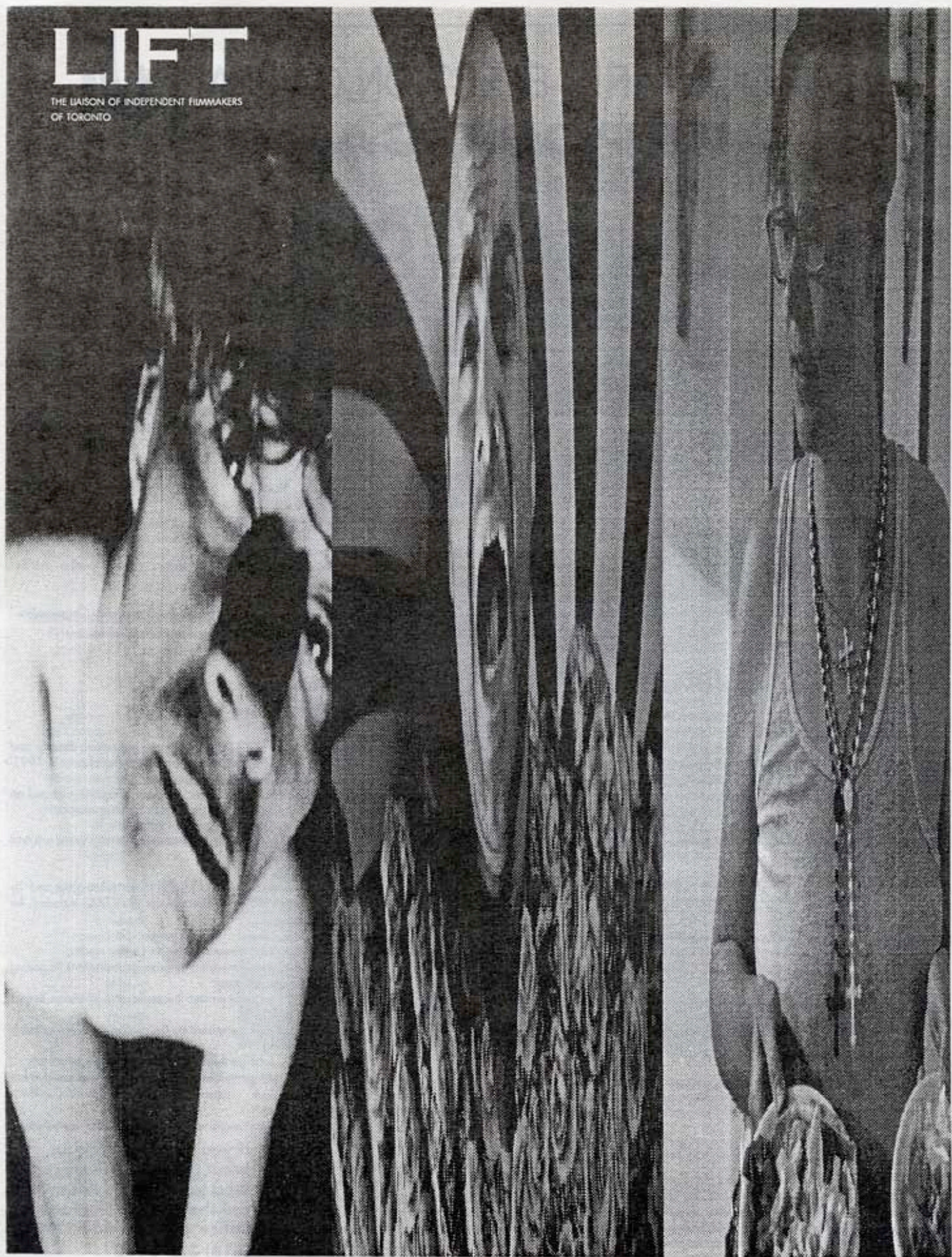


LIFT

THE HAISON OF INDEPENDENT FILMMAKERS
OF TORONTO



THE ONTARIO ELECTION CAMPAIGN REPORT CARD



PROGRESSIVE
CONSERVATIVE
PARTY OF
ONTARIO

D-

ArtsElect 95 will work with them to bring up this grade. We find that the important issues are not fully understood, and there is an unbalanced focus on money.

ONTARIO NEW
DEMOCRATIC
PARTY

C+

ArtsElect 95 is concerned with this declining grade. We must work to rekindle their interest and commitment to future initiatives, without resting on past efforts.

ONTARIO
LIBERAL
PARTY

D+

ArtsElect 95 looks forward to a much better effort. We question their focus on cultural institutions, and would like more attention on the small and the individual.

The Assessments

Clearly the Ontario deficit influenced the responses of all three parties. All have committed to cuts in government funding, the PC's coming in with the highest of cuts, the NDP the lowest. All three parties are interested in investing in the cultural industries (film and television, book publishing, magazine and periodical publishing, sound recording, commercial theatre). The concerns of the non-profit arts and artists take a back seat. Noted by The Arts Advocate: "There was lukewarm support or silence on much in demand Status of the Artists legislation and training programs for the cultural community... Only the NDP discussed heritage issues and the need for new Ontario heritage legislation." No party even mentioned the arts in education. Specific plans of action were sparse.

In assessing each party's responses, ArtsElect 95 looked for::

- * An understanding of the integral value and place of the arts and culture in the fabric of society
- * A balance in support for each of the arts, cultural and heritage sectors
- * Specific plans to address perceived issues
- * Awareness of the arts infrastructure which supports all sectors in the province
- * Acknowledgement of the need for, and support for, sustained and equitable funding for all sectors, cultural tourism, arts in education, training and Status of the Artist legislation.

All of the assigned grades are disappointing. The lower grades for the Ontario Liberal Party and the Progressive Conservative Party of Ontario reflect their lukewarm interest in the arts, the artist and heritage in their responses the questionnaire.

DID YOU KNOW?

ECONOMIC IMPACT OF THE ARTS

In 1991-92, the direct and indirect impact of the Gross Domestic Product (GDP) of Ontario's arts and culture sector was \$10.1 billion. This amount represents:

- a direct impact on Ontario's GDP of over \$6.6 billion and an indirect impact of about \$3.5 billion;
- 4.3% of the GDP of the provincial economy;
- an increase of 17% since 1989-90;
- 46% of the sector's impact nationally.

In 1991-92, the direct and indirect impact of Ontario's arts and culture sector (\$10.1 billion) included, for example, contributions of GDP of:

- \$3.5 billion by the written media (including the publishing and printing industries);
- \$1.7 billion by radio and television broadcasting;
- \$983 million by the film industry;
- \$440 million by heritage institutions (including public art galleries);
- \$392 million by the recording/music industries;
- \$215 million by the professional, not-for-profit performing arts

THE ARTS AND EMPLOYMENT

A total of 232,000 jobs were generated directly and indirectly by the Ontario arts and culture sector in 1991-92. This represents:

- total direct employment of about 173,000 jobs and an additional 59,000 indirect jobs in other sectors;
- an increase of 14% since 1989-90;
- 40% of the total jobs generated nationally by the arts and culture sector.

The number of direct and indirect jobs generated by Ontario's arts and culture sector (232,000) included, for example:

- 41,000 jobs generated by the written media;
- 30,000 jobs generated by heritage institutions (including public art galleries);
- 26,000 jobs generated by radio and television broadcasting;
- 21,000 jobs generated by the professional, not-for-profit performing arts;
- 16,000 jobs generated by the film industry;
- 3,000 jobs generated by the recording and music industries.

Source: Statistics Canada, reported in the Ontario Art Council's *Artfacts*.

Arts Elect 95 is working to elect members of the provincial legislature who wholeheartedly support the arts, who promote the contribution of art and culture in public life and who encourage partnerships between government, business, art, education and the workforce in the interests of our shared future. For more information on the 1995 Ontario Provincial election, call either Dance Ontario at 1-800-363-6067, Canadian Artists Representation Ontario (CARO) at (416) 340-8850, The Canadian Music Centre (Ontario Region) at (416) 0961-4057 or Theatre Ontario at (416) 964-6771.

**If you are unsure about
what riding you live in or
who your candidates are,
call the Ontario Elections
Office at 1-800-668-2727 or
(416) 321-3000**

LIFT

MAY 1995
VOLUME 14 ISSUE 7

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Jennifer Holness Karen Tisch

NEW: Peter Karuna Michelle Mohabeer
Kal Ng Louis Taylor Mario Tenorio

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Left to right:

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Mike Hoolboom,

Screamers by

Paula Fairfield, My

Summer

Vacation by Sky

Gilbert

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Still: from Brand by Mike Hoolboom

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 editors, the Co-op or members of the Board of Directors. Letters to the Editor can be sent c/o LIFT, 345 Adelaide Street West, Toronto, Ontario M5V 1R5. Phone: 596-8233 Fax: 596-8413

For information about the Racial Equity Fund, call 596-6749

calendar



may 27

10am-2pm
The Annual Garage Sale
Black Bull Bar, 298 Queen Street
West at Soho

june 13

11:30am-1pm
Lift Orientation

july 15

5 pm
Island Screening and Silent Auction
Wards Island.

september

1

8 pm
The Party of Parties
The Symptom Hall, 160 Claremont
Ave.

12

National Salon des Refuses
The Rivoli, 334 Queen Street West

congratulations

Clement Virgo's film, *RUDE*, was selected to screen at *Cannes*. There will be a feature article on Clement in the next issue.

Ali Kazimi's film *NARMADA: A VALLEY RISES* received awards for Best Political Documentary and Best Direction as well as a Special Mention for the Best of the Festival Award at *Hot Docs: The Canadian Independent Film Caucus National Documentary Film Awards*.

Marcos Arriaga's film, *WATCHING* received an award for Best Cinematography at the *Regina student Film Festival*.

Michelle Mohabeer's film, *COCONUT/CANE & CUTLASS*, was selected as one of the Top Ten Picks of 1994 by *Deneuve Magazine* and received the *Isabella Liddell Art Award* at *Ann Arbor*.

Congrats to Brian Nash and Elizabeth Yake on their baby girl (yet to be named.)

Amy Bodman's baby, Emily, was born on February 9, 1995.

LIFT ORIENTATION

Tuesday, June 13, 1995 at 11:30 a.m. - 1:00 p.m.

LIFT will be hosting orientation sessions 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. Attendees will be introduced to the rest of the staff and learn how to access the various hands-on information resources (funding files, festival and crew lists, etc.). This will also be a good time to ask 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. Sue and/or Greg will go over the equipment resources, and explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities.

