26
Fest. Int'l du Film Francophone (Belgium, Sept. 30-Oct. 8)	Aug. 31
Japan Prize Int'l Educational Program Contest (Tokyo, Nov. 9-17)	Aug. 31
Ekotopfilm Fest. (Slovak Republic, Oct. 24-28)	Aug. 31
Turin Int'l Fest. of Young Cinema (Italy, Nov. 18-26)	Aug. 31
San Francisco Int'l Health and Medical Film Fest. (California, March 16-18)	Sept. 1
Amiens Int'l Film Fest. (France, Nov. 4-12)	Sept. 4
Banff Fest. of Mountain Films (Alberta, Nov. 4-6)	Sept. 9
International Emmy Awards (New York, Nov. 21)	Sept. 9
Sao Paulo Int'l Film Fest. (Brazil, Oct 21-Nov. 4)	Sept. 10
Abitibi-Temiscamingue Int'l Film Fest. (Quebec, Oct. 29-Nov. 3)	Sept. 12
Cairo Int'l Film Fest. (Egypt, Nov. 28-Dec. 11)	Sept. 15
Bratislava Int'l Fest. of First Feature Films (Slovakia, Nov. 29- Dec. 4)	Sept. 15
Amsterdam Int'l Documentary Film Fest. (Netherlands, Dec. 7-15)	Sept. 15
Dei Popoli Fest. (Florence, Italy, Nov. 25-Dec.3)	Sept. 15
Amsterdam Int'l Documentary Film Fest. (Holland, Dec. 7-15)	Sept. 15
Underwater World Film Fest. (Antibes, France, Oct. 26-30)	Sept. 15
Golden Knight Int'l Amateur Film & Video Fest. (Malta, Oct. 1-14)	Sept. 15
Thessaloniki Int'l Film Fest. (Greece, Nov. 11-20)	Oct. 1
Maritime & Exploration Film Fest. (Toulon, France, Dec. 7-11)	Oct. 1
Women in the Director's Chair Film & Video Fest. (Chicago, March, 1995)	Oct. 14
Black Maria Film & Video Fest. (New Jersey, Jan.-May)	Nov. 10
Independent Spirit Awards (California, 1994)	Nov. 20
Creteil et du Val de Marne Women's Film Fest. (France, Mar. 31-19)	Dec. 15



From Kal Ng's *Stories of Chide The Wind: The Soul Investigator* another REF film showing at the 1994 Toronto International Film Festival.



WHAT'S UP REF?

Racial Equity Fund is a regranting programme for first-time and emerging filmmakers who are residents of Ontario and are from the Aboriginal, African, Asian, Black, Caribbean, Central and South American communities. REF provides assistance in development, production and/or post-production of short (under 60 minutes) drama-based films with production budgets under \$200,000. Competitions are adjudicated by a jury of peers.

MONEY TALK: Because 1994/95 is the end of REF's present 5-year mandate, the administration has been working on strategies for the next 5 years. We have proposed a needs/options analysis to the OFDC, REF's principal funder, to assist the administration and the targeted communities of filmmakers in planning for the next 5 years. This study, to be conducted in

fall 1994, is based on a community consultation model. OFDC so far has committed to provide partial funding for this study.

Faced with the overwhelming demands on REF and the increased activities of Aboriginal and people of colour filmmakers, and in light of the undeniable need to continue equity-based programmes whilst there is still a gross under-representation of these filmmakers in terms of funding, REF administration has made strong representations to OFDC particularly after the 93/94 adjudication. OFDC's new CEO, Alexandra Raffé, in recent letters sent to Full Screen and Black Film and Video Network, expressed the corporation's commitment to take a more active role 'with regard to funding currently going to Racial Equity Fund'.

REF submitted its 1994/95 proposal and budget to OFDC in July, and we are presently engaged in crucial negotiations in which the main item is the amount of funding allocated to REF. OFDC representatives have promised 'substantial increase' in REF's funding. The final commitment, however, remains to be seen.

REF administration wishes to acknowledge and thank all individuals and organizations who have expressed their support for REF. We hope this support will continue and together we can enable REF to provide meaningful assistance to filmmakers.

DEADLINE: In the competitions front, REF has set a new deadline, November 30/1994, for applications. We are currently revising the application forms in order to

make them more user-friendly. The forms will be tailored to match the requirements for the three different award categories, development, production and post-production. The application forms will be available upon request by October 1st. Call us then and we'll mail you the form. Also keep in mind that there will be grant-writing workshop(s) for those interested in applying to REF in late October.

Because we have not yet reached an agreement with OFDC around REF's 94/95 budget, there are some uncertainties in terms of grant funds available this year. However, we hope that by the end of September the negotiations will be concluded successfully.

We are also planning a REF retrospective screening for early 1995. If you've made a film through REF's assistance, please send us some stills for our promotional material. And keep in touch.

Gita Hashemi

For RACIAL EQUITY FUND:
REF Committee: Eron Boyd,
Kyrin Hall, Jennifer Holness,
Karen Tisch

REF Coordinator: Gita
Hashemi

Racial Equity Fund, 345
Adelaide St. W., Suite 505,
Toronto, Ontario, M5V 1R5.
Tel: (416) 596-6749, Fax:
(416) 596-8413

NOT SO SILENT AUCTION

The ISLAND SCREENING AND SILENT AUCTION turned out to be a great evening for those die hard LIFT buffs who said, "to hell with the showers" and showed up on Wards' Island August 14th. Scratch baseball and the other games, too wet, and pouring rain has a dulling effect on your taste for charbroiled burgers and veggie dogs.....and beer, well let's just say Lifters are leaning more toward natural spring water and juices these days. Yeah, too bad about the rain, it would have been a great turnout had it been sunny, what with the help our friends in the media gave us getting the word out about our annual Island thing. CITY TV, NOW, TORONTO STAR, TORONTO SUN, EYE, CKLN, CIUT, CHRY and CBC radio, supported our work with pre-event coverage. But what the weatherperson called scattered showers and which turned out to be more like focused deluges, did nothing to dampen the spirits of the folks on Wards' Island. The SILENT AUCTION netted a cool \$5,340, a 35% increase over last year, and cost us absolutely nothing. Bidding was fast and furious and a lot of fun as members scooped up bargains like \$2,000 worth of studio time for \$500, \$3,120 mixing services for \$1,220 and

\$600 worth of film for \$305, at our far from silent SILENT AUCTION. Special thanks to the following companies for their generous donations. FILMHOUSE, FUJI CANADA, LIGHTSOURCE INC., P.S., WILLIAM F. WHITE, NUMBERS, MEDALLION/PFA, AGFA, EXCLUSIVE, TORONTO INTERNATIONAL FILM FESTIVAL, SOUNDHOUSE, KODAK, KINKOS (on University), MAGNETIC NORTH, GUS VAN SANT and MCLEAR PATHE. The SILENT AUCTION has proven itself to benefit our members through great bargains, strengthening our industry connections and raising much needed funds for LIFT. After the auction it was time for the screening. Of course the showers moved the screening from under the stars to under the clubhouse roof. As plan Bs go, it worked out just fine. The films drew mixed reviews and the screening did not go off without a hitch. Yet it was a good way to wrap up an evening saved from the weather by a bunch of great folks, at a great event, out to have a great time. And they did. We'd like to extend our thanks to those who came out and the following volunteers- MICHAEL CARROLL, JIM POWERS, SUZAN POYRAZ, CHRIS ROMEIKE, CHRIS

KRASKA, KIOMARS BAZRAFSHAN, ATUL SOHLA, NORA MCPHAIL, SANDRA KOVAKS, BILL JEFFERSON, BEN SAINSBURY, JANICE SCHULMAN, VICTOR CROWL, ED MAKUCH, ELDON DIFEDRICO, PAUL HASICK, JINHAN KO and BRIAN SHARP. Special thanks to the hard working special events committee: CELESTE SANSREGRET, DAN STEPHENSON, ROBIN HAMILTON, ED MAKUCH, VICKY PETERS and WANDA SCHMOCKEL.