Space is limited, so call to reserve a spot. LIFT: 596-8233

PROGRAMMING COMMITTEE

MEMBERS INTERESTED IN SCREENING YOUR FILMS AT THE MONTHLY SCREENING, PLEASE CONTACT LISA AT THE LIFT OFFICE.

Equipment Committee

Anyone interested in joining the equipment committee should contact Sue or Greg at the LIFT office.



LIFT Directory

The April mailing contained the new 1995 LIFT Member's Directory. If you did not receive your copy, stop by the LIFT office to pick one up. Many notices were sent out to members to give us permission to publish this information. Without their consent, members were not included in the directory. If an error was made, or you were excluded from the directory, please call Lisa at 596-8233. An errata page will be sent out to members in the June mailing.

XXX

The Artist Run Network's anti-censorship focus group is determining needs in the area of censorship. They are therefore contacting groups involved in the production or distribution of culture to compile a list of work and activities in this area. If you are interested in participating, please contact the Board.

ERRORS

The NFB's PAIFPS program provided services for Corine Torassari's *Drowning in Flames* and *Girl from Mouth*

The 37 Hanna Specs on page 2 of the February issue wasn't compiled by Deborah McKinnis, rather by Kika Thome, sorry

GRANT DEADLINES

ONTARIO ARTS COUNCIL

Artists' Film and Video

*Note that the OAC has merged the deadlines and application forms for the Film and Video programs. Application forms for the new merged program are available from the OAC. There is one copy on file at the LIFT office for photocopying only. Contact the Film, Photography, Video Office, Ontario Arts Council: 151 Bloor St. W., Toronto, ON, M5S 1T6. Phone: 969-7428 or 1-800-387-0058

August 1 (next deadline: December, 1)

CANADA COUNCIL

Film Production Grants:

July 15

Please contact the Canada Council for information as to changes in structure to granting system. The Canada Council, P.O. Box 1047, Ottawa, ON, K1P 5Y8. Phone: 1-800-263-5588.

FUND (Foundation to Underwrite New Drama for Television

Script Development Programme

& Senior Projects Programme:

June 30

*Note: The Script Development Programme is divided into three categories: Treatments, First Draft Scripts, Second or Final Draft Scripts.

The Senior Projects Programme is designed to move scripts of exceptional merit to production and therefore is available for the polishing, packaging and financing of a completed script. NB: All projects to be considered in this category must be under license to First Choice Canadian Communications Corporation for a pay television window.

For further information and guidelines/application forms, call: 956-5431.

Ontario Film Development Corporation

Screenwriters Program

July 4

All other programs are functioning on an on-going basis.

For further information contact: 314-6858

CANADA COUNCIL CUTBACKS

The Canada Council has had severe budget cuts which is resulting in the restructuring of all its programs. **MEMBERS SHOULD KNOW THAT THE EXPLORATIONS PROGRAM NO LONGER EXISTS. The final deadline was on May 15, 1995. Projects that have received funding before July 1, 1995 are not affected by the changes.**

For more information about grant deadline changes please contact The Media Arts Section at 1-800-263-5588.

REF NEWS

REF hosted its 94/95 general meeting on April 13, 1995. The REF Committee announced the decisions to incorporate REF as an independent organization, to expand the number of Committee members to seven with a two-year serving term. The current Committee members also committed to stay on board for an additional year in order to ensure the continuity of the organization's vision. Due to a surplus of interested individuals the new committee officially expanded its number to nine. With the incorporation process being underway, the REF Committee is now renamed *Board of Directors*.

The following is the list of the Racial Equity Fund Board of Directors for 1995/96:

Continuing from 1994: Eron Boyd, Kyrin Hall (Co-Chair, 1994), Jennifer Holness (Treasurer, 1994) and Karen Tisch (Co-Chair, 1994). Elected in 1995: Peter Karuna, Michelle Mohabeer, Kal Ng, Louis Taylor and Mario Tenorio.



CANADIAN FILM TAX CREDIT

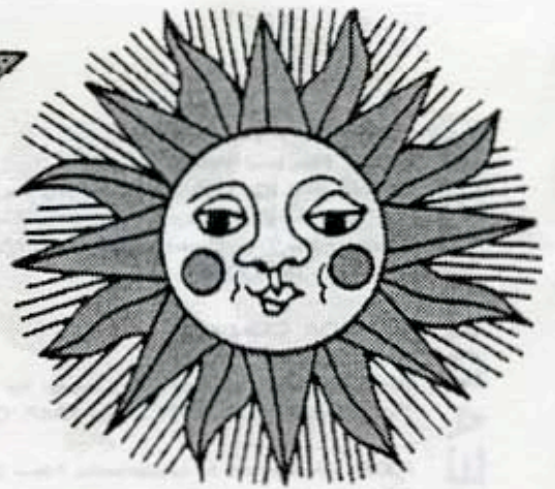
Financing for many Canadian films comes from investors who are looking for a tax shelter. The Capital Cost Allowance ("CCA"), which formerly gave these investors a tax shelter, has been revised in the 1995 Federal Budget.

A new proposal replaces the old system with a fully refundable tax credit payable to the film producers instead of the investors. This new credit will be the lesser of either: 1) 25% of eligible salaries and wages expended after 1994 (which cannot exceed 48% of the cost of an eligible production) or 2) 12% of the total cost of production. Only qualified taxable Canadian corporations producing eligible productions can claim this credit. The Minister of Canadian Heritage will certify eligible productions and will also be involved in the determining the definition of eligible wages, the meaning of Canadian ownership and the type of programming eligible.

This means that investors will have to be shareholders of the producer to obtain an indirect incentive but will have no chance of obtaining a direct tax write off.

During the transition, the existing CCA system will be in place for Canadian certified productions acquired before 1996, provided that principal photography is completed before March 1, 1996. CCA cannot be claimed on a production that also claims the new credit and vice versa.

OPINION



ME, THE NPR AND SOUTH AFRICA

*I was able to travel to south Africa in December last year, to shoot my first feature film **Amawele**, thanks to the good old Eclair NPR. To be precise, we wrapped before Christmas and did most of the pick-ups in January, just before I came back to Canada.*

The first item on the agenda was to get permission from the LIFT Board to take the Eclair to foreign lands.

Why the Eclair, when LIFT has an array of cameras to choose from? Coaxial magazines of course. I like the idea of loading film in the changing bag and finishing the job in light. Running the motor with the take-up side open also reassures me that there are no film jams or other nuisances. The Eclair also came in handy for hand held shots. Try planting a tripod on a sloping sand dune. Principal photography occurred in a house facing a ravine therefore, exterior pick-ups ruled out use of a tripod. I just rested the Eclair on my shoulder and, voila.

I was introduced to the Eclair via LIFT's workshops. I must admit, I'm a LIFT workshop freak. Don't ask me how many I've taken. Suffice it to say that they were mostly Basic Camera workshops and I kept going back for more, because I wanted to master the art of loading magazines. My magazine phobia was broken by the Eclair NPR workshop conducted by Chris Berry, who knows the French camera like the back of his hand.

I was hooked after that. Finally, a workshop about a camera with user-friendly magazines. I used my LIFT co-production equipment grant to rent the Eclair to shoot pick-ups for **The Continent**, a 30 minute piece about the beauty of the African woman's physique. I was rather pleased with myself, hands inside the changing bag, feeling the camera, my fingers identifying things such as guide rollers, sprockets, footage-counter arm etc.

Where was I? Ah. The Board. The Board gave me the camera on the following conditions: a letter of commitment from the camera assistant I was going to work with; insurance for the camera, the three Eclair magazines and the battery belts; and customs brokers who were going to clear customs in South Africa. LIFT wanted to see the insurance papers before releasing the camera.

The insurance brokers I called were not too eager about returning my phone calls. I secured the services of an international courier company to fly the Eclair to South Africa. Their services included insurance and clearing customs. The only snag was that the company could only provide the necessary insurance paper-work when the camera was in their possession ready for shipment.

What could I do in the three days? I took the easy way out and told Greg that I was cancelling the NPR rental. He said not to despair. He made a few phone calls and I secured an insurance broker. Unionville Insurance went the extra mile to process the papers.

Except for running out of money for film stock and borrowing from Ma and all the relatives I could think of, the shoot went well. I starved the cast and crew because I had no budget to speak of, but they loved every minute of it. They also didn't mind me using their cars as production vehicles.

Other than a few exposure mishaps and insufficient light, the NPR and I had a great time in the city of Durban, South Africa. We have decent rushes to prove it. Now it's time to go fishing for completion funds.

Noqaba Msimang

MESSAGE FROM THE BOARD



Hello LIFT members, here's what has been cooking since the last LIFT board meeting.

Sally's on leave of absence until November 1, 1995, to pursue various artistic endeavors (and we wish her the best of luck). In the interim we've hired the very competent Lisa Hayes to fill the position of Membership Coordinator.

With regards to the much anticipated move: Due to the process of obtaining a licence for the 37 Hanna location, the move has been postponed until July 1, 1995. Please note that various unforeseen costs in the budget, which is over \$125,000, have caused certain aspects of the plan/layout to be phased in over the next 2 years (see administrative coordinators report on the move). We're pleased to announce that CFMDC (The Canadian Filmmakers Distribution Centre) will be our neighbor in the fall. As well thank you to Andre, our future landlord, for his more than generous support.

In brief: Good luck to board chair, Naomi McCormack on her current dramatic film project; congratulations to board member Hope Thompson for her first film being accepted into the Inside Out gay and lesbian film festival; kudos to board member Darren Atkinson finishing his sound studio which will be down the hall from our new location - which incidentally is close to the Academy of Spherical Arts (classy name for a pool joint or what?); also the Canada Council has approved grants towards the purchase of a Super - 16mm/16mm flatbed and 2 prime lenses for Arri SR camera.

Stay tuned for future updates from the LIFT board.

Richard Gaskin
Board vice chair.

News About the Move

The process of designing new digs for LIFT has been a real education. The obscure and (at times) highly arbitrary building codes - not to mention architectese - have me thinking about making a career change.

You'd think beams would describe those steel things that provide strength for the infrastructure. Only if they are horizontal. Vertical steel things are called columns. (They look exactly the same, especially if you are resting your head on the cement floor. Which is what you do after you've spent endless weeks repeatedly beating your head against it. But I digress.)

Another thing about steel, which we have to use because it is noncombustible material, it has to be treated to resist the heat of fire otherwise it buckles too soon. (I guess things collapsing into the fire are more fun than stuff just burning up.)