Denise Jones

FULL SCREEN

Coalition of Film and Video makers of Colour and Aboriginal People presents...

MEDIA COLOURS

Panels, Workshops and Screenings
dealing with the most critical issues facing
independent media artists of Colour & Aboriginal
People

1994 October 20-23

at the Ontario Institute for Studies in Education
OISE • 252 Bloor Street West

For program information, call (416)928-0691
Full Screen Coalition • 183 Bathurst Street #301 • Toronto
Ontario Canada M5T 2R7 • (416)504-1710

Welcome to the world of sin and adventure. The Toronto International Film Festival (formerly the self-important Festival of Festivals) has once again taken it upon themselves to recognize the incredible talent of numerous LIFT filmmakers. Thrill to the sights of the films listed on the following pages. Be stunned by their technological prowess and shocking personal revelations. Read on before these filmmakers jet into the realm of superstardom and become darlings of the international press.

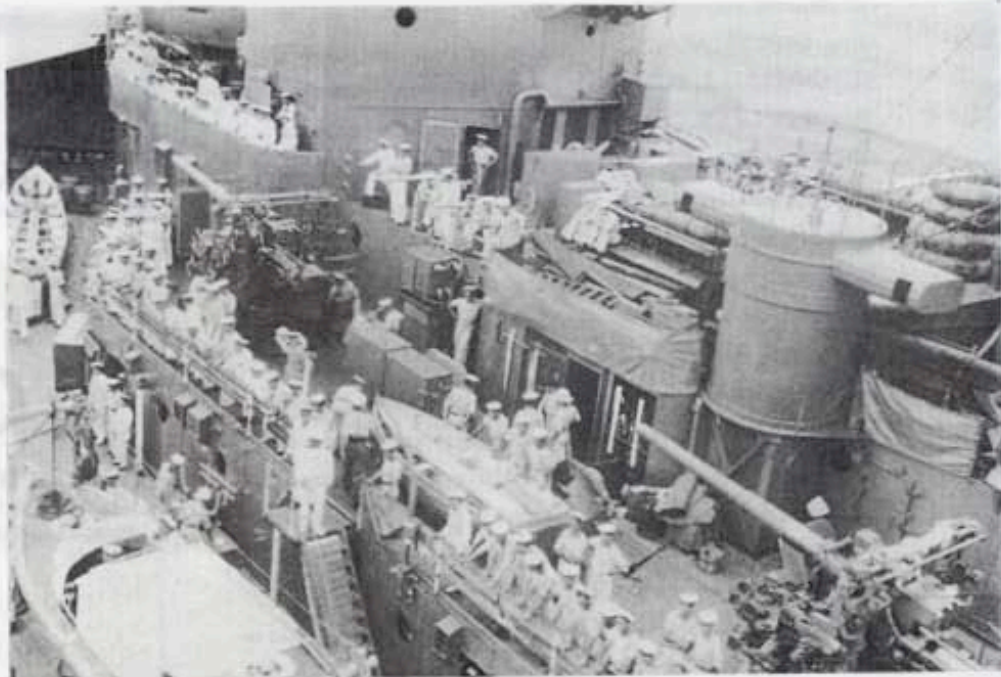
TORONTO INTERNATIONAL

FILM FESTIVAL

PAST HISTORY

by Katharine Asals and
Fernando Iturra 13 minutes

A gentle film about a violent time. **Past History** weaves an intimate, layered chronicle of a Chilean family, its offshoots now extending into Canada. From the ever present perspective of exile, Asals and Iturra reflect how "leaving Chile was a way of carrying it on your back".



Past History by Katharine Asals and Fernando Iturra



WASAGA

by Judith Doyle 90 minutes

Wasaga Beach is our Coney Island, only better. The longest stretch of freshwater beach in the world, it's also home to acres of brilliant kitsch and characters who could only be bred in a tourists paradise. Blending archival footage from Wasaga in its post-war heyday with a hip, kcoselimbbed drama, Doyle comes up with an enormously satisfying hybrid - part recollection, part romance, all vacationland. Local favourites Tracy Wright and Daniel McIvor turn up in a story about a woman (Louise Liliefeldt as Rebecca) trying to make a videotape, trying to learn to drive, trying to avoid emotional entanglements. Forget it girl. It's Wasaga.

MY BOYFRIEND GAVE ME PEACHES I LOVE MY WORK

by Ann Marie Fleming 2 minutes each

Kika,

Here is brief info on *I Love My Work* and *My Boyfriend Gave Me Peaches*. Okay, so I didn't get the funding for my feature film this year, but the OAC did give me some money for parts 2 and 3 of my stick-woman trilogy, that includes the epic *So Far So...* - the story of my life in 80 secs. I drew them at Cuppa Coffee, where I rented a light table, and I shot them at LIFT, and Philip Strong did the sound design (he's really great...). And they were completely painless to do and a great counterpoint to the stresses of live action film production and pre-production. "My boyfriend gave me peaches" is an old schoolyard clapping song that prepares little girls for future dysfunctional relationships, and *I Love My Work* is AMF trying to get down the hallway of life in one piece... all the things that get in the way of getting pen to paper. Hey, this is much longer than both films put together now, so edit it. What can I say... I love my work.

Ann Marie

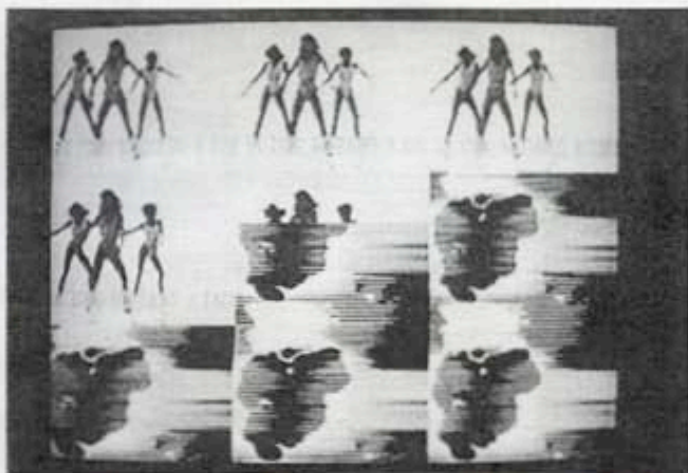


My Boyfriend Gave Me Peaches by Ann Marie Fleming

by Philip Hoffman in collaboration with Steve Butson, Heather Cooke and Marian McMahon
30 minutes

Working with fragments of TV clips of the Gulf War, Hoffman renders the technological basis for the New World Order in an appropriately assaultive mosaic of images. Patterns appear and recede, condensing the rhythms of broadcast 'information' into a multifaceted and mind altering visual analogue.

"Inexorable motion as seen through TV, from the gulf between everyday broadcasts and everyday every day. Swelling panic." (PH)



TECHNOLOGICAL ORDERING

VALENTINE'S DAY

by Mike Hoolboom 80 minutes

"The funny thing was the doctor reminded me of this guy I went to high school with - he was the first boy in school to be able to grow a beard so we looked up to him a little bit - even though he weighed 200 pounds and couldn't spell potato. So here I am twenty years later in front of his double and I think by the time I got there I'd just convinced myself that I was HIV positive so it wouldn't hurt, just because I hate crying

in front of professionals. And then he said "you haven't got it - you're negative" - and I started to cry and thank him as if it were all up to him, as if it were something he'd done. And then he said, "You don't know how lucky you are - they're starting to round up people with HIV and put them in quarantine".

It's April, I'm on welfare and tuck off to see Chris Welsby's experimental offerings at the Cinemateque. Afterwards we retire to the bar where Mary (Daniels) asks if anyone needs a place to stay for a few months. I raise my hand and two weeks later I'm there, in a house sitting gig that runs till September. I vanish into the house, no one knows where I am, and everyday I work on a script set entirely in the house, designed for a one week shoot, with just a couple of actors. Needing to keep it simple. Babz, Gabrielle and I pore over the script for a month, tossing things out, asking questions, making time. Money arrives, not much, but a little. Steve Sanguedolce flies out to shoot and we rearrange the house, cook meals, set up the lights and blast for a week. Two years later, waiting for money, patience, invention, it's done. A love story. About AIDS and war, starring Babz Chula and Gabrielle Rose. Music by Earle Peach. Camera by Steve Sanguedolce.

Babz Chula and Gabrielle Rose in *Valentine's Day* by Mike Hoolboom



"Relax. Why do you think they
call them EXPLOITATION
FILMS?"

"Somebody's got to
get exploited. It
might as well be you.
You're good at it."

"You know, there's sexploitation,
blaxploitation...this is Bruceploitation."

Bruce LaBruce 1994
photo by Candyland Productions

Bruce LaBruce's **SUPER 8 1/2**

Because you know how bitchy fags can be.

JURGEN BRUNING in association with STRAND RELEASING and
GAYTOWN PRODUCTIONS present "SUPER 8 1/2" starring BRUCE LABRUCE
LIZA LAMONICA MIKEY? KLAUS VON BRUCKER CHRIS TEEN DIRTY PILLOWS
special cameo appearances by BUDDY COLE AMY NITRATE BEN WEASEL VAGINAL CREME DAVIS
and RICHARD KERN executive producer STRAND RELEASING produced by JURGEN BRUNING
and BRUCE LABRUCE written and directed by BRUCE LABRUCE

"Super 8 1/2 marks a leap in performance and technical prowess." Variety

SUPER 8 1/2

by Bruce LaBruce 105 minutes

"Canadian Warholian auteur has risen to a new plateau with his impudent cautionary biopic. A fake documentary, *Super 8 1/2* marks a leap in performance and technical prowess from his prior feature... Funky, vibrant performances and saavy aesthetic, LaBruce makes ample fun of his own decadent image throughout and coaxes daft fearless turns from others. *Super 8 1/2* pushes the envelope of acceptable gay indie cinema: it's at once clever, indulgent and perilously beyond the pale of conventional taste." Thus spake Variety of Bruce LaBruce's new feature.

Says LaBruce: "I'm trying to get it into as many straight festivals as possible because I'm tired of being gay. For my next film I'm planning on going back into the closet and making a commercially viable film. It seems like the natural thing to do."

GREEN DREAM

by Josephine Massarella 23 minutes

Inspired by Artemis, Green Dream brings greek mythology to the battle between nature and technology. Working with three pieces of new music composed for the film, Massarella builds a rush of images that foreground the inevitable framing of nature, and the place of women in an age-old human debate.



Roxanne Chee in Green Dream
by Josephine Massarella

ABSTRACTION IN BLUE

by Heather McKinnon 11 minutes

McKinnon reveals blue to be the ultimate machine colour in this rigorously executed experimental film. Taking the blue-skinned television screen as its raw material, Abstraction in Blue shouts down technology in a language it can understand.



abstraction in blue by Heather McKinnon

HOME BELLY

by Wrik Mead 9 minutes

Wrik Mead makes waking dreams, unsettling fragments of this and that, pictures that make you shiver. Homebelly offers a soundscape of ticks and scratches, set to a live action animated drama featuring a sleeping body and a persistent rock.



Donna Evans in Homebelly by W

MAKE SOME NOISE!

by Andrew Munger 60 minutes



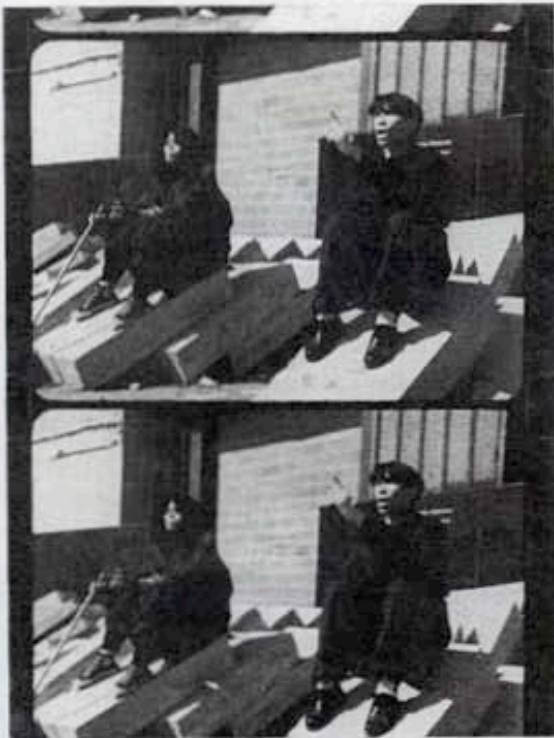
Thrust rapping
in *Make some Noise!* by Andrew Munger

It won't ever be Compton, it won't ever be the Bronx but Toronto has produced it's own hip hop culture over the past decade, and it's true to the flavour of the place. *Make Some Noise!* offers an up front, indepth look at Toronto's grass roots rap artists, from Nu Black Nation and MVP to the managers, step dancers, DJ's and fans who fill out the scene. Packed with the music and opinions of young black artists, this film is a testament to the genius of free-styling.

STORIES CHIDE THE WIND

THE SOUL INVESTIGATOR

by Kal Ng 82 minutes



Stories of *Chide The Wind: The Soul Investigator* by Kal Ng

Visions:

Prepare for a meditation of the coming new speech... on the cusp of a new millenium...

Modern Fables:

An interpretation of the true meaning about the story of "the man with the wound"...

Mysteries:

The mysteries inside the worlds end journey from the soul investigator... the secrets about the end of the world.

A Spiritual Quest:

Follows the threads in your heart... remember those little dreams that are the whispers of the Angel of No Name... With the Mad Bum your companion, the soul investigator your only guide

An invitation to a Mystical Journey:

Enter the riddle that is Yourself... to a sky and earth within...

Kika,

The film was shot mostly on the weekends between the winter of 91 and the spring of 93. I would say it was shot in 'the man with the camera' fashion with minimal crew. Just Derek, my DOP, my actor and myself. Because there are a lot of locations, I arranged a very flexible schedule to accomodate weather and lighting changes to get the best possible mood a place can evoke for the film. I would say without the LIFT newly acquired SRII camera this film would not have been made with my tight budget. So this is a genuine LIFT film.

Kal

ECLIPSE

by Jeremy Podwesa 95 minutes



Eclipse by Jeremy Podwesa

In *Eclipse* sex circulates like a good rumour. It's a week before a solar eclipse throws Toronto into darkness, and Nature's madness is taking its toll. A musical round of lust and regret is underway though the pattern is unknown to its participants. Everyone's just looking to be seduced or to seduce. Podwesa hits paydirt in his debut feature with a story as old as the act itself. This carousel of flesh features a refreshing jumble of increasing public delirium. There's something primeval about an eclipse, and this one brings out the most basic urges in everyone it touches.

With ten main characters, the film had a tight schedule. Each major relationship was filmed in two days. *Eclipse* was shot in black and white and printed in colour giving each scene a different hue; playing with psychological response to colour. Since it's original fine cut, Jeremy has hosted many a working screening to garner reaction and whittle precision. Now it's on its own.

Distributed by Malofilms

CRUCERO \ CROSSROADS

by Ramiro Puerta 28 minutes

"This is the border zone and your papers are not in order. Welcome to the edge of the city where the lines of culture, psychology and economics intersect, where only the well dressed will survive."

Adapted from Guillermo Verdecchia's award winning stage play, *Fronteras Americanas*, *Crucero* takes a lighthearted look at the daily pressures of coming to terms with identity. Verdecchia's performance is brilliant as he transports himself into his various alter-egos. Wideload McKenna the Barrio Tiger, Little Willy Verdecchia and his grown up self take us on a tour of Anglo stereotypes of Latinos in a way that is poignant without being preachy.