If it is not treated with this hideously expensive paint, it has to be enclosed with 3/4 fire drywall. (Very attractive and hardly takes up any space.) What is 3/4 fire mean? It means it takes 3/4 of an hour for fire to burn through the material so it can then buckle the steel. Barriers to the public space have to be one hour fire. (This assumes people move slower in public spaces than in their own space.)

A BARRIER looks like a wall except it cannot be load bearing - no ceiling. And since we need a ceiling, it is now a wall. But wait, now the

building code says that if you have a wall - oh never mind.

You'd think that LIFT has a mezzanine and our space is unified. Wrong. The mezzanine occupies the ROOM (the 24 ft ceiling spots), which has to be kept separate from the SPACE with only the 14 ft ceiling spot. We have to build a wall, which separates the ROOM from the rest of the main floor, and put in a door. No, it does not have to be a fire door. It just has to be separate.

AND we have to be able to see 60% of the total footage of the ROOM, which means that the mezzanine can only occupy 40% thereof. This is to ensure that we on the mezzanine can SEE the flames if a FIRE breaks out. So, when you come into the new premises (specifically the ROOM), you will know why the photocopier room has no ceiling and therefore no walls (see BARRIER above).

I won't bore you with endless tales about egresses, but for some, egressing is a fun thing. As is task lighting. And we never did figure out how many BTUs a film projector emits.

I did add many new colourful terms to enhance my conversational skills considerably: My, what a handsome set of DUPLEX RECEPTILES you have!

EDITORIAL

As you may be aware, *The Canada Council* announced its new restructuring plan last week. The changes are based upon a strategic document, *The Canada Council: A Design for the Future*. According to this publication, the Council has to reduce its administrative budget by 10 million dollars (almost 50%) over the next three years and its staff from 238 to 162 by April 1996.

To outline the changes... The Council's structure will now consist of three main bodies, *Strategic Initiatives*, *Arts Division* and *Communications and Administration*.

Strategic Initiatives, the new body, will be in charge of ensuring that "issues relating to development, cultural diversity, First People's Artists are supported across disciplines and are not isolated in individual sections". My understanding is that it will act as an advisory and structuring agent within the Council to make sure that the terms outlined in the plan are being met.

The Arts Division, the core of the Council's Operations, will now provide services through seven sections: *Music*, *Dance*, *Media Arts*, *Touring and Dissemination*, *Theatre*, *Visual Arts* and *Writing and Publishing*. These sections will have a leader who will guide a smaller support staff "through fewer, more flexible programs." Gone are *The Explorations Program*, *The Art Bank* and *Arts Awards* as units unto themselves.

I spoke briefly with Katherine Montgomery at *Film Production (Media Arts)* who informed me that the needs currently met by *Explorations* and *Arts Awards* will be incorporated into the operating structure and mandate of each new section. Media Arts will be handling everything relating to film and video, including grants to individuals, organizations and for development. With less staff and more to do, I am left wondering what the future really holds. In any case, they aren't saying much more than that the new structure should be operating this fall - they hope.

For new filmmakers, it is not yet clear if there will be a separate grant, like *First Projects* of the *Ontario Arts Council*, or if everyone will be in competition for the same funds. As it stands, the last deadline for *Explorations* was May 15 and emerging artists cannot apply to *Film Production* as of yet. So if you missed it, you are out of luck.

The Art Bank will cease to exist. A transition team is handling rental agreements already in place and an advisory committee has been set up to decide on the best way to deal with the 18,000 works the Bank owns.

On a happier note, our next newsletter issue entitled, LIFT INTERNATIONAL, will come out in August and will feature LIFT films in *The Toronto International Film Festival* as well as many exciting accounts from LIFT members who have gone abroad to make and promote films. If you have an experience you'd like to write about, please contact us through the LIFT office (tel: 596-8233 fax: 596-8413). Also, we need members who are interested in design, editing etc... to join the Newsletter Committee. No experience is necessary, just ideas, energy and commitment.

Look for the announcement for a new editor with the next issue. I know we keep saying that, but this time its true.

'Til August.

Franci Duran

Now that's what I call an INCANDESCENT FIXTURE!

Oh darn, my SERVICE CONDUIT is empty. Architects' favourite word is NO (unless they thought of it).

Favourite phrase: NO, you CAN'T do that.

Favourite disclaimer: YOU said . . .

They also use consultants. A LOT.

With architectural drawings, you should not say upon viewing, "Hey what a nice wall" - assuming of course it has a ceiling so its not a barrier. NO it is not a drawing of a wall, or even a side view. It's an ELEVATION DRAWING. Oh and not a hill in sight.

I wanted to share this so everyone will understand why we are now moving July 1, instead of June 1. (Please note: the only COMBUSTIBLE MATERIAL in use is me, so don't ask.)

à la prochain
Deborah McInnes
Administrative Coordinator

P.S. The career change I mentioned? I was thinking of teaching ESL to architects (and their consultants).

RACIAL EQUITY FUND GRANT RECIPIENTS

Racial Equity Fund (REF) is a re-granting program with the mandate to assist first-time and emerging filmmakers from the Aboriginal, African, Asian, Black, Caribbean, Central and South American communities in Ontario. REF provides financing for short, drama-based films, through a jury process. Funds are available for the development, production and/or completion stages. REF has a racial/cultural equity mandate and thus addresses the under-representation of the aforementioned communities within the film industry in Ontario. REF is the only program of its kind in Canada.

REF was founded in 1989 through an initiative of the Ontario Film Development Corporation (OFDC) and with the assistance of Liaison of Independent Filmmakers of Toronto (LIFT). In the summer of 1994, to clarify its organizational structure, REF became independent from LIFT. REF is presently in the process of incorporating as a fully independent, not-for-profit organization.

1994/95 was REF's 5th granting cycle. Out of 72 submissions, the jury recommended the following projects for funding:

DEVELOPMENT

Ricardo Acosta

The Revenge of Yemaya

27 minutes

A serio comic exploration of a gay Cuban's efforts to retain and redefine his spiritual beliefs within the context of Toronto's overwhelming Anglo culture.

Robert Adams

Urban Elders

60 minutes

The story of former boxer, Vern "Hurricane" Harper, and his efforts to reconcile the traditions and beliefs of his native culture with his life in the city.

Warren Arcan

Moon in the Barrel

30 minutes

A fable about the love shared between a lonely man and an unwanted child of the Moon, who falls out of the sky one night and into a water barrel.

Garnet Broodbelt

One Drop

55 minutes

A courtroom drama in which academia and scholars are forced to defend themselves against charges of racism for concealing the African heritage of both Joseph Hayden and Beethoven.

Seville Farley

Flash-Point

60 minutes

A film in which the shooting of a Black youth by a Policeman in Toronto becomes the pretext for an exploration of the relationship of the community with the police force.

Menbere Gabreselassie

The Scream

30 minutes

A drama set in the household of a torturer in the politically turbulent Ethiopia of the 1980's, where a metaphorical scream instigates the demise of his family's peace.

Kwoi Gin

Peacock Butterflies

25 minutes

Set in Toronto, an experimental drama about race and gender identity, in which a web of cultural and sexual misunderstandings lead to a tragic encounter for a Chinese Canadian videomaker.

Marvin Ismael

Sweet Pan

60 minutes

A film about two members of a Trinidadian steel band whose friendship is put in jeopardy by the arrival of a white missionary family.

Winston Kam

Inside the White Egg

30 minutes

A film commenting on the subtleties of racial/cultural assumptions, in which an elderly Caribbean born Chinese gentleman tries to be a peacemaker at a Chinese grocery.

Solly Lee

1.5

30 minutes

A film which explores a young Korean-Canadian musician's struggle through the haphazard, ambiguous and intense relationships of Generation X.

Steven Loft

Corn Soup on Friday

30 minutes

A film about a group of young Native men and women learning to deal with their own self concept, as well as the issues of identity as Indians in the city.

Andri Zhina Mandiela

Thru her eyes

30 minutes

A film that chronicles the journey of a Black woman who is discovering and learning how to assert her own adult voice.

Carol Mark

649

30 minutes

The story of an immigrant mother who is torn between Chinese traditional medicine and modern western practices when she discovers that she has breast cancer.

Aina Martiros

Snailfingers

30 minutes

A film about a Middle Eastern woman who, displaced from her homeland as the result of political strife, finds hope with the appearance of an ancient and mythical figure.

Michelle Mahabeer

Chameleon

60 minutes

An experimental drama about a Black Canadian lesbian who is forced to come to terms with her gender confusion in an intimate relationship with her lover and through her friendship with a male to female transsexual.

Victor Makgakala

The Ghost of Queen Street

10 minutes

A film about a spiritual healer's attempt to bring back the spirit of a South African woman's daughter so that she may have the chance to confront the men who raped and murdered her.

Kal Ng

A Ticket to Panama

25 minutes

A story about a young Chinese woman who journeys inward to gain the strength to be alone again after her boyfriend leaves her.

Steve Pereira

My Kind of Night

45 minutes

A chronicle of a Goan man's journey through the mine fields of race, culture and sexuality in search of his queer identity.

Sibte Shah

Deemak

55 minutes

A film about an elderly Pakistani couple visiting their son in Canada, where they discover the alienation of the cultures in a harsh winter landscape.

Melina Young

Shopping

10-15 minutes

A film about identity and selfhood among suburban, first generation Chinese children as they attempt to live up to their parents' ideals of being "model Canadians"

PRODUCTION

Charmaine Corvahlo
Ache Beti (One Child)

20 minutes

A story exploring the silent fear and pain of a victim of child abuse within a "good" East Indian family.

Shirley Cheechoo

Silent Tears

30 minutes

A true account of a Cree family's efforts to overcome the harsh realities which arise during a difficult winter out on the trapline.

Kyrin Hall

Gaan Aboard

48 minutes

A story about the relationship between a young girl and her estranged mother, who was forced to leave her in Jamaica when she immigrated to Canada.

Irene Ioannidou

Her Violet Garden

18 Minutes

A film set in Cyprus in which a female war refugee and her alienated mother break through their silence in order to find the strength to deal with the dismemberment of their family.

Lisa Lacroix

...And You Watch

6 Minutes

A visual poem about a young woman's journey towards independence presented through her father's recollections.

Daisy Lee

Pong

60 Minutes

A film about a Chinese woman gambler who loses everything she owns while trying to win a wife for her gay son.

Alejandro Ronceria

The Hunter Memory

12 Minutes

A film which follows the transported spirit of an ancient aboriginal hunter as he witnesses the transformation of his culture and its forms of resistance and survival in this century.