Guillermo Verdecchia in
Crucero/Crossroads by Ramiro Puerta

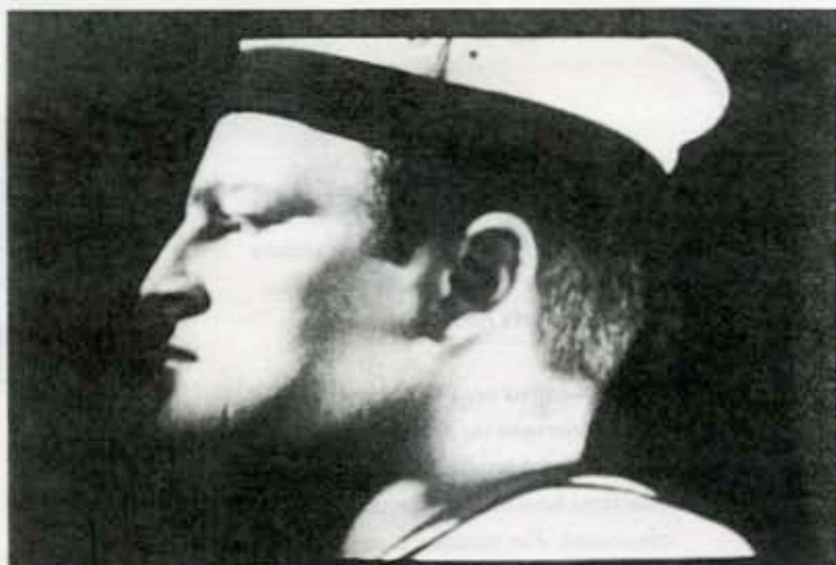


SIGNAL

by Su Rynard 3 minutes

There are a dozen ways to see a thing, and in three short minutes, Rynard crafts a stunning, sensual allegory of sight and perception. Impressively shot by Kim Derko, *Signal* gives a pathos and eros to its every image.

"*Signal's* metamaterialism backtalks the privileging of sight with fetishistic ardour." (KT)



Signal by Su Rynard 3 minutes

Torossian's latest film marks a leap forward, and that's saying a lot for a filmmaker who's been releasing brilliant splashes of handmade abstraction into the world for the past two years. *Drowning in Flames* uses an astounding palette of image processing techniques to address the artistic process of the Sarn Twins in both subject and form.

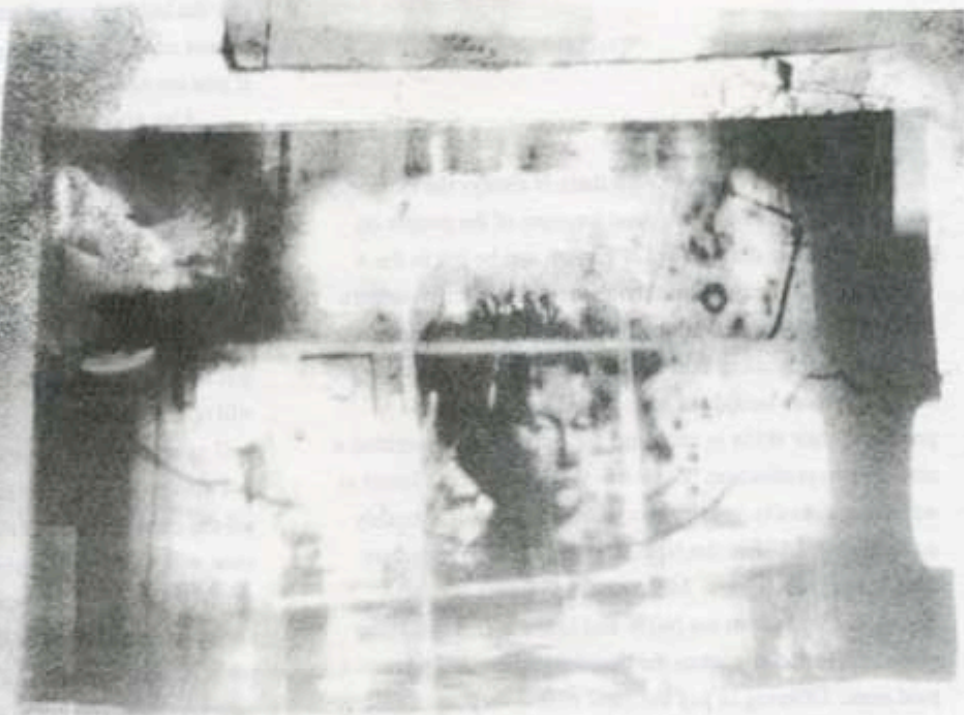
"The Sarn's are twins, an important factor in their work... they have given voice to a dualism inherent in myself...Imperfection, it seems, is an aesthetic in itself for them." GT

DROWNING IN FLAMES

by Gariné Torossian 25 minutes

Drowning in Flames by Gariné Torossian 22 minutes

The majority of this text (except where noted) was authored by the Perspective Canada Curators: Cameron Bailey, David McIntosh and their newest addition Sandra Cunningham. Others sections regarding process and whatnot are cobbled together from the aforementioned and/or filmmakers notes, letters and impressions by Franci Duran, Jason Romilly and Kika Thorne.

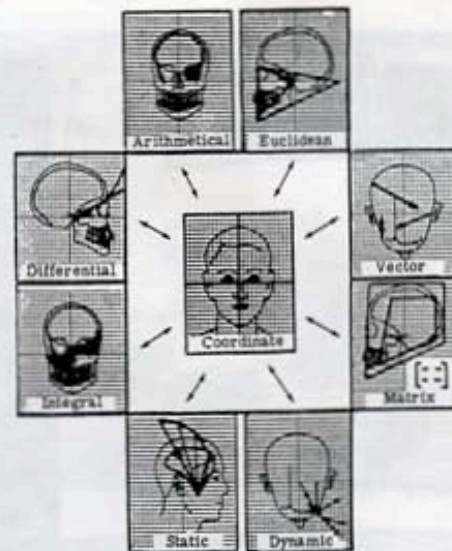


To the beginner filmmaker the whole venture might be a little stressful, but a good crew can always take care of catastrophes.

Several questions need to be answered in order to determine the appropriate size of crew for each production, for no two productions have the same requirements or constraints. For instance, experimental films are often crewed by one, the director. Documentary crews are usually smaller than dramatic productions, and may consist of only 3 or 4 people: director, cinematographer, camera assistant/gaffer/production assistant, and a sound person. Crews tend to be limited in size when travel is involved, or when shooting of an interview takes place in the interviewee's home. On LIFT budgets, crew members will likely play more than one role.

by JULIE OUELLON

Where to find a crew? Well there is always the LIFT crew list. Resumes can be found for most of the people on the list in the file drawers at LIFT. Ads can be left in the halls of LIFT, Trinity, film schools, as well as in newsletters. Schools like Ryerson, Humber, York, OCA and Sheridan often have job posting boards for volunteers. Most students seek experience outside of school, and look forward to providing their skills in exchange for the chance to work on a non-student production. Crew members can also be found at screenings, usually year end screenings at schools, monthly screenings at LIFT or the NFB, and any small independent film festival screenings. In the past, LIFT members also discovered that ads in the NOW and in the EYE elicit many responses, especially when the positions advertised were paid ones. Offering to pay the crew even a very small salary



designing your crew

can help you to find more experienced people. However, problems have arisen on some sets when some keys were paid and others were not. Either pay all keys, and not the assistants, or pay everyone.

When seeking crew, do not hesitate to ask for a resume, to see a person's previous work, and/or to get references or recommendations before securing that person's services. You should feel comfortable working with your crew, and be able to confidently trust them in helping you create your vision.

Finally, many disagreements between the director and his crew can be avoided by being specific when hiring someone. Let everyone know ahead of time whether they will be paid, and if so tell them exactly how much you will pay them, when, and how, cheque or cash. Determine who will pay the bill for camera assisting or make-up supplies. You cannot expect crew to pay for supplies needed on your shoot, if you are not paying them for their work.

Also give exact times, and generously approximate how long the shooting day will be. The best way to make a crew unhappy is to make them work for 22 straight hours, without food, and then have them try to find their way home from the middle of nowhere after the TTC has stopped operating for the night, and expect them to be back on set in 4 or 5 hours. If you cannot afford to feed people, make sure to let them know that they have to bring a lunch. Knowing whether the shoot will take place indoors, or outdoors is also appreciated, as well as an approximate end time for the day. Be advised that it is always best to overestimate the length of the day. If you tell the crew that you think the day will end at midnight, the crew will still be relatively happy whether you finish at 7:00 pm or 1:30 a.m.. However, if you finish at midnight, after having told the crew that they would be done at 6:00 pm., you are in trouble, especially if the delay is due to your incompetence, and not to an unpredictable difficulty.

Over crewing, especially when the crew members are volunteers, is not advisable. People like to feel busy and needed. However, too few crew members may put you behind schedule. One of the employees at Film House has a good motto, which applied to all stages of filmmaking, even crewing: Rush Slowly. Take your time when making decisions, especially when choosing your crew. Good luck!

DIRECTOR The person with the vision. And on small productions, the producer as well. The director is responsible for all of the dramatic and technical aspects incurred when making a film. In areas other than actors' performances, the director's creative drive or vision is carried out by other key crew such as the cinematographer, sound recordist, and art director.

pre-production

PRODUCER The person who brings together all of the financial and creative aspects of the production together. In television, the crew answers to the producer and not to the director. In film, the director often comes up with the idea for the film, and thus retains more control. On small independent films, the director is frequently the producer as well.

SCRIPT WRITER The script is the foundation of the film. A script writer may write an original piece, write a script based on a director's idea, or may rewrite and improve a first draft written by a director. Writing witty or natural sounding dialogue is actually a very difficult task. Style and atmosphere can also be made salient in a script. A well written script can be quite helpful in securing funding for the project.

STORYBOARD ARTIST Often the DOP, the art director, or even the director will produce their own storyboards. These frequently consist of flat renditions of a 3 dimensional set, and/or stick figures. Storyboards are a great tool with which the director can express what he/she wants to the rest of the crew. The advantage of having a storyboard artist is not only apparent in the quality of the drawing, but also in the perspective used in the drawing, preferably that of the camera's point of view. Good storyboards can also help when applying for funding.

PRODUCTION MANAGER is the person in charge of all business affairs concerning pre-production, production, and post-production operations of the production company. The production manager hires crew, takes care of actor contracts, gets location permits, and oversees the budget. On smaller shoots, the production manager can also perform the role of assistant director, and of location manager. A location manager finds appropriate locations, and interacts with the owners of the locations.

DIRECTOR OF PHOTOGRAPHY This person is responsible for the image, and can also be referred to as the cinematographer. Frequently, the DOP is also the camera operator. Through lighting, framing, and camera placement, the DOP visually reflects the style and atmosphere of the story as interpreted by the director. This position is often the most time consuming one on set, for lighting can be very intricate.

*Script Supervising and
Film Continuity
by Pat Miller*

*Last published in 1991 by
Focal Press. This book
focuses on the position of
script supervisor, yet
nonetheless is an excellent
guide for directors with
regards to set procedures
and somewhat to directing.*



ART DIRECTOR On a small film, the art director may be in charge of wardrobe and make-up as well as of designing, building and furnishing the sets. If the script requires complicated sets, or numerous props, the art director may be assisted by either a set builder, a props person, or a set dresser. A set dresser arranges the props and small furniture pieces on the set. Art Directors may also be involved in small special effects like gun shot wounds, smoke, etc....



production

ASSISTANT DIRECTOR Assists the director by composing the production board, and by devising the shooting schedule and the call sheets. (Call sheets inform the cast and crew of shooting plans for the next day. Time, location, props, actors, shots and scenes to be covered are all listed on the call sheet, as well as emergency numbers, weather, and any other pertinent details.) Most importantly, the assistant director maintains order on set. The AD is the person who pushes everyone to be on time, on schedule, and who says, "Quiet on set, ready for a take, roll sound."

The AD may need assistants to stop traffic, or to take care of extras, even on a small production.

CAMERA ASSISTANT(S) On bigger film productions the first camera assistant pulls focus, and does a scratch test every time he/she threads a new magazine into the camera body; the second camera assistant loads/unloads the magazines, slates, and takes care of inventory and camera report sheets; and the camera trainee lugs the many cases, often keeps camera report sheets, and will slate while the second is loading. However, on low budget productions, and on 16mm films which have smaller camera packages, there is usually only one camera assistant who does all the duties. At the end of the day, the second or the camera assistant verifies that the information on the camera report sheets concords with that of the continuity/script supervisor, and gives a copy and a report of stock inventory to the assistant director.

GAFFER Works directly for the DOP, and is the key electrician. During the location survey, the gaffer locates the source of power—the fuse box—and all outlets. From this visit, the gaffer determines what cables and electrical supplies will be required. On set, the gaffer supervises all the lighting equipment and handles placement of lights according to the DOP's concept. Often the gaffer will make a quick diagram of the lighting set-up for future reference in the case of a re-shoot. On smaller productions, the gaffer may perform the duties of the best boy, and the grip as well, sometimes even that of the dolly grip. The best boy works for the gaffer and does the tie-in and balances the load. (Meaning plugs into the fuse box, and makes sure that power needs are distributed evenly across the different cables.)

GRIP/DOLLY GRIP While the gaffer places the lights, the grip removes lights by using grip stands with flags and nets. The grip is also responsible for any rigs, such as mounting a black tent outside to block sunlight from entering through the windows. The dolly grip will lay track for dolly shots, and will pull the dolly, and boom the dolly up or down during shooting.

The Filmmaker's Handbook, by Edward Pincus and Steven Ascher, was first published in 1984 by Plume. This book covers practically all technical aspects of filmmaking from choosing your camera and microphones, to how to light and record, to budgeting, post-production, and distribution. Missing is a section on directing, though.

SOUND RECORDIST Sets the levels, and controls the recording of dialogue and ambience noise/tone on all tracks during filming. The sound recordist, like the second camera assistant, keeps track of each take, and then compares this list with that of the continuity/script supervisor, and finally gives a report to the assistant director. The sound recordist may request that actors take their shoes off during a close-up for cleaner sound. He/she may also use sound blankets to dampen the noise made by appliances that can not be disconnected, like a refrigerator or ventilation system.

BOOM OPERATOR is the most underrated position, and is often carried out by the Sound Recordist on small productions. The Boom Operator places microphones on actors or in props on set when necessary. The main duty of the boom operator is to handle the boom pole. For good sound, it is crucial that the tip of the microphone be directly in line with the mouth of the actors. While recording, the boom operator has to be very careful not to make any handling noises while moving the boom pole from one speaking actor to another. The responsibilities, and skill involved in handling the boom pole are frequently underestimated and result in the recording of muffled sound, or of boom pole "thunder like" noises.

SCRIPT SUPERVISOR/CONTINUITY The director's right hand, as well as the link between the editor and director. During a shot, the continuity person will take note of the actors' movements, of how they performed each gesture, with what hand, of their eyelines, and of how their make-up and wardrobe looked. Notes will be taken as to the position of the camera in relation to that of the actors, especially when either moves during a shot. For instance, did the camera move faster than the actor? The type of stock, the roll of stock, as well as the amount of stock used for each shot for both sound and picture is also written down. This list will be cross-referenced with those produced by the camera assistant and sound recordist. The continuity sheets then serve as a time-saving reference guide to the editor. From looking at the sheets, the editor will know which takes were the best, as well as what is contained on each roll.

MAKE-UP, HAIR, WARDROBE Three positions frequently amalgamated into one on smaller sets. On some productions, the art director takes care of the wardrobe. Special effects like bruises, or hair extensions are done by the make-up, and/or hair person. The wardrobe person brings costumes to set, collects them at the end of the day, and takes care of any repairs, cleaning or ironing.