Farzad Sadrian

Desires Upon Promises

60 Minutes

A film about an elderly Iranian mother who comes to Canada to visit her children, and finds herself alienated by the new culture's standards of behaviour.

Gitanjali Saxena

Chocolate is an Indian Word

25 Minutes

A series of short multi-media animated vignettes about an adventurous south Asian girl growing up with a unique Canadian viewpoint.

Mitra Sen

Just a Little Red Dot

30 Minutes

A dramatization based on a true incident which changed the view of a grade five class in Ontario as seen through the eyes of a ten year old caucasian boy.

Mario Tenorio

The Dark Chamber

15 Minutes

A film about a Toronto based writer and her search for emotional healing through reliving her past in a Salvadoran jail, which in turn gives her raw material for artistic creation.

COMPLETION

Kiomars Bazrafshan

Leap in the Dark

24 Minutes

Based on a true story, a film about a refugee woman and her struggle to reunite her family in Canada as she faces the immigration bureaucracy.

Jorge Manzano

Bi Jon Meh Maun Pii

30 Minutes

A film which deals with a native man's daily struggle in his search to reclaim his culture and values, and to understand the injustice done to his people.

Atul Sohla

Sattya

24 Minutes

A film about an East Indian couple whose already fragile marriage is further threatened when their daughter becomes the victim of a random shooting incident.

The Jury

Gabrielle Hezekiah

Freelance writer, story editor, cultural consultant.

Paul Lee

Filmmaker

Zachery Longboy

Performance, video and multimedia artist, coordinator of the First Nations Video Access Program.

Paul de Silva

Filmmaker, journalist, producer.

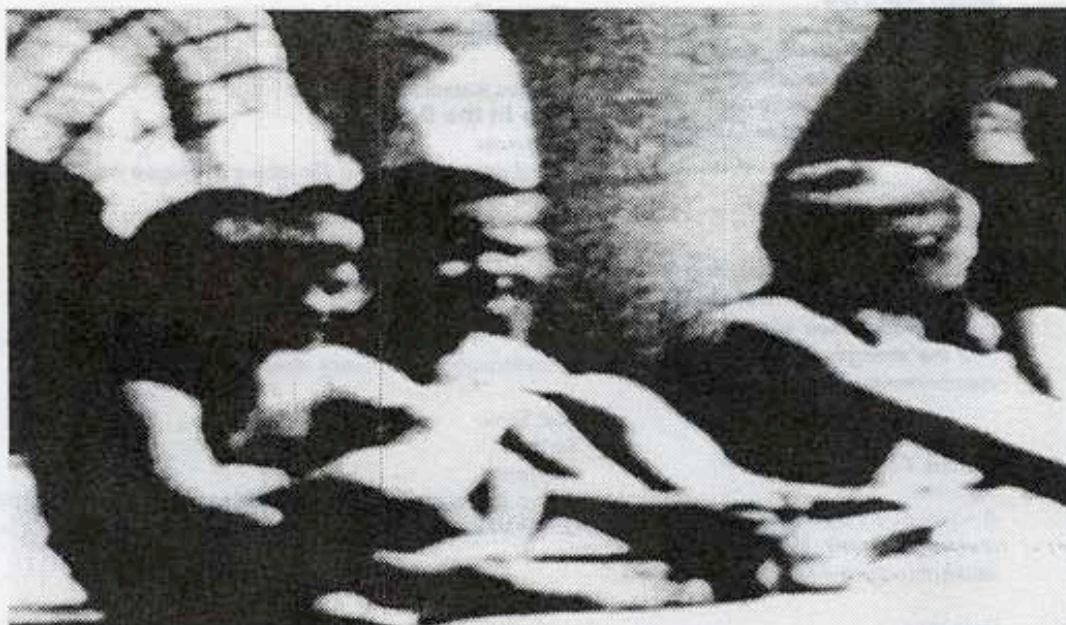
Rose Gutierrez

Filmmaker

MADONNA WITH FRIEND,
SPOTTED AT THE IMAGES
FESTIVAL. ACTUALLY A
STILL FROM MIKE
HOOLBOOM'S *JUST MY
LOVE* STARRING HIS
HIGHSCHOOL SWEET-
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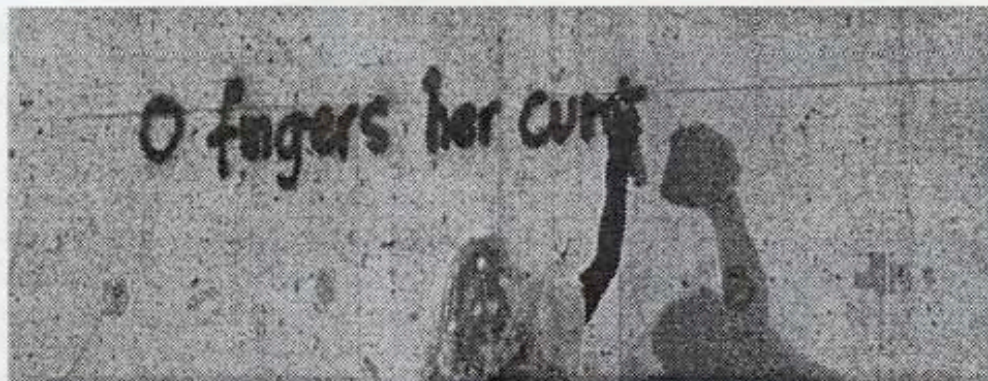
images 95

The Images Festival exploded into a nine day flurry of activity on Friday, April 28th with a programme entitled *Celebrating Toronto* co-sponsored by our very own beloved co-op. Four short films by extraordinarily gifted filmmakers/LIFT members were featured in the well rounded programme. The charismatic and extremely busy **Karen Tisch** (programming director of the festival, Racial Equity Fund co-chair, LIFT member) made some opening comments before turning the floor over to **Naomi McCormack**, chairperson of the LIFT Board of Directors. Naomi made a dazzling pitch that I'm sure had everyone in the room eager to come down and see what LIFT has to offer.



Still from Mike Hoolboom's *Fat Film*.

The programme started with *Pleasure Film (Ahmed's Story)* by **Ann Marie Fleming**. Self funded and shot on an ultra low budget, Ann Marie is probably the only person alive who could manage to make a woman telling a story in a black room and a man singing outside on a sunny day into a hip and clever film. I desperately tried to take a photo of Ann Marie to add some glamour to the newsletter but after several attempts with Ann Marie smiling insanely, I realized there were no batteries in my camera. I didn't see **Wrik Mead** anywhere (he sounds like a nice guy on the phone though) but maybe he was in a tiny closet somewhere with a super 8mm camera, a badly scratched record and a guy getting naked, filming the sequel to the epic and creepy *Closet Case. Whatever*, by **Kika Thome**, featured Kika and her friends telling it like it is, getting naked (LIFT members like the look of bare flesh) fooling around, and Kika's trademark phrase "whatever". **Mike Hoolboom's Precious** also featured Kika Thome in a delightful fashion makeover and seemed to be a sequel to his equally warm and gentle *Shiteater*. My only question was what is with that wig? Another highlight was the videos of **Steve Reinke**. Although he is not a LIFT member (his preferred medium is video) his video *Harvey K.* had the whole audience howling, editing together stolen video clips of Harvey Keitel using the method to express his characters' extreme pain and suffering (in other words, grunting like a beast).



Still from Mike Hoolboom's *Kanada*.

The next night kicked off three solid nights of Mike Hoolboom stuff. Mike became the Images super model having his picture splashed across such prestigious rags as *eYe*, *Now*, and the *Globe*. He even made a brief appearance as a hunky posterboy as "Absolut Hoolboom". I could go on a long intellectual discourse about the nature of Mike Hoolboom's cinematic achievements but he has so many films that it would take up the entire newsletter. We will keep this short so we do not risk swelling Mike's head so full of praise that he is floating high in the stratosphere and unable to make any more films. Also spotted at the screenings was cinematographer and occasional partner in crime, Steve Sanguedolce, his collaborator on *Mexico*.

Attempting to rival Mike with number of films in the festival was LIFT member Paula Fairfield with two films playing (some people make you feel so inadequate). Unfortunately, I missed *Screamers* on Saturday night. After all it did play at 11:00 p.m. and as dedicated as I am to the newsletter and as much as I wanted to see the film, it was Saturday night. I will make sure to catch the film at the upcoming Lesbian and Gay Film Festival (Wednesday, May 24 at 9 p.m., a perfectly reasonable hour and day). I do know that it was a winner at the Oregon Queer Film Festival so it must be good. Paula's other film, *Livewires*, is a grandiose sci-fi tale about a woman who is very attached to technology.



Still from Mike Hoolboom's *Eat*.

The festival was an overwhelming success, packing satisfied customers in every night. Congratulations to LIFT members **Liz Czach** and the above mentioned Karen Tisch for helping to program an excellent and well planned festival.

AN IMAGES PATRON SO EXCITED THAT HIS MOUTH HAD TO BE TAPED SHUT. ACTUALLY A STILL FROM PAULA FAIRFIELD'S *SCREAMERS*.





My own hole. ■ by kika Thorne

A Review of Sky Gilbert's *My Addiction* and more.

Before we jump into the fervour of the *Lesbian and Gay Film and Video Festival*, let's unearth the *Inside Out Collective* time capsule. One of the shimmering programs in 1994 was curated by Chris Eamon. He called it **ADDICTIONS AND OTHER MISBEHAVIORS**. In each tale the obsession is intimacy, with each narration the result is loss.

The night begins with **Sleep** (1993, 2.49 min.) by Steve Reinke. We are as close as one can get to another while still engaging with an audience. Because the narrator's lover is unconscious he can talk dirty all he likes, suggest horny dream scenarios in the unsuspecting ear until (and he is sure this will eventually happen) the lover loses his bodily fluids.

Frank's Cock (1994, 8 min.) stars Callum Rennie who speaks to us, with enduring warmth, of his lover Frank. While Callum occupies the top left corner, three other quadrants of the frame pulsate with blood, Erotica and gay porn, their rhythms suggesting the ecstasy and commonplace of everyday. Frank was a man who knew what he wanted, with a choice of fantasies: rookie/coach, older brother/younger brother, sailor/slut, slave/master and father/son. "I picked older brother/younger brother and three months later I moved in with him. We've been together ever since."... "I never had anyone lick my ass before - I know I'm going to sound sentimental but - everybody's got their own way of worship." Mike Hoolboom has produced a script so genuine, we feel that we too would have lived with this man. Wrapped inside the blanket of their relationship, Frank's death comes as a pull of tears. And his death from AIDS leaves us hole.