CRAFT SERVICES While on big film productions this person is only responsible for providing coffee and refreshments to cast and crew, on smaller productions this person often cooks and basically caters the meals for all on set.

PRODUCTION ASSISTANTS/DRIVERS Also known as gophers. Will perform any duty that needs to be done on set, from the role of extra, to that of electric, or boom pole operator.

Shot by Shot: Film directing, visualizing from concept to screen, by Steven Katz, was published in 1991 by Michael Wiese Productions. The initial stages of development till production are analyzed in this book. Special emphasis is placed on visuals, especially in terms of set designs, and of camera and actor placement in relation to one another. Note, once again, hints on how to direct are not offered.



post-production

EDITOR Chooses the most effective shots, and places them into proper sequence. Often the editor considers dramatic continuity when making a decision. The process of synching up the rushes, logging the shots, and of splicing shots together is usually carried out by the assistant editor.

DIALOGUE EDITOR Basically polishes the work done by the editor by splitting dialogue tracks, sometimes replacing a muffled word, and by fixing room tone inconsistencies as much as possible.

SOUND EDITOR Develops the many sound tracks. Will obtain any necessary sound effects or atmosphere noises. Good sound design can greatly enhance the quality of a film.

MUSIC COMPOSER Composes original music for the film according to the director's specifications.

SOUND MIXER Will mix the dialogue, sound effects, and music tracks together onto one sound track. This track will eventually be placed in an optical form on the edge of the film.

NEG CUTTER To protect the image that was shot, and to prevent it from being scratched, the editor uses a workprint to edit the film. After the mix, the edited workprint is given to the neg cutter. The neg cutter will then retrieve the chosen shots from the negative rolls and will assemble these together according to instructions left by the editor on the workprint. Once the neg cut is completed, the film is sent to the lab to be answer printed. Fades, dissolves, and any colour corrections are performed at this stage. Copies of the answer print with the optical soundtrack are then made for viewing in theatres.

Note-Editors and neg cutters tend to be secured after shooting has been completed.



Books on filmmaking can be found at Theatre Books, Hollywood Canteen, Metropolitan Reference Library, and university libraries. (If you are not a student, most university libraries will let you take books out if you become a friend of that library.)

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EXR 100T 5248/7248	65/35/16 mm	E.I. 100 Tungsten
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YYZ

NOTICE TO ALL LIFT MEMBERS ON UPGRADING YOUR MEMBERSHIP

LIFT members are advised of the following changes around membership upgrades and renewals:

1. **Membership upgrades will only be valid to the date of the current membership.** eg., if you came in this November to upgrade an Associate membership which expires in December 1994, and you only pay the difference of \$60, for the upgrade to Full, that new membership will only be good for one month. *You do, however, have the following option: You can pay the entire \$120 for a Full membership which will then be good for one year (until November 1995).*

Confusing? Not really. But if you have any questions, just call Sally at the LIFT office (596-8233)

TELEFILM

LIFT has just received the following four *new* policy documents for 1994-95 from Telefilm:

Canadian Broadcast Program Development Fund
Feature Film Fund
Official Co-productions
Feature Film Distribution Fund.

Other policy documents we've also received are:

Versioning Assistance Fund
Production Revenue Sharing Program
Scriptwriting Assistance Program
Canadian Production Marketing Assistance Fund
Canadian Film and Video Festivals Grants Fund
Industrial and Professional Development Fund
Closed Captioning For the Hearing Impaired
Canadian Participation in International Film Events

These documents are all kept in the Funding Files at the LIFT office, and are available for perusal or photocopying. If you prefer, you can contact Telefilm directly at (514) 283-6363 (ask for Communications). Telefilm Canada, Tour de la Banque Nationale, 600 rue de la Gauchetière Ouest, 14e étage, Montreal QC, H3B 4L8.

EXPERIMENTAL ANIMATION CALL FOR SUBMISSIONS

The Quickdraw Animation Society's First Annual Experimental Animation Festival

The Quickdraw Society (QAS) is currently seeking submissions to its first annual experimental animation festival. Submissions should use frame by frame animation techniques and stretch the boundaries of the animated film medium. They are hoping to receive submissions that experiment with the medium of animated film in a variety of ways. For example, submissions may manipulate/reinterpret traditional themes in animation or expand the limits of the medium through the exploration and application of novel animation techniques. There is no strict criteria that submissions must follow to be accepted.

Submissions should include 1/2" VHS Videotapes of your work or alternatively, a detailed summary of your work that is accompanied by visuals, such as slides, photographs, or photocopies of your storyboards or images. Please send your submissions to Sandra Law, Chair of the Programming Committee of the Programming Committee c/o The Quickdraw Animation Society, #300-209 8th Ave. S.W., Calgary, Alberta, T2P 1B8

For further information contact Sandra Law by phone (403) 261-5644/5767 or fax: (403) 261-5644. Please call ahead if sending for information or making inquiries by fax. To ensure that the material that you submit to the programming committee is returned to you, please enclose a stamped, self-addressed envelope with your submissions. **Submission should be postmarked no later than Friday, September 30, 1994.**

THIRD RAIL 1994

Third rail - n; an electric rail through which energy is led to the motors of a locomotive. 2nd Annual King/Dufferin Visual Art Festival Sat. Oct. 1, Sun. Oct. 2 **FILM & VIDEOS WANTED!** An outdoor screening of films is planned for the evening of Saturday October 1. Videos will be screened indoors throughout the day on both Saturday and Sunday. Organizers are looking for short film & videos of all kinds. For further information contact the Third Rail office at 392-0573. Applications are also available in the LIFT office.

Lickerish

Polymorphous Queer Candy

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- Pages

Send contributions to:
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Toronto, Ontario M6R 2G5

Text submitted on MAC or IBM disc is preferred.
(We can't pay beyond a free copy)

A total of \$20,000 was awarded to LIFT by the National Film Board to grant to LIFT members. LIFT also provided \$4,300 in equipment service awards. The jury comprised of LIFT members Katherine Asals, Irene Buncel, Lisa Fitzgibbons, Kwoi Gin and Clement Virgo, awarded grants to the following LIFT members.

\$4,000 to Andrew Davis for "Rice and Peas".

A black couple form a relationship for political reasons. Their relationship has consequences for their ex-partners.

\$4,000 in cash, \$1,485 in equipment services and \$150 in office services to Francisca Duran for "Viaje Al Norte (Trip to the North)".

Two cousins encounter each other and travel together through the North of Chile.

\$3,500 to Paul Hasick for "Not Alone"

Employing both dramatic and comedic strategies, *Not Alone* seeks to explore one day in the life of two gay people and to position their relationship within the broader social context. Of particular interest in this film will be the central friendship between a gay man and a lesbian and the potential such a friendship has to transcend points of difference that can threaten to divide a community.

\$2,238 to Josephine Massarella for "Green Dream"

A poetic, spiritually evocative film inspired by the filmmaker's reverence for nature. The sometimes abstract, and often impressionistic images flow succinctly in a 23 minute montage of pixillation, optical effects, manipulated motion, hand held and classical tableau photography.

\$542 in equipment services to Nonqaba Waka Msimang for "The Continent"

The film is about one woman's insecurity about her body and her behind, in particular. She is one of many black women who is not happy with her unique physical attributes because they are not regarded as ideal in North America. The film pits the men against the women. The women don't buy the 'thing of beauty' argument and feel

that men's remarks about the behind are sexist. The film also deals with young black girls and their loneliness in schools because their bodies are different.

\$3,664 to Mara Ravins for "Sand in her Shoes"

A visually lyrical narrative about a disempowered woman who reclaims her strength through ritual, journey and transformation.