I Loved Him Absolutely (1994, 5 min.) is a segment of Nik Sheehan's feature film program **SYMPOSIUM**. With an eerie power Donald Martin evokes the creepy surveillance of the old on the young. Though this account is told from the perspective of the man who haunts the young hustler I cannot stop identifying with the boy as my palms damp in a sweat I cannot

remember since my own youth. My friends and I spoke after the film, we could not shake the dread. Still one year later...

Projections onto another's body, the other as the perfect you, the you with skin as morning, taut flesh and rhymes to match, trained into a miserable perfection. In this momentary madness when the whitewash of what I want you to be, what you have shown yourself to be but without a no in my direction, just you as illuminated, I can't offer you a pedestal or an ass for your guidance but my screen, here is my screen.

I don't know you> I know myself in you>I don't know myself> I know my you.

Before the screen dissolves into 'you', into low down, motivated, human shit, there is a brief magnificent flare, a song of adoration pure in the heart of the deluded, just plain sick in the eyes of the object. Sky Gilbert took us there with an hilarious drama of unrequited lust pulled out of the fold of middle class confusion undergoing therapy and into the laps of charming, easy going, drug smoking sex trade workers.

Ellen Ray-Hennesey opens **My Addiction** (1993, 60 min.) in a colour cinema verite performance of jealousy so unhinged the viewer is left unsure whether her anger is real or not real. She is searching for her husband. He is not at the office. This is proof enough that he has given in to one of 'their' addictions. She admits to the cameraperson who she has hired to chronicle her turmoil: They are addicted to booze, cocaine, therapy and the occasional cigarette. They will stop with the help of 16mm film documentation as a shaming device. There is only one addiction she does not share with her husband. She is addicted to weasels. She is addicted to him.

The camera is manipulated like the absent husband himself, as something she doesn't fully understand but can still boss around. At one point she demands that the filmmaker zoom in on the phone, as if it were the only honest vehicle in the shot. As if the curtains, the arrangement of things, even her own skitterish body did not reek their own bourgeois truth.

Her excessive naturalism is all the more poignant in the ghost light of failed identifications. We were all too embarrassed to be her, yet her indulgence is shockingly familiar. In departure she announces as fact, "It's the way I deal with life. I'm a fucked up person. What can I say?" And she says nothing more. Yet.

The next longtake is black and white. The husband, Matt (Daniel Mactvor), finishes his smokes and makes his way up a fire escape to the hustler's room. Dick (O'Mara) is lying on the bed in a g string flipping through a magazine between tricks. Matt announces that he is not here for a scene but to tell Dick that he loves him. "Yeah, you just love my dick" says Dick. "No", says Matt, "It's you I love", "Go away" repeats Dick, until his rejection is Matt's mantra of pleasure, a single point of connectedness. Matt's undoing is that he chooses to objectify and celebrate Dick's narcissism rather than his cock. It's true, Dick is as perfect as Matt is pathetic. As a viewer I'm totally identifying with Dick. This is his space what the fuck! Get out, just leave.

Sonja Mills in My Summer Vacation



That Matt refuses to listen with no respect for Dick's solitude or even his own self image makes identification viscous. Matt has no moral faculties. His obsession for dick, his fear of his wife, his deluded embrace of the projected future, the image of the whore saved, cultivated in middle class surround has taken over his senses. Sky Gilbert has created an oblique representation of the anthropological ardour which handcuffs the hooker to living on the avails of second class stigmatism and then occasionally picks him up to obsess, disrupt and abandon again. If the recent fetish for all things whore in **Details magazine** etc. has made life easier for girls and boys in the can then pardon my cynicism. "Get a life, leave your wife, go to a bar." But Matt insists on staking claim at the first shelter on the way to changing his sexual identity.

I want you I want you I want you I want you and then the other person says I don't want you. Well too bad. The one with the most desire does not win. In fact never except if they have money and then they get to pay for it. I never did handle unrequited love well, was that you in the hall chilled from the words "I don't care". Catatonic paralysis. Can't seem to leave and inside a proud voice repeating you don't understand, you just haven't seen my good angle yet. Was it the way I approached you? If I get off my knees will you like me better? Right on. Like Dick says "You're OK when you're a client, you're fine. But like this, you are pathetic. If you want me to shit, piss on you, tie you up, call you an asshole, I'll do it, but you have to pay me first."



Christopher Williamson + Clinton Walker in My Summer Vacation

Tracy Wright, ever brilliant, brings her humility to full force in this portrayal of Marvette as she adds a surprising complexity to the film by being the first character to step out of her own head and into the room. Unlike Matt and Dick, Marvette shapes a ground for compassion. The simple polemics of geek=bad, hooker=good are pushed into a new psychoethic. Marvette, now a lesbian, has been in love with Dick. This obsession obviously crosses class strata. In a lovely scene where Marvette and Matt smoke a joint after she explains how Dick really will kill him if he doesn't leave; Matt breaks out into a rant on why he loves Dick and how he can save his life. "Right on", says Marvette, "before I thought you were a suicidal masochist now I see you are a deluded suicidal masochist. Right on."

When Dick returns and Ima (the lovely Caroline Gillis) comes to visit the three of them hang out on the bed, shoot shit and get high while Matt weirds everyone out by sitting in the corner of the room. Sky Gilbert warms (to) these characters creating a perfectly natural movement where it is clear these people have a shared history and they care for each other.

Their addictions could be symptoms of narcissism and self involvement, which keep them returning to themselves. However destructive or at least familiar, these addictions cut off intimacy. This intimacy is not necessarily created by sharing a toke or hanging out on Dick's bed but through the pleasure of emotional contact. What each character is struggling with is the way in which their obsessions keep them from each other.

As a viewer I'm a bit like Matt, sitting in the corner, watching, I feel like I'm hanging out with these people. Unlike Matt I make no demands, I don't threaten suicide, I do not finally get hauled out on the street only to crawl back to my mummywife. The final sequence returns to the first in a perfect bracket where happily-ever-after is life mainlining denial. Gilbert leaves a space for contemplation beyond his sharp shooting attack of 12 step therapy and middle class consumption. If there is a room for discussion about addiction he brings it back without moral fear, to its initial terrain, the hole.

Rumour has it Sky Gilbert's latest film begins where **My Addiction** left off. Dick's roommate Joe is given a camera by his departing lover (played by Gilbert himself) so he can shoot his breezy sexual exploits. Joe has a slightly more romantic season planned as he walks out onto Church Street in quest of the shyest sweetest mother loving boy to fill the hole inside his soul. So begins **My Summer Vacation**. From what I've heard Sky departs from the Warholian single take setups to produce a lyrical musicality. The thrill for me will be to hang out on screen with those charmers: Ima, Marvette and Dick. You might want to get stoned for this. The addiction is on.



Dr. Ruod Takes a Drink, by Hope Thompson

This year's Lesbian and Gay Film and Video Festival takes place May 18 through 28, at the Metropolitan Cinema (394 Euclid Ave.) with special screenings at Tallulah's Cabaret at Buddies in Bad Times Theatre (12 Alexander St.) and Jackman Hall at the Art Gallery of Ontario (317 Dundas St. W.). Individual tickets are \$6.50 or a book of 6 is \$35. If you did not buy your advance tickets before May 17, same day tickets are available 30 minutes before screening time. For more information, call the festival hot-line at 925-XTRA xt 2185.

The following are LIFT films featured in the festival:

(IN) Queering Cultures: Talk on it. Friday May 19, 9pm
(This LIFT sponsored program is curated by Michelle Mahabeer)

Thick Lips Thin Lips

Paul Lee

The meeting of lips serves as a counter to threats of racists and homophobic violence in this artful film offering.

Local Heroes Wednesday May 24, 9pm

Suspicious

Kelly O'Brien & Kika Thome

An energetic video exploring the theme of self-identification and the significance of sexual and racial labels.

Screamers

Paula Fairfield

A recent winner at the Oregon Film Festival, **Screamers** is a beautifully made production about a group of frustrated women and men who need to scream to be heard. Edgy, neurotic and bleakly humorous, it is set against a backdrop of nightclub knife throwing and inflatable breast implants.

Dr. Ruod Takes a Drink

Hope Thompson

This tongue in cheek tale depicts a sheltered female academic who contemplates the lesbian personality while being served drinks by an irresistible waitress.

Friday May 26, 9pm

My Summer Vacation

Sky Gilbert

This is the international premiere of filmmaker and playwright extraordinaire's second feature, **My Summer Vacation**. Gilbert's faux documentary-drama is an engaging and bittersweet coming of age story that contains his characteristic improvised naturalistic dialogue and thought provoking meditations on sex and love.

TECHNOLOGY CAN BE YOUR FRIEND. THE LIFT NEWSLETTER WELCOMES MEMBERS INTO THE 21ST CENTURY WITH A SERIES OF ARTICLES ON EMERGING FILM TECHNOLOGY. DON'T WORRY, IT WON'T BE SCARY. IF YOU HAVE ANY IDEAS FOR THIS SERIES, GIVE US A CALL. WE START WITH EDITING SYSTEMS WHICH MAY JUST BE THE SOLUTION TO LOSING PIECES OF FILM IN THE TRIM BIN. WELCOME TO THE WORLD OF.....

NON-LINEAR EDITING

BY PAULA DEVONSHIRE AND SUE CORMACK

WHAT THE HELL IS NON-LINEAR EDITING? PAULA SHEDS SOME LIGHT ON THIS PERPLEXING QUESTION.

The first time I ever edited was with 1/4" audio tape. I was given some 1/4" tape, a splicing block, a razor blade, and splicing tape. I had the fun, exciting job of removing clicks and pauses in interviews for campus radio. I then moved into the realm of cable television where I did my first picture editing. I cut in a GVG based suite, with two 3/4" tape machines. None of the edit suites had more than two machines. If you wanted something as simple as a dissolve, you had to patch in an external 3/4" machine from the neighbouring suite, hit play on the new source machine and run to the next suite and hit assemble. Imagine my surprise (and relief) the first time I was exposed to non-linear editing.

For those who don't know, linear editing means that shots must proceed in a sequential order: shot one is followed by shot two, and so on. This was the type of editing traditionally provided by video editing systems. Non-linear editing means that shots can be arranged in any order. This was and still is the type of editing used in film. With today's digital non-linear editing, the shot can easily be rearranged in the same way that words can be rearranged when using a word processor.

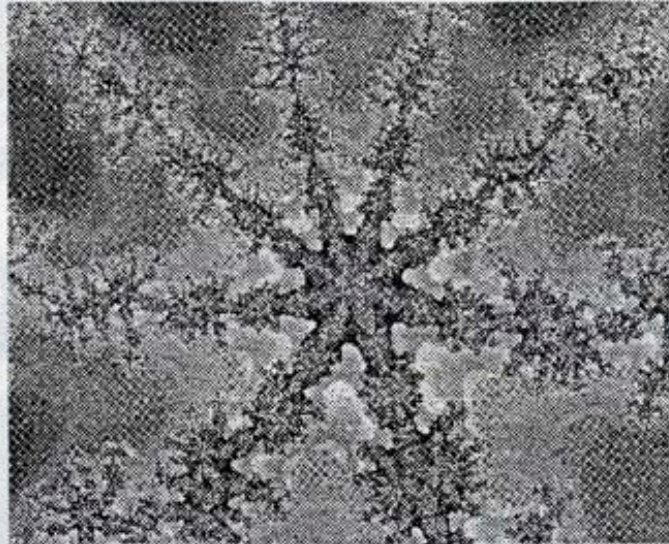


This type of editing is made possible through a procedure called "digitizing". The material on the source tapes is converted from analog to digital format and recorded onto high-speed storage disks.

Non-linear editing systems enable you to edit together your project in any order. It is not necessary to edit the first shot first and the last shot last. The foremost feature of a non-linear system is its ability to make changes quickly and easily, without reassembling all the material downstream from the change. On a linear system, you must lay down the first shot, determine the appropriate "in" and "out" point, cue the second shot, make sure it starts at the correct "in" point, then assemble your edit. You must build the sequence by making sure each transition is correct before moving to the next edit.

With a non-linear system you can begin by editing a rough cut of the project. Once you know the program duration, you can go through your sequence and tighten or extend sections and remove or replace individual edits, transitions, or effects.

There are many different kinds of digital non-linear editing systems in use today. The two most widely used are AVID and LIGHTWORKS. Both of these systems have the capability to generate EDLs (edit decision lists) for on-lines and cut lists for negative cutting. They are also capable of real-time transitions (wipes, dissolves, dips), motion effects, and a wide assortment of digital video effects (depending on the package you use).



AVID and LIGHTWORKS have both film style splice editing and video insert editing capabilities. They operate using the same concept as conventional film editing. For film shoots, the film is transferred to videotape and then digitized into media files thereby avoiding the post-production costs for workprints. For video shoots a main benefit of editing with media files is there is no generation loss while editing and you don't damage the original source tapes by repeatedly shuffling through the tapes.

It is hard to say which is the better non-linear system to use. AVID and LIGHTWORKS both have different options and which one you pick depends on the specifications of the project or each editor's personal preference. Suffice it to say LIGHTWORKS has really cool "shark" icons and AVID has a great slogan "Change your mind without losing it!".

WHAT ARE THE LATEST APPLICATIONS OF NON-LINEAR EDITING FOR FILMMAKERS? SUE JOURNEYS INTO THE FLATBED FREE WORLD OF THE FUTURE.

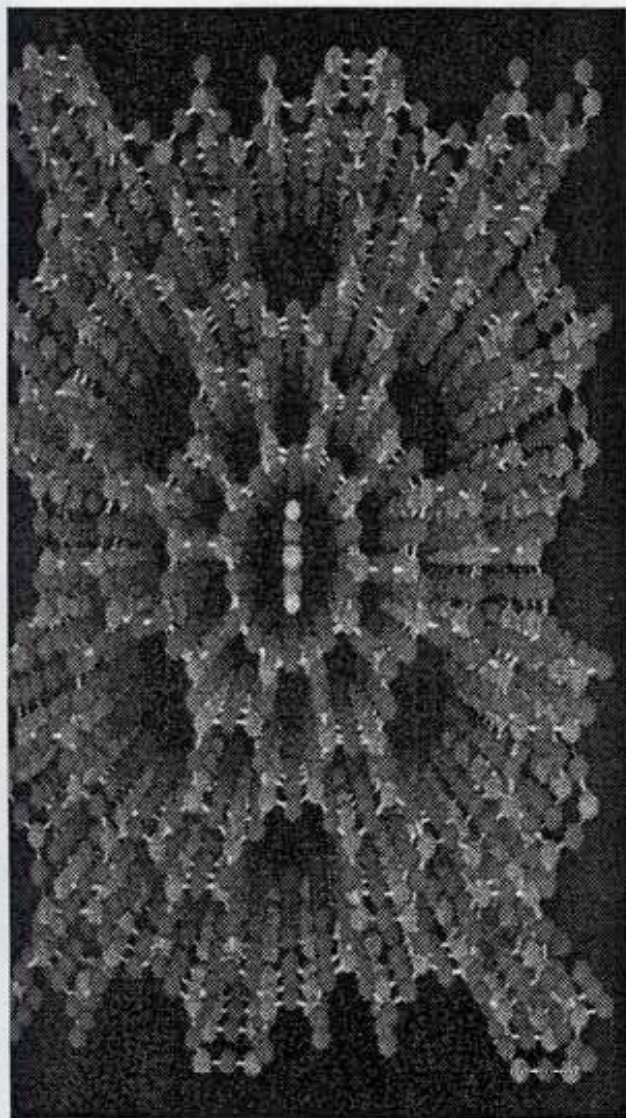
Non-linear digital editing systems like the AVID, LIGHTWORKS and D-VISION represent a significant step toward improving the editing process. A substantial amount of time and material costs can be saved by using a digital editing system. These systems are very popular in the commercial film and television industry and have virtually replaced linear video tape editing. Having conquered the industry, it appears that manufacturers of digital editing systems are developing systems to cater to other markets, one of which is the independent or low budget film market.

The problem with more popular digital systems available is that they are designed to work with video, not film. The computer captures, logs and stores the information from video tape at 30 frames per second. In order for 24 fps film to work with these systems, the film is transferred to video tape and then digitized from the tape to the computer. During the transfer process, "phantom" frames are created to compensate for the difference in frame rates. This allows film projects to be edited digitally but problems can arise when generating your neg cut list. To eliminate these problems, companies have developed software that will convert the 30 fps video back to 24 fps. The digitized information then exist in the computer at 24-fps and any EDLs (edit decision lists) or neg cut lists are frame accurate to the original film.

Film editing software has until now been very expensive and was often added to existing video editing systems. In order to get film editing applications, the consumer would have to pay for expensive video applications like broadcast quality resolution, elaborate video effects and multi-layer video tracks. For the filmmaker who is cutting on a digital system but going back to their film negative for the final print, the high resolution and video effect feature are not necessary. The demands of filmmakers is to have well organized clips, the ability to see fades and dissolves and to have a system that generates an accurate neg cut list.

The industry is responding to the needs of the independent film market and a few companies have developed systems that will only work with material at 24 fps. They do not digitize at broadcast quality and many of the visual effects and video layers have been eliminated. These systems are simpler to use and more importantly, cost about half as much as systems that combine film and video software.

The introduction of film-only systems challenges the belief that non-linear digital editing is an application for video. The continuing demand for film editing systems is high because of the demand for the superior quality of the film image. Filmmakers are embracing the new technology and using it to make the post-production of their project more efficient without having to compromise the quality of the image.



Call for Submissions

YYZ Artists' Outlet is currently seeking submissions of 8mm film work, to be screened in a curated program between September 6 and October 7, 1995. Artists who have recently completed, or will soon complete, 8mm projects (Regular 8 or Super-8) are encouraged to send us a VHS copy of the work, as well as an artists' statement and C.V.

Deadline for submissions: August 1, 1995

Please address submissions and enquiries to:

The 8mm Project

YYZ Artists' Outlet
1087 Queen Street West
Toronto, Canada. M6J 1H3
tel. (416) 531-7869
fax (416) 531-6839



TONING

BY GARY POPOVICH

Here is the second part of Gary Popovich's epic saga on Bathtub Processing. In the final installment, Gary delves into the vivacious and turbulent process of TONING.

I've experimented with different types of toning techniques. Remember, this info I'm outlining is not a rule. It's a system that worked for me. Experiment for yourself. I prefer toning negative hi-con images. You should try various types of stock and techniques to see what you prefer - they work differently.

The best type of film to tone is one with a fair amount of density, i.e. blacks. That's what gets toned.

Toning can cost a lot of money. The toners are expensive and don't last that long. If you're doing a lot of footage you'll need a lot of toner to ensure that all of your film will be submerged or at least enough to swish around periodically and get a good potent colour to take to the film.

What follows is a rough sketch—there is no one method. It involves looking, studying, guessing, chance, and repeated attempts. Experience and note taking are your guides.

THE TOOLS YOU'LL NEED:

toners - I use Berg toners - sepia, blue, gold and copper. You can buy 1 quart or 1 gallon boxes.

Warning: the Berg Colour Toning System is actually a box of multi-coloured tints - tints are dyes that colour the clear areas of your film. Toners are a chemical that chemically transform the black silver of your film into another chemical/colour.

about 4 plastic jugs - for containing the toner bleach and the toners. I recommend 1 gallon jugs - even if you don't buy the 1 gallon boxes of toner, you may do so in the future (it's more economical).

3 containers - for toning. I've used different systems. The best for me is 3 plastic garbage pails (about 2 feet tall) with lids that can be fastened shut (about \$7 each) I use 3 different coloured pails for the 3 different coloured toners I'm using. You can use smaller containers but I find I need this size. I like to work with about 30 ft. lengths.

1 plastic 2 gallon pail - you already have this.

1 tub for developer - you already have this.

1 tub for fixer - you already have this.

weight - something to keep the film submerged in the plastic pail (I use a 400 ft. super-8 take-up reel).

I only buy the Sepia Toner for the toning bleach included in the box; I like the other colour toners better and find less use for the Sepia. This sounds like a waste - buy Sepia Toner, throw out the Sepia and use only the bleach (the other toners have no bleach included in the box). I have been able to purchase an order of bleach alone because I made a very large order of chemicals in the past. Try asking around. Kodak sells a separate toner but I personally don't like it much. It seems less potent. You can also mix your own toner bleach (I tried but I didn't find a formula that worked for me).