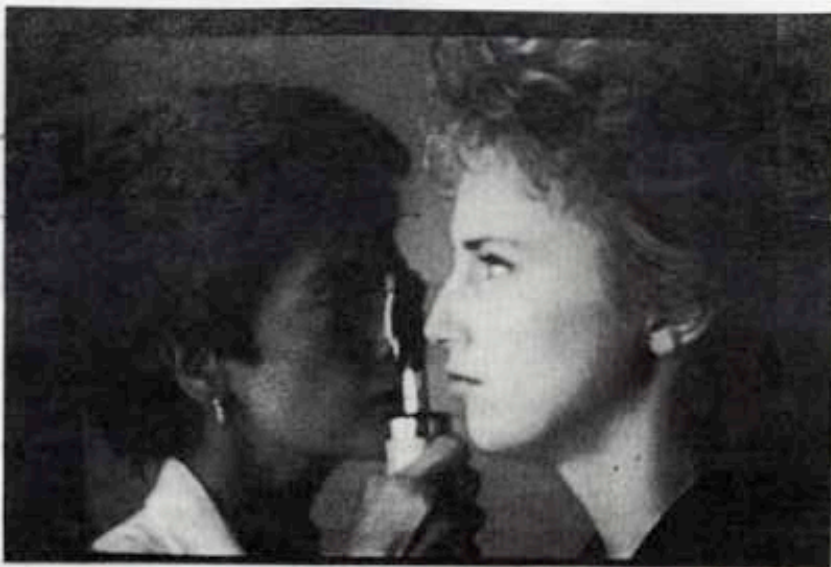
\$2,600 cash and \$1,265 in equipment services to Derek Rogers for "Is That Your Sister"

This is a half hour personal film about the filmmaker's recollections of his sister's lifelong struggle with mental illness. It interweaves old home movies and photographs, Hi8 video interviews and 16mm Bolex film footage to create a filmic diary that retraces and tries to make sense of the past.

\$625 in equipment services to Jeff Winch for "Animal Tracks"

An exploration of the relationships between people and animals in modern Canadian society.

LIFT would like to take this opportunity to thank the NFB for its continued support.



Is it a film or is it a tape? Signal, Su Rynard's latest piece stretches definitions.

DISCOUNTS

Discovery Productions 15% discount on audio post production. Call 596-1149 for more details.

Exclusive 10% discount on service only. Call Greg Miller at 598-2700.

Film House 20% discount on lab fees on COD orders upon presentation of the LIFT membership card. Call 364-4321 for more details.

Kodak Canada Inc. 9% discount (plus 2% for cash) on film stock. Order must be placed on authorized order form, available at the LIFT office. Call Kodak, Customer Services at 766-8233 for more details.

Lightsource Inc. 25% discount on light equipment rentals, 20% discount on purchases. Call Michael Fosenburg for details.

Numbers 15% discount on edge coding, 5% on editing supplies. Call Helen Brunjes at 941-9412.

Pathe 20 to 25% discount depending on size of the project and other terms. Can also provide package prices for an entire project.

P.F.A./Medallion 15% discount on lab fees for COD orders. Call 593-7201 for more details.

Soundhouse Inc. 25% for services, 10% for materials. Payments must be made on a COD basis and sessions will be booked on a bumpable basis. Call 598-2260 for more details.

Sound Mix 50% off listed price. For more information call 461-2550.

Soundtechnique Film and video finishing for \$80 an hour, master mixes for \$40 an hour and customs by the sound doctor. Call 778-4973 for more details.

Vallis Video 20% discount to LIFT members on rental of video and audio suites. For more details call 971-6031.

Wallace Studios 10% discount to LIFT members on studio space rental. For more details call 537-3471.

William F. White 50% discount to LIFT members for equipment rental. For more details call Bill White at 252-7171.

Zonal Canada offers a 10% discount on their magnetic sound recording film, Audio recording tapes DAT cassettes and all other products for COD orders upon presentation of a LIFT membership card. For more information call Gloria Walman at 609-2011, or fax 609-9015.

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MEDIA ARTS**
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the Canada Council,
350 Albert St., P.O. Box 1047,
Ottawa, ON K1P 5V8
TEL: 1-800-263-5588, ext. 4138,
or 613 566 4365
FAX: 613 566-4390

Arts Award Service
Film Arts Grants "A"
October 1
Film Arts Grants "B"
April 1, October 1
Film Short-Term Grants and Travel Grants
May 15, September 15
Video Arts Grants "A"

October 1
Video Arts Grants "B"
April 1, October 1
Video Short Term Grants and Travel Grants
April 15, October 1
Canada - US - Mexico Artists Residences
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

ONTARIO ARTS COUNCIL
151 Bloor St. W. Suite 500,
Toronto, Ont. M5S 1T6
TEL: 416 969 7428
FAX: 416 961 7796
Film Production
April 1, November 1
Video Production
February 1, August 15
First Projects: Film and Video
March 1
Artists and the Workplace
November 30

TORONTO ARTS COUNCIL
141 Bathurst St.
Toronto, Ont. M5V 2R2
TEL: 416 392 6800
Visual Arts Award
(includes film and video)
September 27

**FUND (Foundation to Underwrite New
Drama for Pay Television)**
TEL: 416 956 5431
Script Development May 13

CLASSIFIEDS

CREW AVAILABLE

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Excellent, EFFICIENT and Friendly. Let me do your continuity! Small budget? No problem. I'm negotiable and LIFT-minded. Laura J. Forth. (416) 588-4160

SERVICES AVAILABLE

Transcription services available. Filmscripts, research interviews, meeting minutes, micro and standard cassettes. Affordable rates, fast and accurate. Contact Terri at 925-1920.

CREW WANTED

A first-time producer needs the following crew for promotional video trailer: Director, 1st A.D., Camera, Ass't Camera, Production Manager/Location, P.A., Actors. Unable to provide pay right now, but would lead to future paid position pending secured financing. Interested people call Rob at 744-6931 by Sept. 1.

FOR SALE

CP-16 Camera. 16mm camera with 2 batteries, Angenieux 12-120 zoom, 2x400 magazines. Old but in good condition. \$700 or best offer. Call Kal at 431-1470.

CALL FOR TENDER

Racial Equity Fund, a regrantee programme in Ontario for first-time and emerging filmmakers from Aboriginal, African, Asian, Black, Caribbean, Central and South American communities is hiring a consultant for a needs/options analysis which will set up the framework for REF's upcoming 5-year mandate. The consultant must have demonstrated commitment to issues of equity and representation with regard to race/culture, knowledge of government and private funding agencies and programmes for film/videomakers and demonstrated ability to work in a community consultation model. The timeline for this study is September - December 1994. For more information and terms of reference call: Coordinator, Racial Equity Fund, (416) 596-6749. A briefing session will be held on August 31. Prior notice of attendance is required. Deadline for proposals is September 12. REF has a preferred hiring policy. We strongly encourage consultants from the communities mentioned above to apply.

SUBLET NEEDED

Filmmaker seeks short term sublet from September to October/November. Velcrow Ripper (416) 537 2186.

MESSAGE FROM THE CHAIR

Dear LIFT Members:

Another summer is winding down and it's time to gear up for the Toronto International Film Festival (no longer the Festival of Festivals). LIFT is represented by 15 filmmakers who have a total of 18 films slated for screening. Congratulations to everyone who submitted a film for the festivals consideration.

LIFT's annual Party of Parties kicks off at 8 pm on Friday, September 2 in celebration of our participants in and out of the festival. With "Le Salon des Refuses" we're turning our attention to the LIFT filmmakers who weren't chosen for the festival. See you there.

On September 12 registration starts for our fall Shoptalks. Check the brochure.

Sincerely,
Mark de Valk
LIFT Chair

p.s. Kika Thorne is stepping down as the LIFT Newsletter Editor after this issue. On behalf of the Board, Staff and Membership I'd like to thank you for your skill and dedication over the years. All the best, Kika.

Congratulations to Gariné Torissian for winning best experimental film

at the Melbourne International Film Festival for "Girl From Moush" and to Paul Lee whose film "Thick Lips Thin Lips" is still raking in the awards: Best Artistic Direction at the 3rd Cincinnati College Festival and Honorable Mention (Experimental Category) at the 15th Utah Short Film and Video Festival.