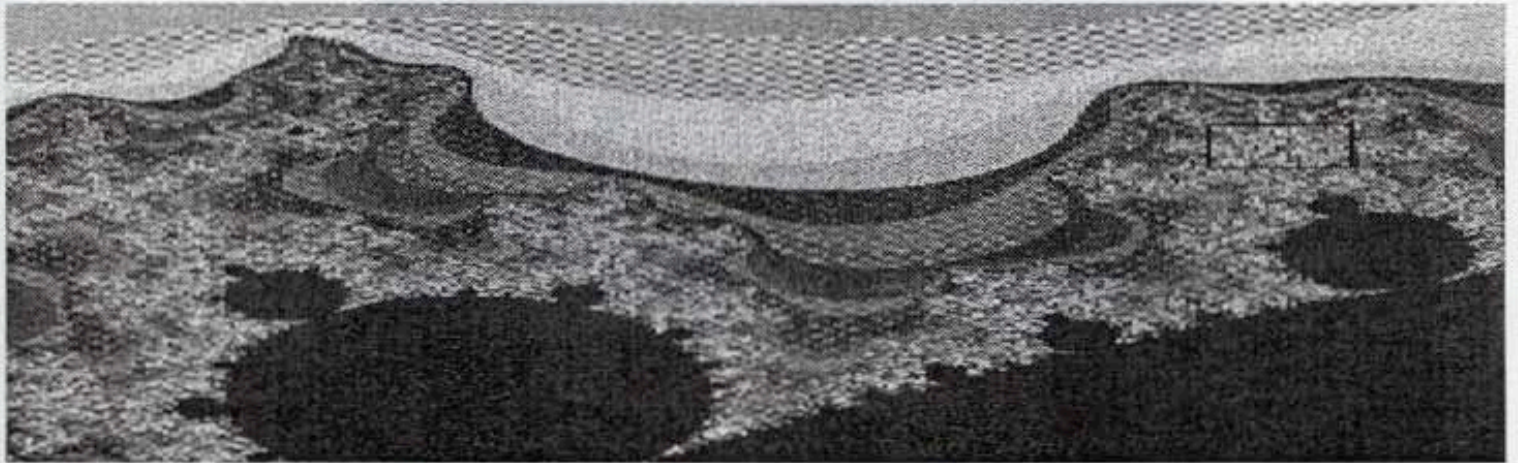
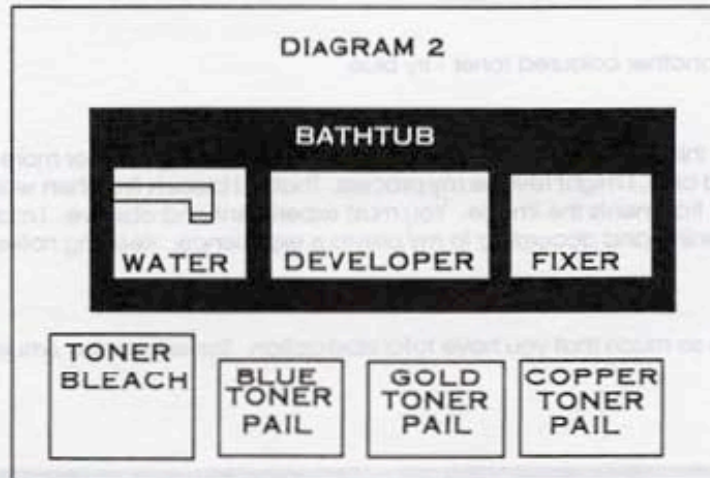
INSTRUCTIONS

Use gloves!

Mix the toners according to directions (later you might want to experiment with greater degrees of potency).

Mix the bleach.

Put each of the toners in separate garbage pails. You don't need to keep these three toner pails in the wash-room at all times, it gets cluttered so I carry mine back and forth (see diagram 2).



I start by submerging my film in the pail of bleach - I use the super-8 take-up reel to keep all the film submerged. The blacks must be turned to a sort of beige colour. This takes a long time the first time you submerge a particular piece of film - anywhere from 5-20 minutes, sometimes more. The time depends on the stock and the density as well as the strength of the bleach. The bleach lasts a long time but it does diminish in strength - once it starts taking 30 minutes or more to work it's time to dump it. You might have to re-arrange the film in the pail of bleach, sometimes the film sticks to itself so tightly that the bleach can't get into some spots to change the blacks to beige.

Once you've transformed all the blacks to beige, pull the film out, drain it and wash it for about 1-2 minutes.

Then put the film into one of the toners for about 5 minutes or so. You can then wash for 1-2 minutes, dry, and project your film. You will have whites, and the blacks will have been replaced by the toner colour you chose.

You can continue the process - when I begin I most often start with yellow because blue can be too powerful to begin with. In yellow, the film will turn a brownish colour in the first few minutes (it gets more intensely yellow the longer you leave it in the toner). For the first round of toning I usually leave the film in for a few minutes, then remove it and wash.

I then put the film into the developer for just a few seconds. I can't say how long exactly, it depends. Sometimes it's 10 seconds or so. The developer will take the toner out and start returning some of the blacks. Quickly remove the film from the developer and wash it. This process will give you split toning and image fragmentation later.

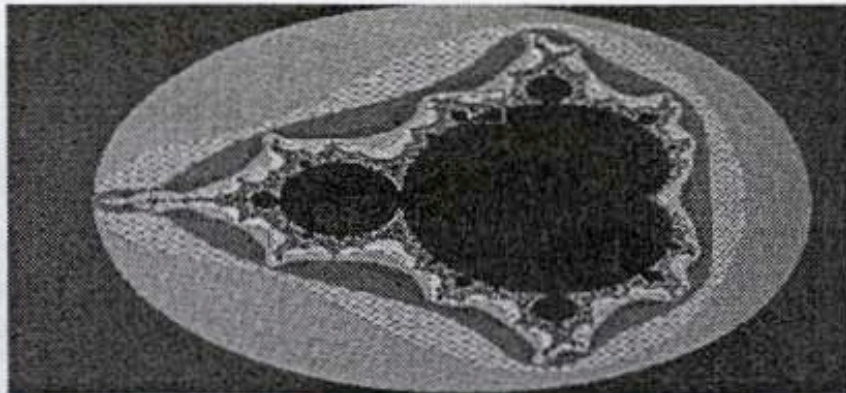
I then put the film back into the toning bleach which takes away the blacks that have re-appeared and prepares the film for retoning. This bleaching usually takes only a couple of minutes.

Wash again.

Now place the film into another coloured toner - try blue.

I continue this cycle of re-developing, bleaching and toning 2-3-4 or more times. After a couple of cycles of yellow and blue, I might reverse my process. That is, I bleach first, then wash, then re-develop, wash, and tone. This further fragments the image. You must experiment and observe. I make my decisions according to what I see happening and according to my previous experience. Keeping notes can help.

You can fragment the image so much that you have total abstraction. Sometimes the emulsion just slides off (not often).



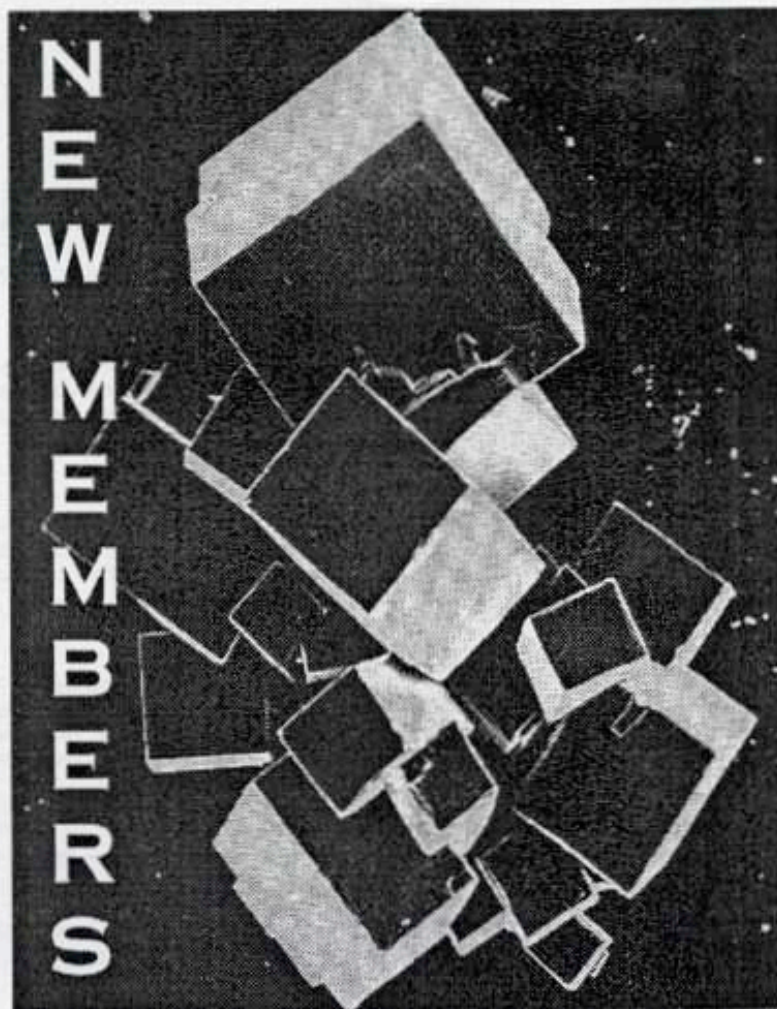
Sometimes the film becomes so heavily scratched that you lose the image. Again, experiment.

Once you feel you've done enough to the image, stop. Wash for a few minutes, dry and project it. You can always continue the process at any time in the future.

N.B. If you feel that the image is too dense - i.e. it's thick with developer residue, toner and by-products, you can thin it out. A good test is to see if you can look through the image. Is it semi-transparent? If it's not, if you can't see through it even though it's coloured, the projector lights will not be able to pass through and the screen will be dark. By placing the film in the fixer briefly you can thin out the film. If it stays in the fixer too long you lose your image—it slides right off or thins right out. I often fix for a few seconds, rinse it, and try looking through it again. If it's still too dense, try fixing again. You might lose a few before you get it right. Your eye must become experienced.

N.B.B. After you've fixed the image you cannot tone it again. So make sure you toned as far as you feel necessary. If you do try toning again after you've fixed you'll lose the emulsion - it comes right off.