Of course we can't forget the babies, in August Lisa Freeman and Gary Popovich had a baby girl named Maya. In July Judith Doyle and Ted Meyerscough had a baby girl named Kaelen Clare. Rumour has it that Kaelen spent so many months in the womb listening to the sound of a Steenbeck that now she falls asleep to the sound of the editing machine.
Goo.

JUST IN - Artists Networking Together in association with Desh Pardesh, the Black Film and Video Network, the Little Workshop, LIFT, Full Frame, Trinity Square Video and Full Screen present: The Disciplines of Film and Video, a three week workshop. It will include 5 one day seminars on Directing, Producing, Screenwriting, Acting, and Promotion and Marketing plus 2-3 day preproduction workshops at the Little Workshop. There will also be an 11 day intensive workshop at Trinity Square Video on production and post-production. A five minute collaboratively shot short (supplied by the BFN) will be the end result of the workshop. October 10-30. \$300-\$399 (price T.B.A.) For registration call Louis Taylor at 595-6190.

Good for every mood and weather, a smushing hit at parties or for relaxing at home with a few friends, good for raging vendettas, blood feuds, family arguments, winning elections, influencing important people, getting ahead in line, bank errors in your favour, sudden reversals in fortune, an improved love life, fights halitosis, hemorrhoids and unwanted pests, turns the tables, rights wrongs and cures that nasty computer glitch.



IT'S THE LIFT T-SHIRT.
Yours for a measly \$12. Drop into the office and pick one up now before it's too late. Give yourself a chance in life. Designed by the illustrious Ed Makuch. Quantities are limited.

ATTENTION ALL LIFT MEMBERS!!

LIFT is planning to publish a directory of members in 1995. What follows is a list of the 264 members who have, to date, indicated that they would like to be included in the directory. That leaves almost 300 members who will not be in the directory as it stands. If your name is not below and you would like to be listed in the directory, please contact Sally at the LIFT office (596-8233). The main thing we need is permission to publish your name, address and telephone #. Whatever the information we have on our members' database when we go to press will be the information which gets printed, so keep us up to date on any changes as well!

Ricardo Acosta, Kim Adlard, Abraham Aizenman, Bruce Alcock, Walter Alza, Marcos Arraga, Katherine Asals, Jairam Bajaj, Tristen Bakker, Christopher Ban, Allan Barnes, Kiomars Bazrafshan, Chris Beauduane, Dan Bekerman, Elma Bello, Greg Bennett, Russell Bennett, Zvia Bird, Scott Blackett, Gary Blakeley, Amy Bodman, Laurence Bortnick, Robert Bredin, Hellmuth Brikisak, Ariel Brink, Eli Brown, E. Miranda Brown, Timothy Brown, Mark Brown, Anthony Brown, Nadine Bruce, Elaine Carmichael, Francoise Caron, Paul Castel, Mark Caswell, Siobhan Chambers, Ramon T. Charles, Lisa Cherry, Bonnie Chung, Lewis Cohen, Roger Cohen, Laurence Cohen, Paul Collins, Bronwen Connolly, Geoff Cornish, Ian R. Coutts, Gordon Creelman, Victor Crowl, Yan (Shirley) Cui, Marc Cukier, Clare Cullen, Jonathan Culp, Alex Currie, Gregory Damas, Andrew Davis, Franco Del Maschio, Deena Del Zotto, Robert Deleskie, John Detwiler, Mark de Valk, P.J. Diaz, Eldon Diferico, Alex Dmitriev, Sean Donaghey, Judith Doyle, Maria Drazilov, Irene Duma, Renee Duncan, Francisca Duran, Roger Durhanto, Robert Esposito, Peter Evanchuck, Seville A. Farley, Jamie Ferenczi, Lisa Fitzgibbons, Tanya Fleet, Camelia Frieberg, Isabel Fryszberg, Miguel Gallego, Herwig Gayer, Evan Georgiades, Sky Gilbert, Rick Gilbert, Kwoi Gin, Shawn Goldberg, Michael Golinski, Cheryl-Ann Grant, Shannon Grinnell, Lisa Groeneveld, Anna Gronau, Rick Hancox, Mark Hasan, Paul Hasick, Dan Hawkes, Stephen Hayes, John Helliker, Marsha Herle, Duale Hersi, Mark Hesselink, Robert Heydon, Jennifer Holness, Michael Hoolboom, Darcy Hoover, David Horton, Susan Howard, Jeremy Hudspith, Karen Huszar, Peter Ivaskiv, Harley Jacobsen, Sean Jara, Bill Jefferson, Denise Jones, Patricia Joyes, Margus Jukkum, Michelle Kaminer, Jinhan Ko, Michael Kodaric, Ron Koperdraad, Edmond Kopp, Sandra Kovacs, Silvia Kovatchev, Pandian Kumaraswamy, Andreas Kyprianou, Bruce LaBruce, Marc Lafoy, Norman Laing, Daisy Lee, Helen Lee, Tanya Shea Lemke, Daniel Levesque, Michael Lewis, Emily Liacas, Marcine Linder, Paul Livingston, Andrew Livingston, Lisa Logan, Bruce Lyne, Kevin MacDonald, Nora Macphail, J.P. Maijala, Ed Makuch, Margaret Maloney, Caedmon Malowany, Annette Mangaard, Martin Markle, Alina Martiros, Josephine Massarella, Carol Anna McBride, Perny McCann, Jeff McCartney, Naomi McCormack, Dirk McLean, Mark McNeilly, Wrik Mead, Mehra Meh, Deborah Mies, Michelle Mohabeer, Dennis Mohr, Sonia Molina, Nonqaba Msimang, Andrew Munger, Krystyne Murzydlo, Junior Myers, Mazako Nagai, Susan Naraysingh, Richard Naylor, Bridget Newson, Kal Ng, Andrew Nisker, Michael O'Hara, Terry Odette, Midi Onodera, Deborah Osborne, Julie Ouellon, John Ozimec, Iris Paabo, Kalli Paakspuu, Roberta Pazdro, Jackie Pelle, Nicole Pepper, Gabe Perracchia, Tina Petrova, Joseph Pileggi, Lawrence Pinsky, Gary Ploj, Gary M. Popovich, John Porter, Mark Posival, Helen Posno, Jim Powers, Suzan Poyraz, Ramiro Puerta, Alex Ragozzino, Virginia Rankin, Premika Ratnam, Mara Ravins, Derek Rogers, Christopher Romeike, Charlene Roycht, Kimberley Rush, Susan Rynard, Ben Sainsbury, Daniela Saioni, Annelie Samuel, Dov Samuel, Steve Sanguedolce, Domenic Sansone, Milinda Sato, Erika Schengili-Roberts, Elizabeth Schroder, Janice Schulman, Shay Schwartzman, Rebecca Schwarz, David Scott, Opong Serkyire, Brian Sharp, Alice Shih, Robert Shipman, Paul Shoebridge, Peggy Smith, Wayne Snell, Roy Soares, Kelly Sobie, Kip Spidell, Edie Steiner, Daniel Stephenson, Daria Stermac, Dennis Stewart, Michael Strapko, Annie Szamosi, Suzy Tanzer, John Theodorou, David Thomson, Kika Thorne, Richard Thorne, Paula Tiberius, Mark Tollefson, Rock Tommasone, Vince Torrieri, John Tran, Stacy Traub, Scott Tremblay, Ross Turnbull, Pam Tyrrell, Nadine Valcin, Robert Vandenhoven, Diana Vazquez, N. Jane Walker, Rick Warden, Craig Wattie, Michael Werth, John Witcher, Michael White, Patrick Williams, Jeff Winch, Peter Winner, Nancy Winsor, Elizabeth Wise, Alexander Wolf, Keeman Wong, Greg Woodbury, Allyson Woodroffe, Matthew Ying, Tim Zeigler.