Jon Alderman
 Nazir Ameerar
 Stephen Anderson
 Alain Archambault
 John Cochrane
 Joe Cognigni
 Paula Devonshire
 Powys Dewhurst
 Michele Duquet
 Melodie Ennist
 Colin Evans
 Menbere Gabreselassie
 Jacqui Gajewski
 Timothy Garel
 Kathy Garneau
 Braulie Graham
 Elza Haddad
 Carol Harrison
 Lisa Hayes
 Carolynne Hew
 Allan Hillman
 Trelawny Howell
 Hohamed Hussain
 Nathan Hynes
 Stacey Jenkins
 Armen Kazazian
 Jlin Kim
 John Kneller
 Alik Knisch
 Brenda Kovrig
 Kelly Lamoire
 David Marcoux
 Gillian Louise McCann
 Lisa Myers
 Chris Power
 Deanna Sriver
 Paul Sebastianelli
 Ben Sharp
 Alexander Shuper
 Arlene Singh
 Cindy Stanleigh
 Jeff Sterne
 Alison Taylor
 Shelly Theaker
 Luciana Varone
 Valerie Weiss
 Jesse Wentz
 Sarah Whitehouse
 Carrie Wolfe



RUMOUR MILL

The LIFT ARRI SR has just returned from CineAss't where it underwent an overhaul and cleaning. The tension was adjusted in the mags and cells replaced in the on-board batteries. The camera is in excellent condition. Please call Sue or Greg during LIFT office hours to book the SR or any other LIFT equipment.

Thanks to an equipment grant from the Canada Council, LIFT has purchased a set of Zeiss prime lenses. The set consists of 9.5mm, 12mm, 16mm, and 25mm T 1.3 lenses. The lenses are fitted with gears for follow focus. The set will rent for \$50.00/day for Associate members and \$25.00/day for full members.

LIFT has expanded its equipment pool. Along with the prime lenses we now have several 25' and 50' AC power cables as well as extra XLR audio cable.

There was a rumor circulating that KODAK was going to stop production of its super-8 film stock. I spoke with the motion picture marketing department at KODAK and they assure me that they have no plans to discontinue super-8 stock.

As of January 1995, AGFA has discontinued production of all camera negative stocks. They will continue to produce print film but all of their 16mm and 35mm camera stocks have been discontinued. Most of the existing stock has been spoken for but there may still be some available through the AGFA office.

Our insurance broker has informed LIFT that our deductible will increase from \$250.00 to \$500.00. LIFT members renting equipment through LIFT will be responsible for covering the deductible in the event of equipment loss or damage.

UPCOMING FESTIVAL DEADLINES

Guidelines and application forms for the following film festivals are on file at the LIFT office:

Festival	Deadline
Melbourne Int'l Film Fest. (Australia, June 8-24)	Mar. 10
Vila do Conde Int'l Short Film Fest. (Portugal, June 13-18)	Mar. 31
Yamagata Int'l Documentary Film Fest. (Japan, Oct. 3-9)	Mar. 31

4TH ANNUAL CABBAGETOWN FILM FESTIVAL - Sept. 6&7

The variety of subject matter and styles gives this festival, held at the historic Winchester Hotel, a "FRINGE" atmosphere compared to the illustrious Toronto International Film Festival taking place at the same time. All film and video entries must be no longer than 10 minutes and submitted on VHS video tape for pre-screening. Call Gina Dineen for applications and details at (416) 921-0857. **Deadline: Sept. 1, 1995.**

ARTBEAT 95 is an Arts Festival held in Parkdale on June 17 & 18, featuring visual artists, performance artists on several stages, buskers along the street, video displays and a film screening. All events are free. Over a hundred artists participated last year, and this year's festival will be better and longer. All artists are welcome. Come to the meeting for registration at the Rhino Bar and Grill, 1249 Queen St. W. (upstairs). For more info, call the info line 536-6778 or 532-6296.

CALL FOR SUBMISSION OF SHORTS FOR CTV BROADCAST

CTV is looking for shorts to broadcast before feature films. Shorts under 2 minutes on any theme (humorous, on-the-edge films preferred) may be submitted on VHS or any tape format to Drew Williams at CTV, 250 Yonge St. Suite 1800, Toronto, M5B 2N8. The deadline has been extended to the end of May. For more information call Lisa at LIFT (596-8233) or Drew Williams at CTV (595-4100).

RENDEZVOUS WITH MADNESS 95

The Workman Theatre project at the Queen Street Mental Health Centre is looking for submissions for its third annual "Rendezvous with Madness". Screenings are followed by panel discussion by the filmmakers, writers, actors, mental health workers, and individuals with mental illness. By holding the festival on site at a mental health hospital, the festival aims to bring the issue of mental illness from behind the hospital walls out into the open. **Deadline for submissions is June 30.** For further information or an application contact Anne at the Workman Theatre Project at 583-4339.

re-VISIONS, INTERNATIONAL WOMEN'S FESTIVAL

Submission Deadline: August 15, 1995, Festival Dates: October 19-22, 1995

-independent film and video: experimental, documentary, drama, animation under 60 min.

-exhibition honorariums will be paid for selected work

For submission requirements, contact Thea at tel. (204) 942-6795, fax (204) 942-6799

re-Visions c/o Winnipeg Film Group 304-100 Arthur St., Winnipeg, MMB R3B 1H3 or

Festival entry forms can be picked up at the LIFT office.

RE-NAME IT AND YOU WILL WIN A \$3000 GRANT

The Canadian Independent Film & Video Fund (CIFVF) is looking for a new name as the present one is cumbersome and does not concisely describe what they do. They want a new name that isn't too long; that includes the media of film, video, and multimedia, keeping in mind their mandate which is to develop a life long learning culture by the development and production of information programming produced by independent Canadian producers. The winner will be awarded a \$3000 grant towards the development of his/her next project. Suggestions must be submitted to the CIFVF, Suite 203, 666 Kirkwood Ave., Ottawa, ON, K1Z 5X9 by **May 30, 1995.** You may also fax your submissions to 613-729-4610 or e-mail to cifvf_fund@encyclomedia.com.

For further information, contact Robin Jackson at 613-729-1900.

MOVING PICTURES FESTIVAL OF DANCE OF FILM & VIDEO

An annual event dedicated to exploring the intersections of dance and the camera, Moving Pictures will take place October 19 to 22, 1995 at various Toronto locations. Filmmakers, choreographers, and dance artists are invited to submit film and video (any format) for consideration. Rough cuts will be considered if accompanied by a detailed description and schedule for completion.

Festival Grand Prizes for Best Filmmaker and Best Choreographer for Canadian films **premiered** at Moving Pictures will be awarded. More information and official entry forms can be obtained by calling (416)588-9903 or fax (416)588-3394.

SAMIYONI, the magazine produced and edited by South Asian Dykes to advance thoughts and feelings of lesbian and bi-sexual women of Asian descent wants to hear from Lesbian and bi-sexual women of South Asian Descent. Send them your poems, fiction, non-fiction, photos, drawings, paintings, etcetera.

Please send contributions to Samiyoni, P.O. Box 891, Station 'P' Toronto, M5Z 2S2

THIRD COAST CALL

The Gay Alliance of the Genesee Valley announces the third annual Rochester Lesbian and Gay Film Festival. It will run from October 20-28 1995. They're seeking entries from all regions within a 200-mile radius of any one of the Great Lakes. The festival is the first of its kind to be fully interpreted for deaf and hearing impaired people. Entries of close-captioned films are most welcome.

The deadline for entries is June 15, 1995

For further information contact Brad Pease or David Hoffend at 716-244-9030.

By mail at: Rochester Lesbian and Gay Film and Video Festival, c/o GAGV, 179 Atlantic Avenue Rochester, New York 14607 or by email: FILMFEST95@AOL.com

Do you want to make a **documentary**? A Toronto area poetry group is interested in collaboration with a filmmaker to do a documentary for future broadcast. Phone Adam at (905)295-2571.

Would you or anyone you know like to be photographed? I do experimental and standard natural portraits, Black and white, colour, toning, pushing, fibre, RC, comfortable and sliding scale!
Contact Liz Marshall at 966-4509.

Crew wanted for a short drama to shoot in August 1995. We need: Sound recordist, Boom op, grip, Gaffer, P.A.'s. These positions are paid. Please contact "To Liberate Productions" for more information. 416 447-4838.

Need to buy: **ARRI-BL CAMERA**. Please call Mara at 351-8338.

Catherine Taylor, **Continuity**. Trained on Tek War, looking for more experience. Resume on file at LIFT. (416)588-2046. Available to do P.A. work as well.

FOR SALE - CHEAP:

6 rolls Kodak EXR 7293-200T-400ft. roll, 16mm film - only \$90

6 rolls Kodak EXR 7248-100T-400ft. roll, 16mm film - only \$80

Please contact: Rina at 504-0787.

DIGITAL AUDIO POST-PRODUCTION

I have a complete digital workstation and studio for offline editing of audio, adding sound effects and music. I also am a composer and would like the opportunity to contribute to your film. Call Dan at (905) 850-6246.



Classified ads are free to LIFT members and sister organizations, \$10 for the rest of you. Mail, drop off or fax yours to Newsletter Classifieds c/o LIFT 345 Adelaide Street West, Suite 505, Toronto, Ontario, M5V 1R5. Fax: (416) 596-8413.

Available Light/Film Media Collective is a new organization which has been formed within SAW Video Co-op in Ottawa. Its mandate is to support and undertake film, video and electronic media production and programming. To date, Available Light has organized two very successful open screenings which have featured film, video and performance work. The next open screening is scheduled for Friday May 26, at 8 pm at Club SAW, 67 Nicholas Street in Ottawa. Anyone who will be in Ottawa on that date is invited to attend and/or bring work in any media format. For more information phone 613-238-7648.

Available Light Film/Media Collective in Ottawa is establishing a Super 8 film production facility. Anyone with good quality equipment for sale (cameras, projectors, editors/viewers, tape splicers, etc.) is invited to fax details and terms to:

Available Light, c/o SAW Video Co-op, fax 613-564-4428 or mail details to: 67 Nicholas Street, OTTAWA, Ontario K1N 7B9.

A SPACE

The events committee of A Space, one of Canada's oldest artist-run centres, is currently seeking proposals for performances, readings, screenings, lectures, exhibitions, festivals, publications and other arts projects. Applicants are encouraged to write or call for a set of guidelines before submitting their proposals. Proposals are reviewed monthly between August and April. For more information you can call Ingrid Mayrhofer, programming co-ordinator at 364-3227 or fax her at 360-0781 or write: 183 Bathurst Street, Suite 301, TORONTO, Ont. M5T 2R7

LIFT MONTHLY SCREENING

CLAYWISH BY DAVID SCOTT

TORTISE SHELL BY BRIDGET NEWSON

CRABAPPLE JELLY BY PENNY MCCANN

MARS BY MARCOS ARRIAGA

WATCHING

BY MARCOS ARRIAGA

Monday May 29, 1995
8pm

Cinecycle
317 Spadina Ave.
(rear entrance in alleyway between Baldwin & D'Arcy)

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